Programme Handbook
B.Des Product Design
School of Design
Sushant University

(*Applicable to students admitted in the academic year 2023- 2024)

Programme Handbook - Bachelor of Design - Product Design (B.Des PD)

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PRELIMINARY DEFINITIONS AND NOMENCLATURE

In this document, unless the context otherwise requires:

1. "**Programme**" means Degree Programme, that is Bachelor of Design, Degree Programme (B.Des)
2. "**Discipline**" means specialization or branch of Bachelor of Design, Degree Programme (B.Des), like Product Design, Interior Architecture , etc.
3. "**Course**" means a theory or practical subject that is normally studied in a semester, like Principles of design.
4. **"Director, Academic Affairs"** means the authority of the University who is responsible for all academic activities of the Academic Programmes for implementation of relevant rules of this Regulations pertaining to the Academic Programmes.
5. **"Dean/Director"** means head of the School conc/erned.
6. **"PD"** means Programme Director of the respective programme of the School concerned.
7. **"Controller of Examinations (COE)"** means the authority of the University who is responsible for all activities of the University Examinations.
8. **"SU/ University"** means Sushant University (Erstwhile Ansal University)
9. **"MSE"**- Mid-Semester Evaluation, "**ESE"**- End Semester Examination**, "SGPA"**- Semester Grade Point Average, "**CGPA"**- Cumulative Grade Point Average, "**TDCC"-** Trans Disciplinary Certificate course

Index

1. ADMISSION

1.1. Candidates seeking admission to the first semester of the eight semester B.Des Degree Programme: Should have passed (with 50% marks) the Higher Secondary Examinations of (10+2) Curriculum (Academic Stream) prescribed by the State/Central Examination Boards or any examination of any other recognized body.

1.2. Lateral entry admission

The candidates who possess the Diploma in Design awarded by the State Board of Technical Education, or its equivalent are eligible to apply for Lateral entry admission to the third semester of B.Des.

1.3. Migration/Transfer of candidates pursuing B.Des from another University approved by UGC shall be granted as per the approval of the School level lateral admissions and Migration Committee (LAMC) in the appropriate semester as per credit mapping with appropriate remedial courses undertaken.

1.4. All Migration/Transfers are subject to the approval of the Vice Chancellor of SU.

2. STRUCTURE OF PROGRAMME

2.1. Credits requirement

Minimum credit requirement is 200 credits for a student to be eligible to get an Undergraduate Degree in Design (any specialisation among ID, IA, PD, CD, FT, UX).

2.2. Categorization of Courses

B.Des Programme will have a curriculum with syllabi consisting of theory and practical courses that shall be categorized as follows:

Sl.	Category	Suggested breakup of Credits (Total 200)
1	**Core Courses**	126
2	**Discipline Specific Electives (DSE)**	30
3	**Generic Electives I (GE I)**	6
4	**Generic Electives II (GE II)**	4
5	**Dissertation/Internship**	25
6	**Skill Enhancement Course (SEC)**	3
7	**Ability Enhancement Course (AEC)**	4
8	**Service Learning/Community Service Based Course**	2
	Total	**200**

2.3.1 Induction Programme

An induction programme with two weeks duration will be conducted before the commencement of I semester class as per the school curriculum or preference. The following physical activities shall be completed during the induction programme-

I. Physical fitness and Health

- Physical fitness Activities
- Sports/Games Related

II. Culture

- Learning an art form
- Heritage
- Intangible Cultural Heritage

III. Literature & Media

- Literature, Cinema and Media
- Group reading of classics

IV. Social Service

- Social Awareness
- Social Service

V. Self-Development

- Spiritual, Mindfulness & Meditation
- Religion and Inter-faith
- Human Values
- Behavioural and Interpersonal skills
- Lectures

VI. Nature

- Nature Club
- Environment Protection (non-credit course)

VII. Innovation

2.3.2. Other Courses

- Constitution of India
- Universal Human Values
- Indian Traditional Knowledge
- Learning an art form

2.4. Bridge/Capstone Courses

A bridge/capstone program with minimum two weeks duration will be conducted before the commencement of 1st semester class as per the school curriculum keeping in mind the background of majority of the inducted students. The courses offered under the Capstone Programme would be pertaining to basic skills, extra courses to understand existing skill-set in the current batch of students and also build a conversational bridge between the faculty team and new students. This is also seen as an excellent opportunity to encourage comradeship among the students who come from different education backgrounds, cities and work ethics. Some of the courses can be offered in tandem with selected immediate seniors or second year students who then become informal mentors to the new batch.

Following is a list of suggested subjects indicative of -.

I. Learning From Art

1. Art appreciation`
2. World around us (in art)

II. Representation skills

1. How Design is communicated
2. Understanding digital representation
3. Tools and techniques of expressing ideas
4. Mood boards and other presentation methods

III. Personal Development

1. Time management and School culture at SoD
2. Developing an attitude for Design
3. Physical fitness

IV. Design Aptitude

1. Critical Thinking and making
2. Social issues and the designer's role
3. Universal Human Values

2.5. Number of courses per Semester

Each semester curriculum shall normally have a blend of core courses not exceeding 22 credits and Employability Enhancement Course(s) not exceeding 5 credits**.** Each Employability Enhancement (EE) Courses may have credits assigned as per curriculum. Throughout the course of the four years, the programme will have at least one professional internship not less than 25 credits as a continuous in eighth semester.

2.6. Credit Assignment

Each course is assigned certain number of credits based on the following:

Contact period per week	Credits
1 Lecture period	1
1 tutorial Periods	1
2 Laboratory Periods (also for EE Courses like Seminar/project work/case study/etc.)	1

2.7 Industrial Training / Internship

2.7.1. The students are required to undergo Industrial training for a period (15 Weeks) as specified in the Curriculum during eighth semester. The semester-long internship has to be undertaken continuously as per the requirements of the programme. Other summer or winter internships may be encouraged to keep students connected to the industry standards; however, they may not be compulsory.

2.7.2. The students may undergo Internship at Research organization / University/Industry (after due approval from the Dean/Director) for the period

prescribed in the curriculum during eighth semester, in lieu of Industrial training. The students shall be permitted to carry out their internship during the eighth Semester. The report of which under the industry as well as faculty mentor to be submitted and presented at the end of eighth Semester.

2.8. Industrial Visit

Every student is required to go for at least one Industrial Visit every semester starting from the first semester of the Programme. The Deans/Directors shall ensure that necessary arrangements are made in this regard. Industrial visits may be undertaken in groups with other disciplines, under the guidance of a faculty mentor or individually as per the requirements of the curriculum and the content of a particular subject.

2.9. Massive Open Online Courses

Students may be permitted to credit one online course under Massive Open Online

Course (which are provided with a certificate) subject to a maximum of two credits. The approved list of online courses will be provided by the concerned department from portals like Swayam, NPTEL, edX, Udemy before the commencement of every semester. The credit attained through MOOC course has to be transferred to the marksheet of their respective semester and will be a compulsory course to meet the programme requirements. In a scenario, where the complete assessment is not done by the MOOC platform the school may conduct its own exam for evaluation of the respective course. The details regarding online courses taken up by students should be sent to the Controller of Examinations one 8month before the commencement of End Semester Examination.

2.10. Medium of Instruction

The medium of instruction is English for all courses, examinations, seminar presentations and project / thesis / dissertation reports.

3. ATTENDANCE REQUIREMENTS FOR COMPLETION OF THE SEMESTER

3.1. A student who has fulfilled the following conditions shall be deemed to have satisfied the requirements for completion of a semester.

Every student is expected to attend all classes of all the courses and secure 100% attendance. However, in order to make provision for certain unavoidable reasons such as Medical / participation in sports, the student is expected to attend at least 75% of the classes.

Therefore, **he/she shall secure not less than 75%** (after rounding off to the nearest integer) of overall attendance.

3.2. However, a student who secures attendance between 65% and 74% in the current semester due to medical reasons (prolonged hospitalization / accident / specific illness) / participation in sports events may be permitted to appear for the current semester examinations subject to the condition that the student shall submit the medical certificate/ sports participation certificate attested by the Dean/Director. The same, after approval of the VC shall be forwarded to the Controller of Examinations for record purposes.

3.3. Except special circumstances as mentioned in clause 3.2, students who secure less than 75% attendance in all the courses of the semester and students who do not satisfy the other requirements as specified by their respective programme shall not be permitted to write the University examination at the end of the semester. They are required to repeat the incomplete semester in the summer exams, as per the norms

prescribed and duly notified by the Controller of Examinations.

4. FACULTY MENTOR

To help the students in planning their courses of study and for general advice on the academic programme, the Dean/Director of the Department will attach a certain number of students to a teacher of the Department who shall function as Faculty mentor for those students throughout their period of study. The Faculty Mentor shall advise the students in registering and reappearing of courses, authorize the process, monitor their attendance and progress and counsel them periodically. If necessary, the Faculty Mentor may also discuss with or inform the parents about the progress / performance of the students concerned or address their concerns if any.

The responsibilities for the faculty mentor shall be:

- To act as the channel of communication between the Dean/Director and the students of the respective group.
- To collect and maintain various statistical details of students.
- To inform the students about the various facilities and activities available to enhance the student's curricular and co-curricular activities.
- To guide student enrolment and registration of the courses.
- To authorize the final registration of the courses at the beginning of each semester.
- To monitor the academic and general performance of the students including attendance and to counsel them accordingly.

5. PROGRAMME COMMITTEE

5.1. Every Programme shall have a Programme Committee consisting of teachers of the programme concerned, student representatives and chaired by the Dean/Director. It is like a 'Quality Circle' (more commonly used in industries) with the overall goal of improving the teaching-learning process. The functions of the Programme committee include-

- Solving problems experienced by students in the classroom and in the laboratories.
- Informing the student representatives, the academic schedule including the dates of assessments and the syllabus coverage for

each assessment.

- Informing the student representatives, the details of regulations regarding weightage used for each assessment. In the case of practical courses (laboratory/ project work / seminar etc.) the breakup of marks for each exercise / module of work, should be clearly discussed in the Programme committee meeting and informed to the students.
- Analysing the performance of the students of the respective Programme after each test and devising the ways and means of solving problems, if any.
- Identifying the weak students, if any, and requesting the teachers concerned to provide some additional help or guidance or coaching to such weak students.

5.2. The Programme committee shall be constituted within the first week of each semester by the Dean/Director.

5.3. At least 4 student representatives (usually 2 boys and 2 girls) shall be included in the Programme committee depending upon the strength of the programme. In case

any of the designated student representatives are unavailable for the meeting due to unavoidable reasons, they may depute any of their classmates to represent them.

5.4. The Chairperson of the programme committee (Programme Director) shall invite the faculty mentor(s) to the programme committee meetings. In case any faculty member is unable to attend, they may have access to the recording and minutes of the proceedings and their issues may be addressed in absentia.

5.5. The Programme Director is required to prepare the minutes of every meeting, submit the same to the Dean/Director within two days of the meeting and arrange to circulate it among the students and faculty members concerned.

5.6. The first meeting of the Programme committee shall be held within two weeks from the date of commencement of the semester, in order to inform the students about the nature and weightage of assessments within the framework of the regulations. Two or three subsequent meetings shall be held in a semester at suitable intervals. The Programme Committee shall put on the Notice Board the cumulative attendance particulars of each student at the end of every such meeting to enable the students to know their attendance details. During these meetings the student members representing the respective class, shall meaningfully interact and express the opinions and suggestions of the other students of the class in order to improve the effectiveness of the teaching-learning process.

5.7 The recorded minutes of the meeting shall be made available to all members of the committee and the students in the class.

6. COURSE COMMITTEE FOR COMMON COURSES

Each common theory course offered to more than one discipline or group, shall have a "Course Committee" comprising all the teachers teaching the common course with one of them nominated as Course Coordinator. The nomination of the Course Coordinator shall be made by the Dean/ Director depending upon whether all the teachers teaching the common course belong to a single department or to several departments. The 'Course committee' shall meet in order to arrive at a common scheme of evaluation for the test and shall ensure a uniform evaluation of the tests. Wherever feasible, the course committee may also prepare a common question paper for the internal assessment test(s).

7. EXAMINATION SYSTEM

7.1. The academic performance of students is adjudged by the aggregate of continuous mid Semester Evaluation (MSE) and the End Semester Examination (ESE).

7.2. Each course, both theory and practical (including project work & viva voce Examinations) shall be evaluated for a maximum of 100 marks.

- The weightage of End Semester Jury (ESE) to Mid Semester Evaluation (MSE) of all courses except TDL/Soft-Skills courses is 60% to 40%.
- The weightage of End Semester Jury (ESE) to Mid Semester Evaluation (MSE) of TDL/TDC and Soft-Skills courses is 40% to 60%.

7.3. Industrial training shall be part of the course concerned.

7.4. The University examination (theory and practical) of 2 hours duration shall ordinarily be conducted twice in December and May for Odd and Even semester respectively.

End Semester Examination question paper pattern is given below:

A question paper for theory examinations of a course unit of any programme will be of 2 hours' duration with maximum marks 60/50 (weightage 60%) and will have three parts; Part A, Part-B and Part-C. (The duration of practical examinations will be as required and the value addition courses will have different format)

Part-A: 28 Marks (students are advised to devote approximately 50 minutes to 60 minutes out of total 2 hours on this part)

In this section, a student is required to answer 4 out of 5 given questions. Each question will be of 7 marks. These questions may include short numerical problems or theory questions to assess students' understanding of concepts and frameworks.

If needed in this part, a question might be designed to have maximum two sub- parts

(a) and (b) with weightage of 3 and 4 or 4 and 3 marks respectively to enable testing on more concepts and frameworks.

Part-B: 20 Marks (students are advised to devote approximately 30 minutes to 40 minutes out of total 2 hours on this part)

In this part, a student is required to answer any 2 out of 3 given questions. Each question will have a weightage of 10 marks and may include long theory questions or numerical problems requiring students to apply the concepts to a given situation or in a given context and analyse a situation.

If a faculty feels that a question in this section needs to have sub-parts, there may be maximum two sub- parts provided that sub-part (a) involves understanding of a concept through a numerical or a theory question and sub- part (b) is application/ analysis of the concept used in sub-part (a).

Part-C: 12 Marks (students are advised to devote approximately 20 to 30 minutes out of total 2 hours on this part)

This part will be compulsory without any choice and will have a weightage of 12 marks. This may be a case study, a hypothetical problem or a situation seeking a possible solution(s), students' response to a situation based on general awareness of the broad discipline of study etc. The objective is not only to judge the skills of students to apply the concept to a particular situation or context but also to assess his/her analytical ability and how a student make realistic assumptions and can ascribe meaning to data (given in the question paper or to be assumed). The students will also be tested on integrative and evaluative skills by making them apply more than one concept together in a given situation or the context.

End Semester jury is given below:

A jury for studio and practical for examinations of a course unit of any programme will be of 1 hours' duration with maximum marks 60 (weightage 60%). (The duration of practical examinations will be as required and the value addition courses will have different format).

7.5. The University examination for project work/dissertation shall consist of evaluation of the final report submitted by the student or students of the project group (of not exceeding X students) by an external examiner and an internal examiner, followed by a viva-voce examination conducted separately for each student by a committee consisting of the external examiner, the supervisor of the project group and an internal examiner.

7.6. For the University examination in both theory and practical courses including project work/Dissertation the internal and external examiners shall be appointed by the Dean/Director in consultation with the Controller of Examinations.

8. PROCEDURE FOR AWARDING MARKS FOR INTERNAL ASSESSMENT

8.1. Internal Assessment

For all theory and practical courses, the distribution of marks for various **components for the Internal Assessment** is shown below in the table:

8.1.1 For a course of 100 marks containing only Theory Component

Mid Semester Examination	Quiz(s)/ Presentation (s)	Assignment(s)	Attendance	Total
15	15	5	5	40

8.1.2. For a course of 100 marks containing only Lab Component

Mid Semester Examination	Lab/ practical performed & Lab report	Assignment(s)/ Quiz (s)	Attendance	Total

15	10	10	5	40

8.1.3. For a course of 100 marks containing both theory and Lab Component:

MID SEMESTER EVALUATION (40) – Theory (25 Marks) + Lab (15 Marks)

Theory (25)			
Mid Semester Examination	Quiz(s)/ Presentation (s)/Assignment	Attendance	**Total**
10	10	5	**25**
Lab (15)			
Mid Semester Examination	Lab/ practical performed & Lab report	**Total**	
As 10	5	**15**	

END SEMESTER EXAMINATION (60)	
Theory (35)	Lab (25)

8.2. TDCC Courses

For Inter disciplinary/trans disciplinary certificate courses the External Assessment Marks will be 40 and Internal Assessment will be 60.

8.3. Internship/Project Work

8.3.1. Here the Internal Assessment based on project prepared and submitted will be 40 and the External Assessment based on Viva-voce/presentation will 60.

8.3.2. If a student fails to submit the project report on or before

the specified deadline, he/ she is deemed to have failed in the Project Work and shall re-register for the same in a subsequent semester.

8.4. Seminar Papers – Not Applicable

The seminar / Case study is to be considered as purely INTERNAL (with 100%

internal marks only). Every student is expected to present a minimum of 2 seminars per semester before the evaluation committee and for each seminar, marks can be equally apportioned. The three-member committee appointed by the Dean

/Director

will evaluate the seminar and at the end of the semester the marks can be

consolidated and taken as the final mark. The evaluation shall be based on the

seminar paper (40%), presentation (40%) and response to the questions asked during presentation (20%).

8.5. Attendance and Assessment Record

Every teacher is required to upload on ERP the 'ATTENDANCE AND ASSESSMENT RECORD' which consists of attendance marked in each lecture or practical or project work class, the test marks and the record of class work (topic covered), separately for each course. The teacher is also expected to safely keep excel of the attendance and the assessments. The University or any inspection team appointed by the University may verify the records of attendance and assessment of both current and previous semesters.

9. EXAM REGULATIONS

9.1. Requirements for appearing for End Semester Examinations- A student shall normally be permitted to appear for the End Semester Examinations for all the courses registered in the current semester (vide clause 9.10) if he/she has satisfied the semester completion requirements.

9.2. The students will be graded under absolute 10-point **Grading Scheme** as given below:

Grade	Range	Grade Point Attached
O	>=95	10
A+	>=85	9
A	>=75	8
B+	>=70	7
B	>=60	6
C	>=50	5
D	>=40	4
F	<40	0
AB	——	0

9.3. Passing Criterion

A student has to fulfil the following conditions to pass any B.Des academic programme:

- A student should earn minimum "D" grade in all courses separately. However, he/she can improve his/her grade ("D" grade onwards) by re- appearing.
- To pass a course, student must obtain 40% marks in the aggregate of Mid Semester Evaluation (MSE) & End Semester Examination (ESE). In order to pass a particular course, student must appear in the Final examination irrespective of the marks obtained in the Mid Semester Evaluation.
- For successful completion of a programme, the student should secure a minimum Cumulative Grade Point Average (CGPA) of 4.0 at the end of

final year of the Programme.

9.4. Promotion to Next Year

The promotion rules are applicable only for under-graduate programs across the university.

The promotion rules for B.Des are as under:

1. The students will not be debarred from going to the 2nd year, irrespective of their result of the 1st year.
2. They will be promoted to 3rd year only if at least 60% of the courses prescribed in the 1st year (excluding TDL & Soft Skills) are clear.
3. Similarly, the conditions for promotion to 4th year will be clearing a minimum of 60% courses in 2nd year.
4. Finally, the students will become eligible to earn the degree only if they fulfil the passing criterion.

9.5. Exam Duration

All End Semester Examinations (ESE) would be of two hours duration unless specified otherwise.

9.6. Re-Appearing

There is a provision for re-appearing in the examination (without attending the course-work again) for a course. Re-appearing in examination will be in following cases:

1. A student who fails to meet passing criteria in a course shall be eligible to re-appear in the examination of such course as and when scheduled, with a view to improve the performance.
2. A student who fails to appear in the examination shall be eligible to subsequently re-appear in the examination when scheduled for the

next batch of students.

3. The latest result obtained by the student in re-appear courses is considered final and the same will be considered for calculating his/her SGPA and CGPA.

4. There is no provision of re-appear in the Mid Semester Evaluation (MSE). **Students who have not passed a course need to take the re-appear of the End Semester Examination (ESE). The previous internal marks shall be carried forward.**

5. A student who has to re-appear in ESE in terms of provisions made above shall be examined as per the syllabus in the scheme of teaching applicable at the time of his/her joining the concerned programme. However, in cases where only some minor modifications have been made in the syllabus of the course(s) and the Dean/Director of the concerned Department certifies the same, the examination may be held in accordance with the revised syllabus.

9.7. Improvement of Score

- If a student has poor performance in a number of courses in a particular term, he may at his option, take only one academic break for one year, and re-register for both the semesters of that academic year in the next academic year on payment of prescribed fee. Such a student may have the option of repeating any or all the courses in the semester(s) and retain the credits already earned by him in other course(s).
- A student shall be allowed to improve his SGPA and CGPA by re-appearing in the Examination(s) in the Courses of his choice when these examinations are held in normal schedule in which case his Mid Semester Evaluation (MSE) shall be carried forward. However, permission will not be granted to improve internal assessment. The best of the marks obtained in that subject(s) shall be taken into consideration for calculating the SGPA and CGPA and eligibility for award of a degree.
- A student, who has failed to meet the passing criteria (required CGPA), have the option to re-appear in the Final Examination (End Semester Examination) of those courses in which he/she desires to improve his/her performance in order to secure the minimum CGPA, when these

examinations are scheduled for next batch of students. **Improvement is only possible in courses which have a written theory exam component in the ESE (VIVA, Jury and submission-based ESE cannot be taken for improvement).**

- Improvement in the score of courses completed by a student prior to his lateral entry in the University shall not be allowed.

9.8. Methods for Redressal of Grievances in Evaluation

Rechecking/Re-Evaluation of Answer Books of ESE:

1. Students are entitled to ask for re-checking or re-evaluation of any of his/her paper(s) on the payment of prescribed fee within the stipulated time as notified by the Controller of Examinations.
2. If the re-evaluated/ re-checked marks are less than the earlier obtained marks, the same less marks will be treated as final.

9.9. Disciplinary Control of Students in Examinations

1. The student shall maintain proper discipline and orderly conduct during the examinations. They shall not make use of any unfair or dishonest means or indulge in disorderly conduct in the examinations.
2. No student will be allowed to appear in the Examination unless he/she is carrying his/her **ID Card and Admit Card during End Semester Examination**. All the students reappearing in End Term Examination will be allowed with the valid admit card.
3. If a student is found in possession of written/printed matter related to the subject of examination on anything (such as mobile phone, piece of paper or cloth, scribbling pad etc.), other than the answer book, any other response sheet specifically provided by the University to the students, it will be treated as act of unfair means and such cases will be forwarded to Unfair Means Committee.

9.10. Duration of the Programme

The minimum period required for completion of a programme shall be as specified in the Scheme of Teaching and Examination and Syllabi for a programme approved by the Academic Council on the recommendations of the Board of Studies.

The maximum number of years within which a student must pass the credit requirements for award of a degree is as follows:

i. For 3/4 years Programs = n+2 years

The maximum permissible period includes academic break, if availed by the student.

9.11. Grade sheet

After results are declared, Grade Sheets will be issued to each student which will contain the following details:

- The list of courses registered during the semester and the grade scored.
- The Grade Point Average (GPA) for the semester.

  The Cumulative Grade Point Average (CGPA) of all courses enrolled from first semester onwards would be shown on the final semester grade sheet.

The Semester performance of a student is indicated as “Semester Grade Point Average (SGPA)”. The SGPA is weighted average of Grade Points of all letter grades awarded to a student for all the Courses in the semester. The formula for Computing SGPA is given below:

$$\text{S GPA} = \frac{\text{Grade points secured in the Semester}}{\text{Associated Credits in the Semester}}$$

The overall performance of a student in all the previous Semester(s) including the current Semester is indicated as “Cumulative Grade Point Average (CGPA)". The Cumulative Grade Point Average (CGPA) is the weighted average of grade points of all letter grades awarded to a student for all the courses in the previous Semester(s) including the current Semester. The formula for computing CGPA is given below:

$$\text{CGPA} = \frac{\text{Cumulative Grade points secured in all the previous Semester(s) including the Current Semester}}{}$$

Associated Credits in the previous Semester(s) including the current Semester

CGPA to Percentage Conversion Formula is given below:

Percentage (%) = CGPA (X) 10

9.12. Eligibility for the Award of the Degree

A student shall be declared to be eligible for the award of the Bachelor of Design, Degree Programme (B.Des) Degree provided that the student has:

1. Successfully gained the required number of total credits as specified in the curriculum corresponding to the student's programme within the stipulated time.
2. Successfully passed all the Courses as per curriculum.
3. Successfully completed the Programme requirements, appeared for the End-Semester examinations and passed all the subjects prescribed.
4. The award of Degree must be approved by the Academic Council of SU.

9.13.Declaration of Result

The university shall strive to declare the results of every examination conducted by it within a period of thirty days from the last date of the examination for that particular programme/course and shall in any case declare the results latest within a period of forty-five days from such date

9.14. Convocation

Convocation of the university shall be held every academic year for conferring degrees, diplomas, certificates and shall be conducted as specified in the Act/Statues. The dates for the convocation (normally within six months) shall be notified well in advance to all the students.

10. PROVISION FOR AUTHORISED BREAK OF STUDY

10.1. Students who apply for Academic Break and the case is recommended by the Deans/Directors for justifiable reasons to be recorded, can be granted academic break of one year to the students, if approved by the Vice Chancellor, under the following circumstances:

a. The student has been continuously ill.

b. Career advancement

c. Justified personal reasons.

10.2. The student who is granted academic break shall not be required to pay the academic fee for that year. However, on re-joining, he/she will pay the fee applicable to the batch he/she joins.

11. DISCIPLINE

Every student is required to observe discipline and decorous behaviour both inside and outside the University and not to indulge in any activity which will tend to bring down the prestige of SU. The disciplinary committee of the University enquires into acts of gross indiscipline and notify the University about the disciplinary action taken against the student.

12. REVISION OF REGULATIONS, CURRICULUM AND SYLLABI

School of Design, SU may from time-to-time revise, amend or change the Regulations, Curriculum, Syllabus and scheme of examinations as proposed by the BOS and approved by the Academic Council.

EXTRA/ CO-CURRICULAR ACTIVITIES OF THE SCHOOL

The School may have activities like Physical Activities (Sports), Cultural, literature and Media, Social Service Scheme (NSS), Self-Development such as Yoga and Human Values, Nature Club, Yoga, etc. focusing on the holistic development of its students.

Clubs At SoD (2021)

- The **Dance Club** at SoD takes immense pride in being able to express their emotions and spirits through the art of choreography. Teamwork and individual

performances bring out the best values in the students.

- The **Theatre Club** at SoD carries a dynamism in its existence. It is a platform to highlight the values of the society through a participatory approach.

- The **Photography Club** of SoD aims at encouraging the budding cohorts of photographers to develop an eye for detail. The students showcase their work on social media and exhibitions.

- The **Music Club** at SoD displays a wide range of musical genres such as jazz, rock, pop, grunge, rap etc. that are pursued passionately by the students.

- The **Art Club** of SoD is a platform to actively create marvelous art pieces outside the classroom both for internal events as well as exhibitions.

- The **Literature Club** at SoD is the place for writers to unleash their passion for writing. There is a diversity in the form of expression: poems, prose, research writing and so on.

- The **Sports Club** of SoD aims to achieve excellence in sports. Participation in different sports fosters leadership, teamwork, discipline, and confidence in the students.

13. PROGRAMME STRUCTURE OF THE RESPECTIVE PROGRAM

Courses with relevance to Employability Entrepreneurship & Skill Development			
S.No	**Nature**	**Color Code**	
1	Courses with focus towards promoting Employability		FOR ALL SCHOOLS
2	Courses with focus towards promoting Entrepreneurship		
3	Courses with focus towards promoting Skill Development		
8	Courses with focus towards promoting Employability, Entrepreneurship & Skill Development		

SEMESTER-I (Common Foundation Programme)

Course Code	Course Title	Employability/Skill Development /Entrepreneurship	Lectures (L) Hours/ Week	Tutorial (T) Hours/ Week	Practical (P) Hours/ Week	Total Credits	Actual Percentage of Courses out of total Courses
Core Courses							
23BCF-1P05	Materials & Exploration I	Employability/ Skill Development	1	1	2	3	
23BCF-1P06	History of Art & Design I*	Skill	2	1	0	3	
23BCF-1P02	Storytelling & Creative Writing	Skill Development	1	1	0	2	
23BCF-1P03	Visualization & Representation*	Employability/Skill Development /Entrepreneurship	1	2	2	4	
23BCF-1P04	Contextual Studies I	Employability/Skill Development /Entrepreneurship	1	2	2	4	
Skill Enhancement Course (SEC)							
23BCF-1P01	Expression in Color & Light	Skill Development	1	1	0	2	

Ability Enhancement Course (AEC)							
21ENG 11	English Communication/Modern Indian Language*	Skill Development	1	0	2	2	
						20	

SEMESTER-II (Common Foundation Programme)

Course Code	Course Title	Employability/Skill Development /Entrepreneurship	Lectures (L) Hours/ Week	Tutorial (T) Hours/ Week	Practical (P) Hours/ Week	Total Credits	Actual Percentage of Courses out of total Courses
Core Courses							
23BCF -2P01	Film, Media and Culture	Employability /Skill Development/ Entrepreneurship	1	1	0	2	
23BCF -2P03	Image Making & Representation*	Employability /Skill Development/ Entrepreneurship	1	2	2	4	
23BCF -2P04	Contextual Studies II	Employability /Skill Development/ Entrepreneurship	1	2	2	4	
23BCF -2P05	Materials & Exploration II	Employability /Skill	1	1	2	3	

		Development					
23BCF-2P06	History of Art & Design II*	Skill Development	2	1	0	3	
Skill Enhancement Course (SEC)							
23BCF-2P02	User Study & Experience	Employability /Skill Development/ Entrepreneurship	1	0	2	2	
Ability Enhancement Course (AEC)							
EVS2111	Environmental Science*	Skill Development	1	0	2	2	
						20	

SEMESTER III (Domain Foundation Programme)

Course Code	**Course Title**	**Employability/Skill Development/Entrepreneurship**	**Lectures (L) Hours/ Week**	**Tutorial (T) Hours/ Week**	**Practical (P) Hours/ Week**	**Total Credits**	**Actual Percentage of Courses out of total Courses**
Core Courses							
23BCF-3P04	Craft and Textile Heritage	Employability/Skill Development	1	1	2	3	
23BCF-3P03	Brand Identity Design	Employability/Skill Development	1	1	2	3	

23BCF-3P02	Design Analysis and Applications I	Employability/Skill Development	1	2	2	4	
23BCF-3P01	Digital Design & Presentation I	Employability/Skill Development	1	2	2	4	
23DEL-3P04, 23DEL-3P05, 23DEL-3P06	Discipline Specific Elective II*	Employability/Skill Development	1	1	0	2	
Skill Enhancement Course (SEC)							
23BDS-3P05	Foreign Language/MOOC /*	Skill Development	1	1	0	2	
Ability Enhancement Course (AEC)							
23DEL-3P01 23DEL-3P02 23DEL-3P03	Discipline Specific Elective I*	Employability/Skill Development	1	1	0	2	
Generic Electives I (GE I)							

TDCC	Trans Disciplinary Certificate Course*	Employability/Skill Development/Entrepreneurship	1	0	2	2	
						22	

Note: (* represents the subjects common among all B.Des programs)

SEMESTER IV (Domain Foundation Programme)

Course Code	**Course Title**	**Employability/Skill Development/Entrepreneurship**	**Lectures (L) Hours/ Week**	**Tutorial (T) Hours/ Week**	**Practical (P) Hours/ Week**	**Total Credits**	**Actual Percentage of Courses out of total Courses**
Core Courses							
23BCF-4P04	Packaging Design	Employability/Skill Development/Entrepreneurship	1	1	2	3	
23BCF-4P05	Theatre Art Costumes	Employability/Skill Development/Entrepreneurship	1	1	2	3	
23DEL-4P01 23DEL-4P02 23DEL-4P03	Discipline Specific Elective III*	Employability/Skill Development/Entrepreneurship	1	1	2	3	

23BCF-4P02	Design Analysis and Applications II	Employability/Skill Development/Entrepreneurship	1	2	2	4	
23BCF-4P03	Spatial & Furniture Analysis	Employability/Skill Development/Entrepreneurship	1	2	2	4	

Skill Enhancement Course (SEC)							
23BCF-4P01	Digital Design & Presentation II	Employability/Skill Development/	1	1	2	3	
Generic Electives I (GE I)							
TDCC	Trans Disciplinary Certificate Course*	Employability/Skill Development/Entrepreneurship	1	0	2	2	
						22	

Noīe: (* íepíesenīs īhe subjecīs common among all B.Des píogíammes)

SEMESTER V (Product Design)

Course Code	Course Title	Employability/Skill Development/Entrepreneurship	Lectures (L) Hours/ Week	Tutorial (T) Hours/ Week	Practical (P) Hours/ Week	Total Credits	Actual Percentage of Courses out of total Courses
Core Courses							

23BPD-5P01	PD Studio I : Lifestyle Product Design	Employability/Skill Development/Entrepreneurship	1	1	4	4	
23BPD-5P02	Computer Application: CAD design	Employability/Skill Development	1	1	2	3	
23BPD-5P03	Biomimicry	Employability/Skill Development/Entrepreneurship	1	1	2	3	
23BPD-5P04	Applied Ergonomics	Employability/Skill Development	1	2	0	3	

23DEL-5P01 23DEL-5P02 23DEL-5P03	Discipline Specific Elective IV*	Employability/Skill Development/Entrepreneurship	1	1	0	2	
23BPD-5P06	Tangible Interface Design	Employability/Skill Development	1	1	2	3	
23BDS-5P06	Internship Evaluation*	-	0	2	0	2	
Generic Electives I (GE I)							
TDCC	Trans Disciplinary Certificate Course*	Employability/Skill Development/Entrepreneurship	1	0	2	2	
						22	

Noīe: (* íepíesenīs īhe subjecīs common among all B.Des píogíammes)

SEMESTER VI (Product Design)

Course Code	Course Title	Employability/Skill Development/Entrepreneurship	Lectures (L) Hours/ Week	Tutorial (T) Hours/ Week	Practical (P) Hours/ Week	Total Credits	Actual Percentage of Courses out of total Courses
Core Courses							
23BPD-6P01	PD studio II: Futuristic Design	Employability/Skill Development/Entrepreneurship	1	1	4	4	
23BPD-6P02	User Interface/Experience design	Employability/Skill	1	1	2	3	
		Development/Entrepreneurship					
23BDS-6P03	Certification Course*****	Employability/Skill Development/Entrepreneurship	1	1	4	4	
23BPD-6P04	System Design	Employability/Skill Development/Entrepreneurship	1	2	0	3	
23DEL-6P01 23DEL-6P02 23DEL-6P03	Discipline Specific Elective V*****	Employability/Skill Development/Entrepreneurship	1	1	2	3	

23BDS-6P05	Practice Management	Employability/Skill Development	1	2	0	3	
Generic Electives I (GE I)							
TDCC	Trans Disciplinary Certificate Course*	Employability/Skill Development/Entrepreneurship	1	0	2	2	
Total						22	
Claim credits for Scopus/ABDC/UGC/ Patent granted/national level Sport medal/National level championship winner (1st to 3rd) like Hackathon etc						2	

Noīe: (* íepíesenīs īhe subjecīs common among all B.Des píogíammes)

SEMESTER VII (Product Design)

Course Code	Course Title	Employability/Skill Development/Entrepreneurship	Lectures (L) Hours/ Week	Tutorial (T) Hours/ Week	Practical (P) Hours/ Week	Total Credits	Actual Percentage of Courses out of total Courses
Core Courses							
23BPD-7P01	Thesis - Digital Product Design	Employability/Skill Development/Entrepreneurship	3	4	10	12	
23BPD-7P02	Product Styling	Employability/Skill Development	1	2	2	4	
23BPD-7P03	Portfolio & Presentation	Employability/Skill Development	1	1	2	3	
23BPD-	Thesis report	Skill Development	1	2	0	3	

7P04							
Generic Electives I (GE I)							
TDCC	Trans Disciplinary Certificate Course*	Employability/Skill Development/Entrepreneurship	1	0	2	2	
						24	

Noīe: (* íepíesenīs īhe subjecīs common among all B.Des píogíammes)

SEMESTER VIII (Product Design)

Course Code	**Course Title**	**Employability/Skill Development/Entrepreneurship**	**Lectures (L) Hours/ Week**	**Tutorial (T) Hours/ Week**	**Practical (P) Hours/ Week**	**Total Credits**	**Actual Percentage of Courses out of total Courses**
Core Courses							
23BDS-8P01	Internship (12 weeks) *	Employability/Skill Development	0	0	12 weeks	20	
						Total - 20	

Noīe: (* íepíesenīs īhe subjecīs common among all B.Des píogíamme

APPENDIX A

COURSE DESCRIPTION

Programme Handbook

Bachelor of Design, Product Design [B.Des.]

School of Design

Sushant University

(*Applicable to students admitted in the academic year 2023-2024)

14. COURSE DESCRIPTION

14.1. About the Program- B.Des, Product Design

The curriculum develops a professional mind set through a well-designed pedagogical structure. Inculcating critical thinking and teamwork as basic graduate attributes with adherence to the moral and ethical code of conduct to perform equally well in the areas of employability and entrepreneurship, are part of PSOs (Program Specific Outcomes). Courses such as Materials & Manufacturing Processes, Product Design Projects, Product Detailing and CAD in Contemporary Practice help in gaining knowledge regarding contemporary developments, smart materials, cutting edge technology, state of the art advancements, etc. in the field of Product design to develop an intuitive and innovative approach.

Students are encouraged for higher degree of research, studies, explorations and to develop novel prototypes and products. Courses such as History of the Arts, Materials & Construction and Workshop imbibe a sense of appreciation towards history, culture, tradition, craftsmen, artists and guide the students in developing collaborative approaches to protect and prosper the identity and authenticity of the design community. Soft Skills, Practice Management & Enterprise and Internship inculcate the habits of constructive criticism, self-evaluation and lifelong learning through cross-collaboration, design studio culture and hands-on working

14.2. Graduate Attributes

1. Visionaries

   Actively engage students in leadership in a global environment/ context throughout the department, college, university, and profession.

2. Human centric

   Sensitivity towards human behaviour in the built environment and commitment to the health, safety and welfare of the public.

3. Research Oriented

   Conducting design inquiry through evidence and design research.

4. Inquisitive

   A culture of inquiry, collaboration, and cross-disciplinary endeavours.

5. Inclusive

   Emphasis on understanding regional cultural sensitivity and global diversity at the same time.

14.3. Program Educational Objectives (PEO's)

1. Visionaries | Actively engage students in leadership in a global

environment/ context

2. Research Oriented | Conducting design inquiry through evidence and design research
3. Inquisitive | A culture of inquiry, collaboration, and cross-disciplinary endeavors
4. Human centric | Sensitivity towards human behavior and commitment to the health, safety and welfare of the public
5. Learning Real-time | Enabling interaction with environment to equip students to adapt and respond to ‘situations’ rather than simulations
6. Inclusive | Emphasis on understanding regional cultural sensitivity and global diversity at the same time

14.4. Program Outcomes (POs)

1. PO1 - Knowledge & Expertise of Design field

Developing a professional attitude through interaction with academia and industry experts. Acquire knowledge of design thinking, practice of robust design processes involving critical thinking and team-work. And develop sensitivity to moral and ethical code of conduct as a professional equipped to perform equally well as an employee or an entrepreneur.

2. PO2 - Research

Develop knowledge of conceptual frameworks that motivate interdisciplinary research and design in human-centered design, and inform the Product design process with the same.

Knowledgeable regarding contemporary developments, smart materials, cutting edge technology, state of the art advancements, etc. to develop an intuitive and innovative approach towards the field of design.

3. PO3 - Information and digital literacy

Develop an aptitude for problem solving and opportunity inquiry with a thorough research process. Developing knowledge of the design process, research as a method of creative problem solving and inducing innovation. Developing intellectual property through original research, publishing articles in high impact factor journals, conference proceedings, patents.

4. **PO4 - Problem Solving**

Evaluate and understand human needs as a basis for designing. Adopt a systems approach to design, develop, innovate and implement integrated systems that include people, technology, information, energy and resources taking into account global, environmental, human, social and economic contexts.

5. **PO5 - Communication and presentation skills**

Inculcating the habits of constructive criticism, self-evaluation and lifelong learning through cross-collaboration, design studio culture, hands-on working. Identify the need for and continue to develop skills and knowledge to embrace changes or disruptions in society and the design profession.

6. **PO6 - Behavioral skills, Teamwork and leadership**

Imbibing appreciation of the versatility of history, culture, tradition, crafts, arts, technology, artists. Communicate effectively in oral, written, and visual forms, while scaling communications to audience needs and socio-technical contexts.

7. **PO7 - Globalization**

Imbibing appreciation of the versatility of history, culture, tradition, crafts, arts, technology, artists. Communicate effectively in oral, written, and visual forms, while scaling communications to audience needs and socio-technical contexts.

8. **PO8 - Ethical, Social and professional understanding**

The ten work ethic traits: appearance, attendance, attitude, character, communication, cooperation, organizational skills, productivity, respect and teamwork are defined as essential for student success and are listed below.

9. PO9 - Employability, Entrepreneurship

Developing skills that fulfil the industry requirements and are at par with market demand. Imbibing entrepreneurship skills as well that enable to set up and run own establishment and take it further.

10. PO10- Lifelong learning

The list of beneficial lifelong learning skills one can have is broad and diverse, and it pays to develop them constantly. Such skills transform our future for the better because they come from what is best in us. Mastering beneficial lifelong learning skills helps us work, learn, and live better.

11. PO11- Organizational behavior

At its core, organizational behavior analyzes the effect of social and environmental factors that affect the way employees or teams work. The way people interact, communicate, and collaborate is key to an organization's success.

12. PO12- Finance and marketing

Imbibing financial aspects such as analytical thinking. It refers to looking at and understanding a situation to interpret it and deriving an intelligent and thoughtful response. Also integrating marketing skills to promote the work and business better.

Examination Scheme for all Theory Papers:

Components	Mid-term Examination	Final Internal Assessment	End-Term Exam	Total
Weightage	**15**	**25**	**60**	**100**

SYLLABUS

SEMESTER- I

Sushant University Erstwhile Ansal University Gurugram	**SCHOOL OF DESIGN** **Syllabus**	
23BCF-1P01	**LTP: 1-1-0**	**B.Des CF**
Expression in Color & Light		**Version: 2023**

Objective:

The main objective of this course is introduction to colour theory emphasizing role of colour principles and light in design process. Various exercises are used to help students effectively communicate with colour, using the opportunity to reflect on inclusiveness and accessibility since people perceive colour and light differently. The units of the subject are designed to develop basic skills and confidence of playing with colours through colour-mixing exercises, understanding of hue, value and saturation, tints, tones and shades and understanding light at different times during the day,

Course Outcomes:

Mapping between COs and POs		
	Course Outcomes (COs)	**Mapped Programme Outcomes**
CO1	Develop and demonstrate basic understanding of basic colour theory, colour analysis and colour and light control.	PO1, PO2, PO3, PO4, PO5, PO7, PO10
CO2	Explore numerous concepts and ideational/iterative experimentations that apply basic theories of color and identify and create colour schemes	PO1, PO2, PO3, PO4, PO5, PO7, PO10

CO3	Develop an ability to handle the color mixing and application techniques	PO1, PO2, PO4, PO5, PO7,PO10
CO4	Know how to use the color wheel, color combinations, complimentary and harmonizing color schemes	PO1, PO2, PO3, PO4, PO5, PO7, PO10
CO5	Understand and apply color principles and analyze emotional aspects of color in design practice	PO1, PO2, PO3, PO4, PO5, PO7, PO10

Relationship between the Course Outcomes (COs) and Program Outcomes (POs) and PSO's

(COs)	Program Outcomes (POs)												Program Specific Outcomes (PSOs)					
	PO1	PO2	PO3	PO4	PO 5	PO 6	PO 7	PO 8	PO 9	PO1 0	PO1 1	PO1 2	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6
CO1	H	L	L	M	L		M			H			M	M	H			
CO2	H	L	L	M	L		M			H			H	H				
CO3	H	L	L		L		M			H			M	M	H	L		M
CO4	H	L	L	M	L		M			H								
CO5	H	L	L	M	L		M			H								

Where H= High relationship (covers up to 75-95% of the desired outcome); M=Medium (covers up to 50 to 75%); L=Low (covers up to 10-50% of the desired outcome)

Scheme:

This course is comprised of about 30 contact hours divided into 15 lectures and 15 tutorials hours spread over 15 weeks of semester.

Course Contents:

Module 1: Introduction to colour theory and light

- Identifying fundamental colour concepts
- Understand additive and subtractive ways of colour reproduction
- Creating grayscale chart using black and white poster colours only
- Colour wheel: primary, secondary and tertiary colours using poster colours
- Colour wheel and its use
- Munsell diagram: hue, tint, tone, value, chroma
- Understanding behaviour of light

Module 2: Influence of colour interaction on colour perception

- Exercises on different types of colour schemes and their applications.
- Exercises on harmonising colours
- Colour Communication
- Colour observations in daily surroundings and understanding their impact on our daily lives
- Understanding the impact of colours and light in cinema.

Module 3: Colour and light as an integral part of composition

- Identifying and understanding the use of cool colours and warm colours in a composition
- Using colours to attract and lead the eye rhythmically across and through a designed image
- Identifying and creating colour schemes/palettes inspired from nature.
- Capturing same scenes under different lighting conditions

Pedagogy:

All sessions are self-exploratory with a few demonstrations wherever required. Each student is required to do research and brain about colours. A few presentations and videos would also be shared in

order to get a broader perspective of colour in design. All assignments will be application-based keeping user-centric approach.

Text & References:

- Goethe, J. W., & Eastlake, C. L. (1970). Theory of colours. Cambridge, Mass: M.I.T. Press.
- Eckstut, A., & Eckstut, J. (2013). The secret language of color: Science, nature, history, culture, beauty of red, orange, yellow, green, blue, and violet. New York: Black Dog & Leventhal.
- Bachmann, U. (2011). Colour and light. Sulgen: Niggli.
- Anderson, F. E. (2006). Colour: How to use colour in art and design. London: Laurence King. 5. Feisner, E. A., & Reed, R. (2014). Color studies. New York: Fairchild Books.
- De, B. E. (2015). Serious creativity: Using the power of lateral thinking to create new ideas, Harper Business
- Itten, J., & In Birren, F. (2003). The Elements of color. New York [N.Y.: John Wiley & Sons. 8. Albers, J. (2013). The interaction of color, New Haven: Yale University.
- King, D. B., & Wertheimer, M. (2008). Max Wertheimer & Gestalt theory. New Brunswick, NJ: Transaction Publ.
- Smith, R. (2009). The artist's handbook. London: Dorling Kindersley.
- Berger, J. (2012). Ways of seeing: Based on the BBC television series with John Berger. London: British Broadcasting Corp.
- McAlhone, B., Stuart, D., Quinton, G., & Asbury, N. (2016). A smile in the mind: Witty thinking in graphic design.
- Ray, A. (2012). Color In Design [MOOC]. NPTEL. https://nptel.ac.in/courses/109/104/109104075

Storytelling & Creative Writing	Version: 2023

Objective:

Human beings share their life experiences through stories. Stories are not just used for entertainment but also for making sense of life and events that happen around us. Stories are used not just in Films but also for talking about product experiences and personas. In this course students will learn the skill of narrating stories through a sequence of visual images.

Course Outcomes:

Mapping between COs and POs		
	Course Outcomes (COs)	**Mapped Programme Outcomes**
CO1	Elements and Structure of a story	PO1, PO3, PO4, PO5, PO7, PO10
CO2	Visual narratives and storyboarding to show passage of time and character experiences.	PO1, PO2, PO3, PO4, PO5, PO7, PO10
CO3	Importance of Storytelling in design.	PO1, PO2, PO3, PO4, PO5, PO7, PO10

Relationship between the Course Outcomes (COs) and Program Outcomes (POs) and PSO's

(COs)	Program Outcomes (POs)												Program Specific Outcomes (PSOs)					
	PO1	PO 2	PO3	PO4	PO 5	PO 6	PO 7	PO 8	PO 9	PO1 0	PO1 1	PO1 2	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6
CO1	H		L	L	L		M			H			M	M				
CO2	H	M	L	L	L		L			H				H				
CO3	H	M	L	M	M		L			H			M		H	L		M

Where H= High relationship (covers up to 75-95% of the desired outcome); M=Medium (covers up to 50 to 75%); L=Low (covers up to 10-50% of the desired outcome)

Scheme:

This course is comprised of about 30 contact hours divided into 15 lectures and 15 tutorials hours spread over 15 weeks of semester.

Course Contents:

Module 1: Elements and Structure of Story

Understanding the 3-act narrative arc of beginning, middle and end; Conflict-resolution situations in a story

Understanding, characters and settings, intentions and motivations.

Module 2: Creating Visual Narrative

Creating a storyboard through multiple tools and mediums.

Module 3: Project

Plotting user journeys in form of visual narratives and writing through personal stories.

Pedagogy:

All sessions are self-exploratory with a few demonstrations wherever required. Each student is required to do research and put his or her abilities forward. A few presentations and videos would also be shared in order to get a broader perspective of use of visualization tools. All assignments will be application-

based keeping user-centric approach.

Text & References:

Case Studies and TeDX Videos as guided by mentor.

Sushant University Erstwhile Ansal University Gurugram	**SCHOOL OF DESIGN** **Syllabus**	
23BCF-1P03	**LTP: 1-2-2**	**B.Des CF**
Visualization & Representation		**Version: 2023**

Objective:

The objective of the course is to develop the basic fundamentals of drawing based on direct observation and more of free hand sketching; the students will develop hand, eye and mind coordination, to make drawings more accurate. They are trained to 'see' rather than simply 'look', in order to develop their observation skills. Students will be enable to Organize and Visualize collected information.

Course Outcomes:

Mapping between COs and POs		
	Course Outcomes (COs)	**Mapped Programme Outcomes**
	Students to gain understanding of Hand, Eye & Mind Coordination.	PO1, PO3, PO5, PO10

CO1		
CO2	The students develop their visualization and observation through techniques. which intend to create different style of work	PO1, PO3, PO5, PO10
CO3	Enhances the ability of looking an object deeply and portray that in their own. creative ideas and thoughts	PO1, PO3, PO5, PO10
CO4	Demonstrate their imagination through various techniques like frottage and illustrations etc.	PO1, PO3, PO4, PO5, PO10
CO5	Understanding the importance of drawing through direct observation, by rendering landscape, objects etc. in the same.	PO1, PO3, PO4, PO5, PO10

Relationship between the Course Outcomes (COs) and Program Outcomes (POs) and PSOs

(COs)	**Program Outcomes (POs)**												**Program Specific Outcomes (PSOs)**					
	PO1	PO 2	PO3	PO4	PO 5	PO 6	PO 7	PO 8	PO 9	PO1 0	PO1 1	PO1 2	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6
CO1	H		L		L					H			M					
CO2	H		L		M					H					H	M		
CO3	H		L		M					H								
CO4	H		L	M	M					H			H		H			
CO5	H		L	M	M					H								

Where H= High relationship (covers up to 75-95% of the desired outcome); M=Medium (covers up to 50 to 75%); L=Low (covers up to 10-50% of the desired outcome)

Scheme:

This course is comprised of about 60 contact hours divided into 15 lectures, 30 tutorials and 30 practical hours spread over 15 weeks of semester.

Course Contents:

Module 1: Free-Hand Basic Sketching

Sketching of lines, shapes and relative keeping hand, eye & mind coordination as priority. Analyze meanings of vertical, horizontal, diagonal lines.

Module 2: Shape and Form

Introduction to pencil shading, understanding the role of light and dark through various rendering techniques and exploring mediums.

Module 3: Nature Drawing

Visualizing shapes and forms in nature and portraying the same in terms of flat sketches during various mediums.

Module 4: Perspective by Direct Observation

Understanding the methodology & importance of one-point & two-point perspective drawings using appropriate tools and measurements taking objects and views as consideration.

Pedagogy:

All sessions are self-exploratory with a few demonstrations wherever required. The students are encouraged to observe and not work only in their classrooms. A lot of work is done as part of outdoor studies, immediate surroundings and with visualizing and freehand sketching the same.

Text & References:

- Hope, A., & Walch, M. (1990). The color compendium. New York: Van Nostrand Reinhold.
- Daniel M. Mendelowitz and Duane A.Wakeham ., A Guide To Drawing, Thompson Wadsworth
- Betty Edwards The New Drawing on the Right Side of the Brain , Putnam Publishing Group
- Mona Brookes., Drawing for Older Children & Teens ., Jeremy P. Tarcher
- Bert Dodson., Keys to Drawing ., North Light Books

- Mona Brookes., Drawing with Children ., Jeremy P. Tarcher
- J. D. Hillberry., Drawing Realistic Textures in Pencil ., North Light Books
- Claire Watson Garcia., Drawing for the Absolute and Utter Beginner, Watson-GuptillPubns
- Kimon Nicolaides, The Natural Way to Draw : A Working Plan for Art Study .,Mariner Books
- Peter Stanyer ,Terry Rosenberg., A Foundation Course in Drawing Watson., GuptillPubns

Reference websites:

- http://drawsketch.about.com/od/learntodraw/ig/Learn-to-Draw-Beginner/How-to Hold-a-Pencil.htm
- http://drawsketch.about.com/cs/drawinglessons/a/firstdrawing.htm
- http://42explore.com/draw.htm
- http://campaignfordrawing.org/home/index.aspx
- http://www.linesandcolors.com/

Sushant University Erstwhile Ansal University Gurugram	**SCHOOL OF DESIGN** **Syllabus**	
23BCF-1P04	**LTP: 1-2-2**	**B.Des CF**
Contextual Studies I		**Version: 2023**

Objective:

The main purpose of this course is to introduce students to enable students understand the importance of micro-level contextual challenges. It will help students to understand visual tools of design, their related theories and practical application. The focus is given to design from a visual perception, with respect to human values according to their creative skills. The students are encouraged to explore their environment and break away all pre-conceived notions about their surroundings.

The content includes expressions and explorations using basic elements like Points, Lines, Planes and Volumes; their relation in context to nature and environment; understanding of the visual relationships– balance,

proportion, order, symmetry, rhythm, etc.; and the study of visual principles of composition: grids, layouts, asymmetry, balance and asymmetry.

Course Outcomes:

Mapping between COs and POs		
	Course Outcomes (COs)	**Mapped Programme Outcomes**
CO1	In-depth understanding of Elements and Principles of Design.	PO1, PO3, PO7, PO10
CO2	Develop an understanding of design principles into natural objects & surroundings, identify symbolic shapes & design.	PO1, PO2, PO7, PO10
CO3	Demonstrate understanding of principles of Proportion.	PO1, PO2, PO3, PO5, PO10
CO4	Understanding the micro-level contextual challenges.	PO1, PO2, PO3, PO4, PO5, PO7, PO10
CO5	To understand methodology of Problem- Solving process.	PO1, PO2, PO3, PO4, PO5, PO7, PO10

Relationship between the Course Outcomes (COs) and Program Outcomes (POs) and PSOs

(COs)	Program Outcomes (POs)												Program Specific Outcomes (PSOs)					
	PO1	PO 2	PO3	PO4	PO 5	PO 6	PO 7	PO 8	PO 9	PO1 0	PO1 1	PO1 2	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6

CO1	H		L				M			H			H					
CO2	H	M					M			H			H		H	H		
CO3	H	M	M		M					H								
CO4	M	H	L	H	M		M			H			H		H			
CO5	M	H	L	H	M		M			H								

Where H= High relationship (covers up to 75-95% of the desired outcome); M=Medium (covers up to 50 to 75%); L=Low (covers up to 10-50% of the desired outcome)

Scheme:

This course is comprised of about 60 contact hours divided into 15 lectures, 30 tutorials and 30 practical hours spread over 15 weeks of semester.

Course Contents:

Module 1: Elements of Design

Understanding of Basic Elements of Design such as Line, Shape, Form, etc in context to natural objects & surroundings.

Module 2: Principles of Design

Understanding of Basic Principles of Design and related theories such as Line, Shape, Form, etc in context to natural objects & surroundings keeping principles of Proportion in mind.

Module 3: Composition

Basics of Composition, Understanding balance, emphasis & contrast in terms of composition.

Module 4: Problem- Solving Process

Identifying a micro-level problem in context to consumer & analyzing related case studies and documenting it into a full-proof document.

Pedagogy:

All sessions are self-exploratory with a few demonstrations wherever required. Each student is required to do research and brain about these elements of design and put their abilities forward. A few presentations and videos would also be shared in order to get a broader perspective of use of elements in design and contemporary products. All assignments will be application-based keeping user-centric approach.

Text & References:

- Hope, A., & Walch, M. (1990). The color compendium. New York: Van Nostrand Reinhold.
- Itten, J., & In Birren, F. (2003). The Elements of color. New York [N.Y.: John Wiley & Sons.
- Albers, J. (2013). The interaction of color, New Haven: Yale University.
- King, D. B., & Wertheimer, M. (2008). Max Wertheimer & Gestalt theory. New Brunswick, NJ: Transaction Publ.
- Hannah, G. G. (2002). Elements of design: Rowena Reed Kostellow and the structure of visual relationships. New York: Princeton Architectural Press.
- Pentak, S., & Lauer, D. A. (2018). Design basics. Boston, MA : Cengage Learning.
- Wong, W. (1981). Principles of two-dimensional design. Hong Kong: Department of Extramural Studies, Chinese University of Hong Kong.
- Bowers, J. (2008). Introduction to two-dimensional design: Understanding form and function. Hoboken, N.J: Wiley.
- Holtzschue, L. (1994). Understanding color: An introduction for designers. New York, NY: Van Nostrand Reinhold.
- Itten, J. (2004). The art of color: The subjective experience and objective rationale of color. New York: John Wiley.
- Proctor, R. (1990). Principles of pattern design. New York: Dover Publication.

- Elam, K. (2011). Geometry of design: Studies in Proportion and Composition., New York : Princeton Architectural Press.

Reference websites:

- http://en.wikipedia.org/wiki/Color_theory#Color_systems_and_spaces
- http://www.colorsystem.com/
- http://www.michaelbach.de/ot/col_lilacChaser/index.html
- http://r0k.us/graphics/SIHwheel.html
- http://cvision.ucsd.edu/

Sushant University Erstwhile Ansal University Gurugram	SCHOOL OF DESIGN Syllabus	
23BCF-1P05	LTP: 1-1-2	B.Des CF
Material & Exploration I		Version: 2023

Objective:

Material exploration and handling innovatively is the key to realization of great design ideas. The subject contents help students understand material and tools by making objects which allow them to explore forms, surfaces, textures, and patterns i.e. elements and principles of design. Students develop sensory skills with understanding of material properties by exploring different joinery, support conditions and woven surfaces under guidance. The students are introduced to different materials, tools and equipment to help them to develop the skills to handle different materials and ability to manipulate them in a variety of possibilities.

As students deepen their knowledge about materials, they work at developing and extending construction skills, enabling learners to realize final outcomes through personal projects. Experiential work shop methods are but suite for such learning when craft, print, color, etc elemental activity may be conducted.

Course Outcomes:

Mapping between COs and POs		
	Course Outcomes (COs)	**Mapped Programme Outcomes**
CO1	Students to gain understanding of Materiality and their properties.	PO1, PO2, PO3, PO4, PO6, PO7, PO10
CO2	Demonstrate how behavior and characteristics of selected materials justify the form and content of your design which intend to create different style of work.	PO1, PO2, PO5, PO6, PO7,PO10
CO3	Interpret/Discuss how materials reflect our identity.	PO1, PO2, PO5, PO6, PO7,PO10
CO4	Display the importance of sustainability during selection of materials.	PO1, PO2, PO3, PO4, PO7,PO10
CO5	Be able to Interpret and realize designs from 2D into 3D form.	PO1, PO2, PO4, PO6, PO7, PO10

Relationship between the Course Outcomes (COs) and Program Outcomes (POs) and PSOs

(COs)	Program Outcomes (POs)												Program Specific Outcomes (PSOs)					
	PO1	PO 2	PO3	PO4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6
CO1	H	L	L	M		L	M			H				H	M			
CO2	H	M			M	L	M			H			H		H	H		
CO3	H	M			M	L	M			H								
CO4	M	M	L	L			M			H			H		H			

CO5	H	L		M		L	M			H								

Where H= High relationship (covers up to 75-95% of the desired outcome); M=Medium (covers up to 50 to 75%); L=Low (covers up to 10-50% of the desired outcome)

Scheme:

This course is comprised of about 45 contact hours divided into 15 lectures, 15 tutorials and 30 practical hours spread over 15 weeks of semester.

Course Contents:

Module 1: Soft Materials

Exploration of soft materials such as Paper, Clay, Fabric etc. in context to their properties and three-dimensional visualization along with possibilities.

Module 2: Hard Materials

Exploration of hard materials such as Wire, Metal, Wood, Stone in context to their properties and three-dimensional visualization along with possibilities.

Module 3: Combined Materials

Mixed media focusing upon application-based learning.

Pedagogy:

The course is a series of form exploration exercises focusing on understanding and exploring materials through self-explorations and self-directed learning. Though at few stages demonstrations will be given by the faculty or workshop assistant especially if using any power tools and heavy equipments, it must be done under the guidance of either of them. Personal research on the behaviour and characteristics of the materials is also very

important, followed by group discussions and interactions with the course facilitator on the

issues of sustainability and environmental issues. All assignments will be application-based keeping user-centric approach.

Text & References:

- In Benton, T., In Benton, C., In Sharp, D., & Open University. (1975). *Form and function: A source book for the history of architecture and design 1890-1939*.
- De, S. M. (2006). *Basic design: The dynamics of visual form*. London: A. & C. Black.
- Grillo, P. J. (1980). *Form, function, and design*. Magnolia, Mass.: P. Smith.
- McDermott, C. (1994). *Essential Design*. London: Bloomsbury.
- Powell, D. (2010). *Presentation techniques: A guide to drawing and presenting design ideas*. London: Little, Brown.

Sushant University Erstwhile Ansal University Gurugram		**SCHOOL OF DESIGN** **Syllabus**	
23BCF-1P06		**LTP: 2-1-0**	**B.Des CF**
	History of Art & Design I		**Version: 2023**

Objective:

This module explores the relationship between Design and global art from the late eighteenth to the early-twentieth century. The intent of inculcating familiarity and sensitivity towards Modernism, its influences and impact is to rouse their curiosity in contemporary art and design. How did modern art emerge as a response to new political structures and historical and regional traditions? In studying key modernist movements across the Americas, Europe, Africa, and Asia, students will be posed with larger questions of visual culture and its relationship to mass consumption; materiality and culture; continuity of tradition and evolution of human race. Studying key historical movements of the last century and the influence of new materials and technology on art will help them gain an insight into the current debates in the subject.

Course Outcomes:

Mapping between COs and POs		
	Course Outcomes (COs)	**Mapped Programme Outcomes**
CO1	Evaluate key historiographical and theoretical debates in Modernism.	PO2, PO3, PO6, PO7, PO10
CO2	Demonstrate an understanding of the social history of art and design in the eighteenth to twentieth century.	PO2, PO3, PO6, PO7, PO10
CO3	Demonstrate appropriate visual analysis and interpretation skills.	PO2, PO3, PO6, PO7, PO10
CO4	Develop cross-cultural communication	PO2, PO3, PO6, PO7, PO10

Relationship between the Course Outcomes (COs) and Program Outcomes (POs)

(COs)	Program Outcomes (POs)												Program Specific Outcomes (PSOs)					
	PO1	PO 2	PO3	PO4	PO 5	PO 6	PO 7	PO 8	PO 9	PO1 0	PO1 1	PO1 2	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6
CO1		H	L			L	M			H				H	M			
CO2		H	L			L	M			H			M		H	H		
CO3		H	L			L	M			H								
CO4		H	L			L	M			H			M		H			

Where H= High relationship (covers up to 75-95% of the desired outcome); M=Medium (covers up to 50 to 75%); L=Low (covers up to 10-50% of the desired outcome)

Scheme:

This course is comprised of about 45 contact hours divided into 30 lectures and 15 tutorials hours spread over 15 weeks of semester.

Course Contents:

Module 1: Colonial World and Art and Design

Module 2: Industrial Revolution & The Aesthetic Movements (Art and Crafts, Art Nouveau)

Module 3: Early Modernism (and Art Deco) & Modernism (Impressionism. Impressionism, Expressionism, Cubism, Surrealism, Abstract Art)

Module 4: Socio Political Change in post colonial World, Late Modernism and its Decline & After Modernism (late 20th century)

Pedagogy:

The teaching with an emphasis on history and theory of objects as a tool for critical thinking and critical making, the course prepares a base for the students to gain an understanding of historical facts and events that has designed our present; through research and analysis of objects, methods and practices of art and design. All assignments will be application-based keeping user-centric approach.

Text & References:

- Craven, R. C. (2006). *Indian art: A concise history*. London: Thames and Hudson.
- Gombrich, E. H. (1998). *The Story of Art*. London: Phaidon Press. [Available from: https://ia801601.us.archive.org/1/items/in.ernet.dli.2015.29158/2015.29158.The- Story-Of-Art.pdf]
- In Bayer, H., Gropius, W., Gropius, I., & Newhall, B. (1975). *Bauhaus, 1919-1928*. New York: Museum of Modern Art. [Available from: https://monoskop.org/images/8/80/Bayer_Herbert_Gropius_Walter_Gropius_Ise_e

ds_Bauhaus_1919-1928.pdf]

- Mitter, Partha. The Triumph of Modernism: India's Artists and the Avant-Garde, 1922- 1947. London: Reaktion, 2007.

SEMESTER- II

Sushant University Erstwhile Ansal University Gurugram	SCHOOL OF DESIGN Syllabus	
23BCF-2P01	LTP: 1-1-0	B.Des CF
Film, Media & Culture		Version: 2023

Objective:

The main purpose of this course is to introduce students to global cultures through cinema and media and make them sensitive to different cultural contexts through cinematic expressions.

Course Outcomes:

Mapping between COs and POs		
	Course Outcomes (COs)	**Mapped Programme Outcomes**
CO1	Critical reading of texts related to culture and social structures.	PO1, PO2, PO3, PO8, PO9, PO10

CO2	Ability to appreciate the narratives and forms of cinemas around the world through an understanding of film language and the representation of different cultural contexts.	PO1, PO2, PO3, PO8, PO9, PO10
CO3	Understanding the origin of various concepts, ideas and techniques in cinema.	PO1, PO2, PO3, PO8, PO9, PO10

Relationship between the Course Outcomes (COs) and Program Outcomes (POs)

(COs)	**Program Outcomes (POs)**												**Program Specific Outcomes (PSOs)**					
	PO1	PO 2	PO3	PO4	PO 5	PO 6	PO 7	PO 8	PO 9	PO1 0	PO1 1	PO1 2	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6
CO1	H	H	L					M	M	M			H	H	M			
CO2	L	H	L					L	L	M								
CO3	M	L	M					L	M	M				M				

Where H= High relationship (covers up to 75-95% of the desired outcome); M=Medium (covers up to 50 to 75%); L=Low (covers up to 10-50% of the desired outcome)

Scheme:

This course is comprised of about 30 contact hours divided into 15 lectures and 15 tutorials hours spread over 15 weeks of semester.

Course Contents:

Module 1: Reading Analysis

Reading and researching on various texts to understand context.

Module 2: Narrative Understanding and Depiction

Depicting story narrative and understanding language of the film.

Module 3: Understanding culture & its application

Understanding various cultures and its application in design.

Pedagogy:

The course is a series of form exploration exercises focusing on understanding and exploring materials through self-explorations and self-directed learning. Though at few stages demonstrations will be given by the faculty or workshop assistant especially if using any power tools and heavy equipments, it must be done under the guidance of either of them. Personal research on the behaviour and characteristics of the materials is also very

important, followed by group discussions and interactions with the course facilitator on the

issues of sustainability and environmental issues. All assignments will be application-based keeping user-centric approach.

Text & References:

- Williams, R. (1983). *Culture and society, 1780-1950*. Columbia University Press.
- Radunović, D. (2016). Towards a Theory of Montage. Selected Works. Volume 2.
- Corrigan, T., & Corrigan, G. (1998). *A short guide to writing about film* (p. 194). Longman.
- Sesonske, A. (1975). Ozu, His Life and Films by Donald Richie. *The Journal of Aesthetics and Art Criticism*, *33*(4), 479-480.

Sushant University Erstwhile Ansal University Gurugram	**SCHOOL OF DESIGN** **Syllabus**	
23BCF-2P02	**LTP: 1-0-2**	**B.Des CF**
User Study & Experience		**Version: 2023**

Objective:

Objective of the course in user study is to:

- Understand the importance of user research in integrated design.
- Learn how to conduct user research, including interviews, usability testing, and surveys.
- Analyze user research data to identify user needs and pain points.
- Use user research findings to inform design decisions.
- Create user-centered designs that are effective, efficient, and satisfying to use.

Course Outcomes:

Mapping between COs and POs		
	Course Outcomes (COs)	**Mapped Programme Outcomes**
CO1	Conduct user research effectively.	PO1, PO2, PO3, PO10
CO2	Analyze user research data to identify user needs and pain points.	PO1, PO2, PO3, PO10
CO3	Use user research findings to inform design decisions	PO1, PO2, PO3, PO10
CO4	Create user-centered designs that are effective, efficient, and satisfying to use.	PO1, PO2, PO3, PO10

Relationship between the Course Outcomes (COs) and Program Outcomes (POs) and PSOs

(COs)	**Program Outcomes (POs)**	**Program Specific Outcomes (PSOs)**

	PO1	PO 2	PO3	PO4	PO 5	PO 6	PO 7	PO 8	PO 9	PO1 0	PO1 1	PO1 2	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6
CO1	L	H	M							M			M	H	M			
CO2	L	H	M							M			H				H	
CO3	L	H	M							M				M				
CO4	L	H	M							M								

Where H= High relationship (covers up to 75-95% of the desired outcome); M=Medium (covers up to 50 to 75%); L=Low (covers up to 10-50% of the desired outcome)

Scheme:

This course is comprised of about 30 contact hours divided into 15 lectures and 15 practical hours spread over 15 weeks of semester.

Course Contents:

Module 1: Introduction to User Research

What is user research?

Why is user research important in UX design?

Different types of user research

The user-centered design process

Module 2: Conducting User Interviews

How to prepare for a user interview

How to conduct a user interview

How to analyze user interview data

Module 3: Usability Testing

What is usability testing?

How to prepare for a usability test

How to conduct a usability test

How to analyze usability test data

Module 4: Analyzing User Research Data

How to analyze user research data

How to identify user needs and pain points

How to use user research findings to inform UX design decisions

Module 5: Creating User-Centered Designs

How to create user-centered designs

How to use user research findings to inform design decisions

How to create prototypes and test them with users

Pedagogy:

All sessions are self-exploratory with few demonstrations wherever required. The students are encouraged to observe and not work only in their classrooms. A lot of work is done as extensive studio-based assignment and research based. Each student is required to do research individually, enhancing their critical, analytical and creative thinking skills. All assignments will be application-based keeping user-centric approach.

Text & References:

- Nielsen, J. (2019). Designing for the digital age: 100 essential human-computer interaction principles. Morgan Kaufmann.
- Cooper, A., Reimann, R., Cronin, D., & Noessel, C. (2014). About face 3: The essentials of interaction design. Wiley.
- Abrams, J., & Nielsen, J. (2018). User experience design: A beginner's guide. A Book Apart.
- McDonough, D. (2019). The design of everyday things: Revised and expanded edition. MIT Press.
- Norman, D. A. (2013). The design of future things. Basic Books

Sushant University Erstwhile Ansal University Gurugram	**SCHOOL OF DESIGN** **Syllabus**	
23BCF-2P03	**LTP: 1-2-2**	**B.Des CF**
Image Making & Representation		**Version: 2023**

Objective:

The students should able to visualize an image related to nature or any object and represent the same with their own creativity through different techniques. The objective is:

• To develop visualization skills – image building exercise

• To generate and transform ideas on paper.

• To represent designs realistically.

• Introduction to various ways to realistic representation.

• Use of various rendering and multi-media applications.

Course Outcomes:

Mapping between COs and Pos		
	Course Outcomes (COs)	**Mapped Programme Outcomes**
CO1	Students to gain understanding of Hand, Eye & Mind Coordination.	PO1, PO3, PO5, PO10
CO2	The students develop their visualization and observation through techniques. which intend to create different style of work	PO1, PO3, PO5, PO10
CO3	Enhances the ability of looking an object deeply and portray that in their own. creative ideas and thoughts	PO1, PO3, PO4, PO5, PO10
CO4	Demonstrate their imagination through various techniques like frottage and illustrations etc.	PO1, PO3, PO4, PO5, PO10
CO5	Enhance observation skills	PO1, PO3, PO4, PO5, PO10

Relationship between the Course Outcomes (COs) and Program Outcomes (POs) and PSOs

(COs)	Program Outcomes (POs)												Program Specific Outcomes (PSOs)					
	PO1	PO 2	PO3	PO4	PO 5	PO 6	PO 7	PO 8	PO 9	PO1 0	PO1 1	PO1 2	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6
CO1	H		L		L					H			H				M	
CO2	H		L		L					H				H				
CO3	H		L	M	M					H						M		
CO4	H		L		L					H				M			M	
CO5	H		L	M	M					H								

Where H= High relationship (covers up to 75-95% of the desired outcome); M=Medium (covers up to 50 to 75%); L=Low (covers up to 10-50% of the desired outcome)

Scheme:

This course is comprised of about 60 contact hours divided into 15 lectures, 30 tutorials and 30 practical hours spread over 15 weeks of semester.

Course Contents:

Module 1: Data Visualization

Visualizing the informative data in terms of visuals and info-graphics.

Module 2: Still Life

Observing and sketching still-life examples (complex & combination of objects) using appropriate wet & dry mediums.

Module 3: Human Anatomy

Drawing and understanding the basic human body proportions in 2d and 3d shapes.

Module 4: Material & Textures

Drawing and rendering for realistic depiction of materials and textures.

Pedagogy:

All sessions are self-exploratory with a few demonstrations wherever required. Each student is required to do research and put his or her abilities forward. A few presentations and videos would also be shared in order to get a broader perspective of use of visualization tools. All assignments will be application-based keeping user-centric approach.

Text & References:

- Victoria Vebell, Victoria Bruck., Exploring The Basics Of Drawing ., Onword Press
- Mark Christopher Weber ., Brushwork Essentials: How to Render Expressive Form and Texture with Every Stroke., North Light Books

- Bert Dodson., Keys to Drawing with Imagination: Strategies and Exercises for Gaining Confidence and Enhancing Your Creativity ., North Light Books
- Susan Piedmont-Palladino., Tools of the imagination: drawing tools and technologies from the eighteenth century to the present ., Princeton Architectural Press
- Joseph Ungar., Rendering in mixed media ., Watson-Guptil Publications
- Dick Powell ., Design rendering techniques: a guide to drawing and presenting design ideas., North Light

Reference websites:

- http://drawsketch.about.com/od/learntodraw/ig/Learn-to-Draw-Beginner/How to-Hold-a-Pencil.htm
- http://drawsketch.about.com/cs/drawinglessons/a/firstdrawing.htm
- http://42explore.com/draw.htm
- http://campaignfordrawing.org/home/index.aspx
- http://www.linesandcolors.com/

Sushant University Erstwhile Ansal University Gurugram	**SCHOOL OF DESIGN** **Syllabus**	
23BCF-2P04	**LTP: 1-2-2**	**B.Des CF**
Contextual Studies II		**Version: 2021**

Objective:

The main purpose of this course is to introduce students to enable students understand the importance of macro-level contextual challenges. The course synthesizes training in all aspects of design and guides in the development of a design which is created due to a need-based analysis considering human values and needs

of utmost importance. The course enables to understand the complete design processes and methods of delivering a design from concept to consumer. Research is all about addressing an issue, asking and answering a question or solving a problem, so the objective of this course is to introduce students to the ethical methods of exploration, conducting research, collecting information, analyzing it and documenting it

appropriately in the fields of Design. It will help student to understand trends and filter them into actionable process.

Course Outcomes:

Mapping between COs and POs		
	Course Outcomes (COs)	**Mapped Programme Outcomes**
CO1	Understanding the macro-level contextual challenges.	PO1, PO2, PO3, PO4, PO5, PO7, PO10
CO2	Understanding context to human values keeping environmental aspects in mind.	PO1, PO2, PO4, PO7, PO9,PO10
CO3	To understand methodology of Problem- Solving process.	PO2, PO3, PO4, PO10
CO4	Understand the relationship between content and it's consumer.	PO1, PO2, PO3, PO4, PO5, PO7, PO10
CO5	To observe and understand trends and filter them into an actionable process.	PO1, PO2, PO3, PO4, PO5, PO7, PO8, PO10

Relationship between the Course Outcomes (COs) and Program Outcomes (POs) and PSOs

(COs)	Program Outcomes (POs)												Program Specific Outcomes (PSOs)					
	PO1	PO 2	PO3	PO4	PO 5	PO 6	PO 7	PO 8	PO 9	PO1 0	PO1 1	PO1 2	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6
CO1	H	M	L	M	L		M			H			M	H			M	
CO2	H	M		M			M		L	H				H				
CO3		M	M	H						H					M	M		
CO4	M	H	L	H	M		M			H				M			M	
CO5	M	H	L	H	M		M	M		H								

Where H= High relationship (covers up to 75-95% of the desired outcome); M=Medium (covers up to 50 to 75%); L=Low (covers up to 10-50% of the desired outcome)

Scheme:

This course is comprised of about 45 contact hours divided into 15 lectures and 30 tutorials hours spread over 15 weeks of semester.

Course Contents:

Module 1: Problem- Solving Process

Identifying a macro-level problem in context to consumer & analyzing related case studies and documenting it into a full-proof document.

Module 2: Designing & Implementing Design Solutions

Representation of their ideas via drawings & sketches, Final Prototype along with Material Understanding keeping user as prime stakeholder.

Pedagogy:

All sessions are self-exploratory with few demonstrations wherever required. The students

are encouraged to observe and not work only in their classrooms. A lot of work is done as extensive studio-based assignment and research based. Each student is required to do research individually, enhancing their critical, analytical and creative thinking skills. All assignments will be application-based keeping user-centric approach.

Text & References:

Various student project reports in the library & individual case studies.

Reference websites:

- http://bcs.bedfordstmartins.com/resdoc5e/
- http://en.wikipedia.org/wiki/Research
- http://www.umuc.edu/writingcenter/onlineguide/chapter5-01.cfm

Sushant University Erstwhile Ansal University Gurugram	**SCHOOL OF DESIGN** **Syllabus**	
23BCF-2P05	**LTP: 1-1-2**	**B.Des CF**
Material & Exploration II		**Version: 2023**

Objective:

The objective of this course is to develop and extend construction skills, enabling learners to realize final outcomes to meet the standards of their specialized field of study. An experimental, 'hands on' approach will prove most useful to students; the skills needed to achieve these outcomes develop as a result of practice and trial and error. However, the tutors' expertise and demonstrations in the subject, supported by handouts, videos and

demonstrations will also be crucial.

Course Outcomes:

Mapping between COs and POs		
	Course Outcomes (COs)	**Mapped Programme Outcomes**
CO1	Think critically about the materials and their processing stages with the impact they leave on environment.	PO1, PO2, PO3, PO4, PO6, PO7, PO10
CO2	Students to gain understanding of Materiality and their properties.	PO1, PO2, PO5, PO6, PO7,PO10
CO3	Be able to select and use appropriate hand tools, machinery and technique.	PO1, PO2, PO5, PO6, PO7,PO10
CO4	Demonstrate an openness to collaboration and risk taking.	PO1, PO2, PO3, PO4, PO7,PO10
CO5	Interpret/Discuss how materials reflect our identity.	PO1, PO2, PO4, PO6, PO7,PO10

Relationship between the Course Outcomes (COs) and Program Outcomes (POs) and PSOs

(COs)	Program Outcomes (POs)												Program Specific Outcomes (PSOs)					
	PO1	PO 2	PO3	PO4	PO 5	PO 6	PO 7	PO 8	PO 9	PO1 0	PO1 1	PO1 2	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6

CO1	H	L	L	M		L	M			H				M		M		
CO2	H	M			M	L	M			H			H					
CO3	H	M			M	L	M			H						H		
CO4	M	M	L	L			M			H				H			H	
CO5	H	L		M		L	M			H								

Where H= High relationship (covers up to 75-95% of the desired outcome); M=Medium (covers up to 50 to 75%); L=Low (covers up to 10-50% of the desired outcome)

Scheme:

This course is comprised of about 60 contact hours divided into 15 lectures, 30 tutorials and 30 practical hours spread over 15 weeks of semester.

Course Contents:

Module 1: Soft Materials

Exploration of soft materials such as Fabric, Leather, Natural Fibre etc. in context to their properties and three-dimensional visualization along with possibilities.

Module 2: Hard Materials

Exploration of soft materials such as Plaster of Paris, Wood and its techniques etc. in context to their properties and three-dimensional visualization along with possibilities.

Module 3: Combined Materials

Mixed media focusing upon application-based learning.

Pedagogy:

The teaching of Materials is highly explorative in nature, unlike other subjects where planning and executing follows a specific structure and process, studio materials rather triggers spontaneity and experimentation with the material. However, since the subject also demands/enhance comprehensive technical aptitude, so demonstrations of tools and techniques will be given by the faculty/instructor wherever required. Other than the practical assignments, research assignment on material properties and the impact it leaves on environment is also of crucial importance. All assignments will be application-based keeping user-centric approach.

Text & References:

- In Benton, T., In Benton, C., In Sharp, D., & Open University. (1975). *Form and function: A source book for the history of architecture and design 1890-1939*.
- De, S. M. (2006). *Basic design: The dynamics of visual form*. London: A. & C. Black.
- Grillo, P. J. (1980). *Form, function, and design*. Magnolia, Mass.: P. Smith.
- McDermott, C. (1994). *Essential Design*. London: Bloomsbury.
- Powell, D. (2010). *Presentation techniques: A guide to drawing and presenting design ideas*. London: Little, Brown.

Sushant University Erstwhile Ansal University Gurugram	**SCHOOL OF DESIGN** **Syllabus**	
23BCF-2P06	**LTP: 2-1-0**	**B.Des CF**
History of Art & Design II		**Version: 2023**

Objective:

The Course objective is to introduce students to global histories through objects. The objects chosen (from the project of the British Museum) all tell a story about how their local area has interacted with the wider world. It aims to encourage people to discover the power of objects. Object lives and global histories can reveal how the traces of contact, exchange and movement of objects, cross cultural, social and political influences, mould the form and life of an object. The students will be encouraged to explore world history through objects in the classroom and visit local museums.

Course Outcomes:

Mapping between COs and POs

	Course Outcomes (COs)	Mapped Programme Outcomes
CO1	Evaluate key historiographical and theoretical debates in the period before Modernism.	PO1, PO2, PO3, PO4, PO7, PO8, PO10
CO2	Demonstrate an understanding of the social history of art and design in the tenth to twentieth century.	PO1, PO2, PO3, PO4, PO7, PO8, PO10
CO3	Demonstrate appropriate visual analysis and interpretation skills	PO1, PO2, PO3, PO4, PO7, PO8, PO10

Relationship between the Course Outcomes (COs) and Program Outcomes (POs) and PSOs

(COs)	Program Outcomes (POs)												Program Specific Outcomes (PSOs)					
	PO1	PO 2	PO3	PO4	PO 5	PO 6	PO 7	PO 8	PO 9	PO1 0	PO1 1	PO1 2	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6
CO1	**L**	**M**	**L**	**L**			**M**	**M**		H			H	H		M		
CO2	**M**	**M**	**H**	**L**			**L**	**L**		L			H				M	
CO3	**L**	**H**	**L**	**M**			**L**	**L**		H			M			H		

Where H= High relationship (covers up to 75-95% of the desired outcome); M=Medium (covers up to 50 to 75%); L=Low (covers up to 10-50% of the desired outcome)

Scheme:

This course is comprised of about 45 contact hours divided into 30 lectures and 15 tutorials spread over 15 weeks

of semester.

Course Contents:

Module 1: The Silk Route (400-700 AD)

Module 2: Raiders and Traders (900-1300 AD)

Module 3: Religion and symbols of God (1200 - 1400 AD)

Module 4: An introduction to some early status symbols (1200-1400 AD)

Module 5: The World of Exploration, Exploitation and Enlightenment

Module 6: The Threshold of the Modern World (1375 1550 AD)

Pedagogy:

The teaching with an emphasis on history and theory of objects as a tool for critical thinking and critical making, the course prepares a base for the students to gain an understanding of historical facts and events that has designed our present; through research and analysis of objects, methods and practices of art and design. All assignments will be application-based keeping user-centric approach.

Text & References:

- Craven, R. C. (2006). *Indian art: A concise history*. London: Thames and Hudson.
- Gombrich, E. H. (1998). *The Story of Art*. London: Phaidon Press. [Available from:

https://ia801601.us.archive.org/1/items/in.ernet.dli.2015.29158/2015.29158.The- Story-Of-Art.pdf]

- MICHELL, G. (2000). *Hindu art and architecture*. London, Thames and Hudson.
- CRAVEN, R. C. (1976). *A concise history of Indian art*. New York, Oxford University

Semester 3

Sushant University	**SCHOOL OF DESIGN** **Syllabus**	
23BCF-3P01	**LTP: 1-2-2**	**B.DES**
DIGITAL DESIGN AND PRESENTATION I		**VERSION :2023**

Objective:

This course is oriented towards developing skills in graphic communication. It involves combining and organizing the graphic elements of type with illustrative and photographic images, diagrams, signs and symbols. It also includes the finding of appropriate design contexts, and the recognition of creative opportunities and practical constraints within a range of diverse graphic applications. It covers the development of ideas into graphic designs and presenting them suitably to an audience.

Course Outcomes:

	Course Outcomes (COs)	**Mapped Programme Outcomes (POs)**
CO1	Methodically investigate the design contexts, opportunities and constraints of briefs.	**PO1, PO2, PO3, PO5, PO10**
CO2	Understanding of factors which enhance or obstruct graphic communication.	**PO1, PO2, PO3, PO5, PO10**
CO3	Develop ideas into effective graphics designs for a range of applications.	**PO1, PO2, PO3, PO5, PO10**
CO4	Present designs to an audience clearly.	**PO1, PO2, PO3, PO5, PO10**

Relationship between the Course Outcomes (COs) and Program Outcomes (POs) and PSOs

(COs)	Program Outcomes (POs)												Program Specific Outcomes (PSOs)					
	PO1	PO 2	PO3	PO4	PO 5	PO 6	PO 7	PO 8	PO 9	PO1 0	PO1 1	PO1 2	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6
CO1	L	L	M		H					H			M	M		H		
CO2	L	L	M		H					H			H				M	
CO3	L	L	M		H					H			M	M		H		
CO4	L	L	M		H					H								

Where H= High relationship (covers up to 75-95% of the desired outcome); M=Medium (covers up to 50 to 75%); L=Low (covers up to 10-50% of the desired outcome)

Scheme:

This course is comprised of practical demonstrations and tutorials along with lecture components.

Course Contents:

Students will learn how to develop and record ideas for a range of applications. These may include individual pages, book design, poster design, promotional material, informational material or packs, exhibition and display panels, website information pages, film titles, audio-visual information and multimedia material. This will involve the following modules:

Unit 1:

Using different ideas-generation methods, graphic media and techniques, worksheets and sketchbooks.

Unit 2:

Organizing a diverse amount of information (eg typographic, illustrative and photographic images, aesthetic values, and use of charts, diagrams, signs and symbols). Production methods offer different opportunities and constraints for design. Students will need to be able to recognize how differences in production methods affect their designs.

These include: Paper-based media & Electronic or digital media, 3D applications.

Pedagogy:

Lectures, practical demonstration, tutorials, personal study, day visits. Each student is required to work in studio and to follow up the sessions with further research in given assignments.

Text & References:

- Martin, D. (1995). Graphic design: Inspirations and innovations. Rockport, MA: Rockport Publishers.
- Lewis, B. (1987). An introduction to illustration. New York, NY: Apple Press.
- Wood, R. J. (1991). Handbook of illustration. London, UK: Studio Vista

***Additional references/ reading material could be suggested by the subject faculty**

Sushant University	**SCHOOL OF DESIGN** **Syllabus**	
23BCF-3P02	**LTP: 1-2-2**	**B.DES**
DESIGN ANALYSIS AND APPLICATIONS 1		**VERSION :2023**

Objective:

To enable the students to

- Analyzing design elements
- Understanding design theories and principles
- Developing analytical skills
- Applying design analysis techniques
- Enhancing design decision-making

This course will help the students to empower the necessary skills and knowledge by critically analyzing the designs, make informed decisions, and continuously improve their design work. These skills will help the students to be better equipped to create impactful and user-centered designs that meet the needs and expectations of users.

Course Outcomes:

	Course Outcomes (COs)	**Mapped Programme Outcomes (POs)**
CO1	Apply design analysis techniques	**PO1, PO3, PO7, PO10**
CO2	Conduct user research	**PO1, PO2, PO7, PO10**
CO3	Interpret and present design analysis data	**PO1, PO2, PO3, PO5, PO10**
CO4	Iterative design improvement	**PO1, PO2, PO3, PO4, PO5, PO7, PO10**
CO5	Apply ethical considerations & reflect on design choices	**PO1, PO2, PO3, PO4, PO5, PO7**

Relationship between the Course Outcomes (COs) and Program Outcomes (POs) and PSOs

(COs)	Program Outcomes (POs)												Program Specific Outcomes (PSOs)					
	PO1	PO 2	PO3	PO4	PO 5	PO 6	PO 7	PO 8	PO 9	PO1 0	PO1 1	PO1 2	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6
CO1	H		L				M			H			M		M			
CO2	H	M					M			H			H					
CO3	H	M	M		M					H							H	
CO4	H	H	L	H	M		M			H					H			
CO5	H	H	L	H	M		M			H								

Where H= High relationship (covers up to 75-95% of the desired outcome); M=Medium (covers up to 50 to 75%); L=Low (covers up to 10-50% of the desired outcome)

Scheme:

This course is comprised of about 45 contact hours divided into 15 lectures, 15 tutorials and 30 practical hours spread over 15 weeks of semester.

Course Contents:

Unit 1:

Introduction to Design Analysis - Understanding the role of design analysis in the design process along with principles and theories of design analysis. Importance of user-centered design and its relationship to design analysis

Unit 2:

Design Elements and Principles -Analyzing the relationship between design elements and principles

Unit 3:

User Research Methods - Introduction to user research in design analysis and learning to plan and conduct user interviews and surveys along with usability testing and user observation techniques

Unit 4:

Evaluating User Experience

Analyzing and evaluating the user experience in design with cognitive walkthroughs and heuristic evaluations to understand user feedback and incorporate it into design analysis.

Unit 5:

Data Analysis and Visualization - Interpreting and visualizing design analysis data by using data to inform design decisions and improvements.

Pedagogy:

All sessions are self-exploratory with a few demonstrations wherever required. Each student is required to do research and brain about these elements of design and put their abilities forward. A few presentations and videos would also be shared in order to get a broader perspective of use of elements in design and contemporary products. All assignments will be application-based keeping user-centric approach.

TEXT & REFERENCES

1. Hope, A., & Walch, M. (1990). The color compendium. New York: Van Nostrand Reinhold.
2. Itten, J., & In Birren, F. (2003). The Elements of color. New York [N.Y.: John Wiley & Sons.]
3. Albers, J. (2013). The interaction of color, New Haven: Yale University.

4. King, D. B., & Wertheimer, M. (2008). Max Wertheimer & Gestalt theory. New Brunswick, NJ: Transaction Publ.
5. Bowers, J. (2008). Introduction to two-dimensional design: Understanding form and function. Hoboken, N.J: Wiley.
6. Itten, J. (2004). The art of color: The subjective experience and objective rationale of color. New York: John Wiley.
7. Proctor, R. (1990). Principles of pattern design. New York: Dover Publication.
8. Elam, K. (2011). Geometry of design: Studies in Proportion and Composition., New York: Princeton Architectural Press.

***Additional references/ reading material could be suggested by the subject faculty**

Sushant University	**SCHOOL OF DESIGN Syllabus**	
23BCF-3P03	**LTP: 1-1-2**	**B.DES**
Brand Identity Design	**VERSION :2023**	

Objectives

- Understand the importance of brand identity design.
- Learn the different elements of brand identity design.
- Be able to create effective brand identity designs.

Course Outcomes:

	Course Outcomes (COs)	**Mapped Programme Outcomes (POs)**
CO1	Define brand identity design and explain its importance.	**PO4,PO5**
CO2	Identify the different elements of brand identity design.	**PO1**
CO3	Apply the different elements of brand identity design to create effective designs.	**PO1,PO2**
CO4	Conduct research on target audiences and competitors.	**PO1,PO3**
CO5	Develop creative concepts and ideas.	**PO1,PO2,PO3,PO8**
CO6	Use design software to create effective visual representations of their ideas.	**PO1,PO2,PO3,PO8,PO9,PO10**

CO7	Present their work to clients and stakeholders.	**PO2,PO3,PO8,PO9,PO10**

Relationship between the Course Outcomes (COs) and Program Outcomes (POs) and PSOs

(COs)	Program Outcomes (POs)												Program Specific Outcomes (PSOs)					
	PO1	PO 2	PO3	PO4	PO 5	PO 6	PO 7	PO 8	PO 9	PO1 0	PO1 1	PO1 2	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6
CO1				M	M								M		M			
CO2	H												H					
CO3	L	H															H	
CO4	L		H												H			
CO5	L	L	H					H					M					
CO6	M	M	L					M	H	H					H			
CO7		M	L					L	M	M			H			H		

Where H= High relationship (covers up to 75-95% of the desired outcome); M=Medium (covers up to 50 to 75%); L=Low (covers up to 10-50% of the desired outcome)

Scheme:

This course is comprised of about 45 contact hours divided into 15 lectures, 15 tutorials and 30 practical hours spread over 15 weeks of semester.

Unit 1:

Introduction to Brand Identity Design

- What is brand identity design?
- Why is brand identity design important?
- The history of brand identity design

Unit 2:

The Elements of Brand Identity Design

- Brand name
- Brand logo
- Brand colors
- Brand typography

- Brand imagery
- Brand tone of voice

Unit 3:

Creating Effective Brand Identity Designs

- Conducting research on target audiences and competitors
- Developing creative concepts and ideas
- Using design software to create effective visual representations of their ideas
- Presenting their work to clients and stakeholders

Unit 4:

Case Studies

- Studying the work of other designers
- Analyzing successful and unsuccessful brand identity designs

Unit 5:

Conclusion

- Summary of the course
- Discussion of the future of brand identity design

Pedagogy:

All sessions are self-exploratory with a few demonstrations wherever required. Each student is required to do research and brain about these elements of design and put their abilities forward. A few presentations and videos would also be shared in order to get a broader perspective of use of elements in design and contemporary products. All assignments will be application-based keeping user-centric approach.

Book References

- Aaker, D. A. (2019). Building strong brands (11th ed.). Simon & Schuster.
- Blyth, A., & Monk, C. (2018). Brand identity design: A practical guide (2nd ed.). Laurence King Publishing.
- Lupton, E. (2017). Branding: The essentials. Laurence King Publishing.
- McNamara, D. (2018). Designing brand identity. RotoVision.
- Ries, A., & Trout, J. (2017). Positioning: The battle for your mind (20th anniversary ed.). McGraw-Hill Education.

***Additional references/ reading material could be suggested by the subject faculty**

23BCF-3P04	**LTP: 1-1-2**	**B.DES**
Craft and Textile Heritage	**VERSION :2023**	

Objective:

- To impart knowledge on various traditional printing techniques and basic embroideries of India
- To gain practical knowledge on different fabric development processes
- To provide a balanced mix of theory and practical knowledge tied up with several situations in craft and textile industry.
- Focus on experimental learning through understanding of basic and simple design development solutions to challenging authentic results

This course will help the students to empower the necessary skills and knowledge by critically analyzing the designs, make informed decisions, and continuously improve their design work. These skills will help the students to be better equipped to create impactful and user-centered designs that meet the needs and expectations of users.

Course Outcomes:

The learning outcomes that students are expected to achieve in this course include:

- At the end of the course students will able to understand the traditional textiles of India, application of various techniques in ornamentation.
- At the end of the course students able transform their ideas into craft and textiles by studying, analyzing, & selecting the proper fabric type.

Course Outcomes:

	Course Outcomes (COs)	**Mapped Programme Outcomes (POs)**
CO1	Apply design analysis techniques	**PO1, PO2,PO3, PO7, PO10**
CO2	Conduct user research	**PO1, PO2, PO7, PO10**

Relationship between the Course Outcomes (COs) and Program Outcomes (POs) and PSOs

(COs)	Program Outcomes (POs)												Program Specific Outcomes (PSOs)					
	PO1	PO 2	PO3	PO4	PO 5	PO 6	PO 7	PO 8	PO 9	PO1 0	PO1 1	PO1 2	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6
CO1	H	L	L				M			H			M		M			
CO2	H	M					M			H			H					

Where H= High relationship (covers up to 75-95% of the desired outcome); M=Medium (covers up to 50 to 75%); L=Low (covers up to 10-50% of the desired outcome)

Scheme:
This course is comprised of about 45 contact hours divided into 15 lectures, 15 tutorials and 30 practical hours spread over 15 weeks of semester.

Course Contents:

Unit 1: Craft Heritage

Introduction to Craft Heritage, Craft Historical Evolution, Investigate the origins and evolution of numerous crafts in various countries and time periods. Crafts' Cultural Importance Investigate the links between crafts and identity, community cohesiveness, and intangible cultural heritage. Craft Techniques and Skills from the Past, Traditional craft practises such as weaving, pottery, woodwork, metallurgy, and embroidery should be studied. Examine the significance of craft groups and craftspeople in preserving and transmitting craft traditions. Examine the social and economic aspects of craft societies, such as apprenticeship systems, labour division, and gender roles. Discuss the economics of crafts, such as market trends, manufacturing models, and revenue generating.

UNIT-II-Textile Heritage

Introduction to Textile Heritage, Textile Development Throughout History, Follow the progression of textiles from ancient civilizations to the present. Examine how technical improvements, trading routes, and cultural interactions affect textile manufacture. Artistry and Traditional Textile Techniques, Investigate traditional textile methods including weaving, dying, printing, and embroidery. Analyze the creative aspects, themes, and meaning present in traditional textiles. Examine the cultural significance and symbolism linked with textiles in various communities and countries. Investigate the importance of textiles in rituals, rites, clothing, and the construction of identity. Textile Heritage Conservation & Preservation, Investigate the problems and strategies involved in the preservation and conservation of historic textiles.

Pedagogy:
All sessions are self-exploratory with a few demonstrations wherever required. Each student is required to do research and brain about these elements of design and put their abilities forward. A few presentations and videos would also be shared in order to get a broader perspective of use of elements in design and contemporary products. All assignments will be application-based keeping user-centric approach.

TEXT & REFERENCES

1. Anne Mathew, "Vogue Dictionary of Crochet Stitches", David and Charles, London,1989 2.
2. Barbara Snook, "Creative Art of Embroidery", Numbly Pub. Group Ltd, London, 1972 "

3. Gail L., cc Inspirational Ideas for embroidery On clothes and accessories", Search press Ltd, 1993
4. Readers Digest: Complete Guide to Needle work-APH Corp, New Delhi 1996
5. Shailaja Naik, " Traditional Embroideries Of India", APH Publishing corporation, New Delhi, 1996 ' 38 6.
6. Sheila Paine: Embroidered Textile –Thames & Hudson Ltd.1990

***Additional references/ reading material could be suggested by the subject faculty**

Semester 4

Sushant University	**SCHOOL OF DESIGN** **Syllabus**	
23BCF-4P01	**LTP: 1-1-2**	**B.DES**
DIGITAL DESIGN AND PRESENTATION II		**VERSION :2023**

Objective:

To enable the students to

- create and deliver visual content using digital tools.
- create animated films, visual effects, art, 3D-printed models, motion graphics, interactive 3D applications, virtual reality, and, formerly, video games.

This course can include anything from creating a website to designing a presentation to making a video. It helps you create a portfolio by designing websites, creating presentations, or making videos. It also includes the finding of appropriate design contexts, and the recognition of creative opportunities and practical constraints within a range of diverse 3D applications. It covers the development of ideas into 3- dimensional designs and presenting them suitably to an audience.

Course Outcomes:

	Course Outcomes (COs)	**Mapped Programme Outcomes (POs)**
CO1	Introduction of 3D modelling on the computer through software.	PO3, PO5, PO10

Relationship between the Course Outcomes (COs) and Program Outcomes (POs) and PSOs

(COs)	Program Outcomes (POs)												Program Specific Outcomes (PSOs)					
	PO1	PO 2	PO3	PO4	PO 5	PO 6	PO 7	PO 8	PO 9	PO1 0	PO1 1	PO1 2	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6
CO1			H		H					M			H	M	M			

Where H= High relationship (covers up to 75-95% of the desired outcome); M=Medium (covers up to 50 to 75%); L=Low (covers up to 10-50% of the desired outcome)

Scheme:

This course is comprised of about 45 hours of Modules in a Semester or 3 hours per week.

Course Contents:

Unit 1:

Introduction to 3D Modeling –3D modeling is the process of gradually building an item by adding components to make geometric shapes.

Unit 2:

Rigging & Animation – Helps you to create and animate characters as well as create smooth and realistic animations.

Unit 3:

Environmental visualization in Game creation – game engine that allows you to create and export games. Environmental visualization is the process of creating realistic and immersive environments for video games. It is a critical part of game development, as it can help to create a sense of place and atmosphere, and immerse players in the game world

Unit 4:

Rendering – engine that allows you to create high-quality rendered images and videos and compositing toolset that allows you to combine images and videos to create stunning visuals.

Unit 5:

Motion tracking & compositing – toolset that allows you to import real-world footage and track its movement and compositing toolset that allows you to combine images and videos to create stunning visuals.

Unit 6:

Video editing – video editing toolset that allows you to edit and export videos.

Unit 7:

Simulation – Toolset that allows you to create realistic simulations of fluids, smoke, and other effects.

Pedagogy:

It would be a practical course with a lot of demonstrations.

TEXT & REFERENCES

1. Schell, J. (2008). The art of game design: A book of lenses. Amsterdam; Boston: Elsevier/Morgan Kaufmann.
2. Martin, D. (1995). Graphic design: Inspirations and innovations. Rockport, MA: Rockport Publishers.
3. Lewis, B. (1987). An introduction to illustration. New York, NY: Apple Press.
4. Wood, R. J. (1991). Handbook of illustration. London, UK: Studio Vista

***Additional references/ reading material could be suggested by the subject facult**

Sushant University	**SCHOOL OF DESIGN** **Syllabus**	
23BCF-4P01	**LTP: 1-1-2**	**B.DES**
SPATIAL & FURNITURE ANALYSIS		**VERSION : 2023**

Objectives:

To enable the students to

- Understand anthropometry and enhance the knowledge of ergonomics to create ability to understand furniture design and to draw and render the furniture.
- To get the knowledge about the furniture used in different materials.

This course helps the student to familiarize the students about the knowledge of furniture design and various aspects involved in the Design of furniture for various spaces. Objective of this course is to develop competency to design and manufacture furniture in relation to human Forms and use it for different purpose & functionality.

Course Outcomes:

	Course Outcomes (COs)	**Mapped Programme Outcomes (POs)**
CO1	Explore the intersection of architecture, art, and design in this hands-on furniture design course	PO1, PO2, PO5, PO7, PO10
CO2	Understand various styles, systems, and products available in the market.	PO1, PO2, PO3, PO7, PO8, PO10
CO3	Hand-on experience on production of furniture for various classes of people with the parameters of economy and culture.	PO1, PO2, PO4, PO5, PO8, PO9, PO10, PO12

Relationship between the Course Outcomes (COs) and Program Outcomes (POs) and PSOs

(COs)	**Program Outcomes (POs)**												**Program Specific Outcomes (PSOs)**					
	PO1	PO 2	PO3	PO4	PO 5	PO 6	PO 7	PO 8	PO 9	PO1 0	PO1 1	PO1 2	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6
CO1	H	H			H		H			H			M	M		H		
CO2	H	H	H				H	H		H			M		H			
CO3	H	H		H	H			H	H	H		H						

Where H= High relationship (covers up to 75-95% of the desired outcome); M=Medium (covers up to 50 to 75%); L=Low (covers up to 10-50% of the desired outcome)

Scheme:

The course comprises of 60 hours of lecture, tutorial and workshop hours in a semester spread across as modules or 4 hours per week schedule.

UNIT 1:

Importance of furniture: study of shapes, forms finishes on furniture. Environmental conditions influencing furniture designs: Climatic, social, economic, availability of materials and construction techniques

UNIT 2:

Free Hand Sketches: Furniture used in spaces such as office, shops and restaurants etc.

UNIT 3:

Anthropometry: Study of Anthropometric and ergonomic data in relation to various furniture, Diagrammatic representation through charts. An exercise has to be done where actual measurements have to be taken in relation to various furniture presentations in report form.

UNIT 4:

Introduction to various Material and Hardware Used in Furniture: Wood, metals used in Furniture. Types of wood based products, Methods of care and maintenance, economics of furniture, durability and usability.

UNIT 5:

Techniques of finishing the Surfaces: Wood and Metal Paints, Polishes and varnishes etc: hand painting, brush painting, roller, spray etc.

UNIT 6:

Scaled Drawing:

Pedagogy:

The course is structured around a series of core modules through a combination of lectures, seminars, field visits, market surveys and team-based project presentations, with most of the contact hours taking place in small groups of students. Studio exercises will be intended to provide experience in both design and execution of furniture and millwork.

TEXT & REFERENCES

Text Book(s):

1. The Encyclopedia of Furniture, Joseph Aronson, Crown Publishers, New York
2. Time Saver Standards for Interior Design, Joseph De Chiara, McGraw Hill, New York

Reference Book(s):

1. Aronson, J. (1961). The encyclopedia of furniture: Third edition. New York, NY: Crown Publishers.
2. Quinn, B. (2006). Mid-century modern: Interiors, furniture, design details. London, England: Conran Octopus.
3. Postell, J. (2007). Furniture design. Hoboken, NJ: Wiley.
4. Lucie-Smith, E. (1985). Furniture: A concise history (World of Art). London, England: Thames and Hudson.

5. Blakemore, R. G. (2005). History of interior design and furniture: From ancient Egypt to nineteenth-century Europe. Hoboken, NJ: Wiley.

6. Pile, J. F. (1995). Interior design (2nd ed., illustrated). New York, NY: H. N. Abrams.

***Additional references/ reading material could be suggested by the subject faculty**

Sushant University	**SCHOOL OF DESIGN** **Syllabus**	
23BCF-3P02	**LTP: 1-2-2**	**B.DES**
DESIGN ANALYSIS AND APPLICATIONS II	**VERSION :2023**	

Objective:

Students will develop an advanced understanding of design analysis principles, theories, and methodologies. They will be able to apply advanced analytical techniques to evaluate and critique designs effectively. Students will develop expertise in analyzing design aesthetics and emotional responses. They will understand the psychological impact of design elements and how to manipulate them to evoke desired emotional responses and user perceptions.

The objective of the course is to build upon the foundational knowledge and skills acquired in the introductory Design Analysis and Applications course. It aims to further develop students' understanding and expertise in the critical evaluation and practical application of design concepts.

	Course Outcomes (COs)	**Mapped Programme Outcomes (POs)**
CO1	Advanced understanding of design analysis principles and proficiency in advanced evaluation methods	PO1, PO3, PO4,PO6, PO7, PO11
CO2	Expertise in aesthetic and emotional analysis and specialization in usability testing in various contexts	PO3, PO5,PO6,PO7,PO9,PO11
CO3	Design for accessibility and inclusivity	PO1,PO3,PO6,PO8,PO12
CO4	Strategic design thinking and decision-making	PO2,PO4,PO5,PO7,PO9,PO12
CO5	Awareness of emerging trends and technologies and critical thinking and problem-solving	PO1,PO5,PO6,PO10,PO12

Relationship between the Course Outcomes (COs) and Program Outcomes (POs) and PSOs

(COs)	Program Outcomes (POs)												Program Specific Outcomes (PSOs)					
	PO1	PO 2	PO3	PO4	PO 5	PO 6	PO 7	PO 8	PO 9	PO1 0	PO1 1	PO1 2	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6
CO1	H		M	L		L	H				L		H	H		H		
CO2			H		M	M	H		L		M		M		H			
CO3	H		L			M		H				H						
CO4		H		L	M		H		L			M			M			
CO5	H				H	L				H		M			M			

Where H= High relationship (covers up to 75-95% of the desired outcome); M=Medium (covers up to 50 to 75%); L=Low (covers up to 10-50% of the desired outcome)

Unit1: Advanced Design Analysis Principles

- Advanced design analysis theories and concepts
- Critical analysis of design elements, principles, and aesthetics
- Semiotics and its application in design analysis
- Cognitive and emotional aspects of design analysis

Unit2: Advanced Evaluation Methods

- Eye-tracking studies and analysis
- Physiological measurements in design analysis
- User sentiment analysis and emotional response assessment
- Neurodesign and its application in understanding user experiences

Unit3: Data-Driven Design Decision Making

- Introduction to data analytics for design analysis
- Statistical analysis techniques for design data
- Data visualization for design insights
- Predictive modeling for design decision making

Unit4: Advanced Usability Testing

- Usability testing in mobile devices and responsive design
- Usability testing for virtual reality and augmented reality interfaces

- Advanced usability testing techniques for interactive systems
- Analyzing and interpreting usability test results

Unit5: Aesthetic and Emotional Analysis

- Advanced theories of design aesthetics
- Analyzing emotional responses to design
- Psychological impact of design on user experiences
- Manipulating design elements for desired emotional responses

Unit6: Design Semiotics and Communication

- Semiotic analysis of visual communication in design
- Interpretation of symbols, signs, and visual elements
- Analyzing cultural and social implications in design communication
- Nonverbal communication and its impact on design analysis

Unit7: Design for Accessibility and Inclusivity

- Inclusive design principles and guidelines
- Analyzing designs for accessibility barriers
- Proposing improvements for inclusive design
- User-centered design for diverse user groups

Unit8: Strategic Design Thinking and Decision Making

- Integrating design analysis into strategic decision-making process
- Aligning design objectives with business goals
- Market research and user insights in design analysis
- Design management and leadership in design analysis

Unit9: Emerging Trends and Technologies in Design Analysis

- Impact of emerging technologies on design analysis
- Analyzing data from IoT devices for design insights
- Design analysis in artificial intelligence and machine learning applications
- Ethical considerations in design analysis of emerging technologies

Unit10: Advanced Case Studies and Project

- Analysis of complex design problems and case studies
- Applying advanced design analysis techniques to real-world projects

- Presenting findings and recommendations based on design analysis
- Integration of design analysis with the design process

Pedagogy:

- The course is structured around a series of core modules through a combination of lectures, seminars, field visits, market surveys and team-based project presentations, with most of the contact hours taking place in small groups of students. Studio exercises will be intended to provide experience in both design and execution of furniture and millwork.

Text & References:

- Walter, A. (2011). Designing for Emotion. New Riders.
- Lidwell, W., Holden, K., & Butler, J. (2010). Universal Principles of Design. Rockport Publishers.
- King, R., Churchill, E. F., & Tan, C. (2017). Designing with Data: Improving the User Experience with A/B Testing. O'Reilly Media.
- Goodman, E., Kuniavsky, M., & Moed, A. (2012). Observing the User Experience: A Practitioner's Guide to User Research. Morgan Kaufmann.
- Sauro, J., & Lewis, J. R. (2016). Quantifying the User Experience: Practical Statistics for User Research. Morgan Kaufmann.
- Norman, D. (2013). The Design of Everyday Things. Basic Books.
- Tullis, T., & Albert, W. (2013). Measuring the User Experience: Collecting, Analyzing, and Presenting Usability Metrics. Morgan Kaufmann.
- Tidwell, J. (2010). Designing Interfaces: Patterns for Effective Interaction Design. O'Reilly Media.

***Additional references/ reading material could be suggested by the subject faculty**

Objective:

This Course enables students to demonstrate familiarity with the fundamentals of the social/psychological aspects of why people wear clothing. Designing theatrical costumes based on historic period and character development, as well as interpretive designs, with an emphasis on clearly communicating ideas from research through drawing and fabric selection.
Projects include character analysis from a designer's viewpoint, character breakdowns, budgeting, and construction solutions.

	Course Outcomes (COs)	**Mapped Programme Outcomes**
CO1	Students with the skills to enter the professional arena by understanding how a costume can become a viable element of the storytelling through character design.	PO1, PO2, PO5
CO2	Learn to practice the verbal and visual presentation of their ideas.	PO1, PO2
CO3	Understanding of how to break down a script and analyze each character's movies and movements and how the costume design can facilitate the story.	PO1, PO5
CO4	Developed there to learn how to assist another Artist from brainstorming to allocating tasks with team members. They will learn a mul7-pronged process that involves planning and strategy that revolves around feedback delivered collaboratively .	PO5, PO6

Relationship between the Course Outcomes (COs) and Program Outcomes (POs) and PSOs

(COs)	**Program Outcomes (POs)**												**Program Specific Outcomes (PSOs)**					
	PO1	PO 2	PO3	PO4	PO 5	PO 6	PO 7	PO 8	PO 9	PO1 0	PO1 1	PO1 2	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6
CO1	H	H			H								M	M		M		
CO2	H	H											M		H			
CO3	H				H									H				
CO4					H	H							H		M			

Where H= High relationship (covers up to 75-95% of the desired outcome); M=Medium (covers up to 50 to 75%); L=Low (covers up to 10-50% of the desired outcome)

Course Contents

The course would be divided into 3 Phases- Pre Design, Design and Post-Design Phase.

Unit1:

- This is an intermediate workshop designed for students who have a basic understanding of the principles of theatrical design and who want a more intensive study of costume design and the psychology of clothing.

Unit2:

- Students develop designs that emerge through a process of character analysis, based on the script and directorial concept. Period research, design, and rendering skills are fostered through practical exercises.

Unit3:

- Instruction in basic costume construction, including drafting and draping, provide tools for students to produce final projects.

Unit4:

- To introduce the discipline of costume design, including character/script analysis, research, rendering, and production values.

Unit5:

- Correlate costume design to the literary, historical, and social/psychological aspects of the dramatic literature.

Pedagogy

Extensive studio sessions, tutorials, personal study, day visits. Each student is required to work in studio and to follow up the sessions with further studio practice in given assignments.

Text & References

- HongJian, G. A. O., & Ma, X. (2015). Research on Key Technologies of Electroluminescent Costumes' Application.
- Edwards, B. (2008). *Drawing on the artist within*. Simon and Schuster.
- Baring-Gould, S. (2017). Little Red Riding Hood (1895). In *The Trials & Tribulations of Little Red Riding Hood* (pp. 197-200). Routledge.

***Additional references/ reading material could be suggested by the subject faculty**

Sushant University Erstwhile Ansal University Gurugram	**SCHOOL OF DESIGN** **Syllabus**	
23BCF-4P04	**LTP: 1-1-2**	**B.Des**
Packaging Design		**Version: 2023**

Objective:

This course will introduce students to the principles and practices of packaging design. Students will learn about the different types of packaging, the role of packaging in marketing, and the design process. Students will also have the opportunity to create their own packaging designs.

Course Outcomes:

Mapping between COs and POs		
	Course Outcomes (COs)	**Mapped Programme Outcomes**
CO1	Understand the principles of packaging design and explain its role in marketing	PO1, PO3, PO7, PO12
CO2	Apply the design process to create effective and appealing packaging	PO1, PO2, PO3, PO4, PO7, PO10, PO12

Relationship between the Course Outcomes (COs) and Program Outcomes (POs) and PSOs

(COs)	**Program Outcomes (POs)**												**Program Specific Outcomes (PSOs)**					
	PO1	PO 2	PO3	PO4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6
CO1	H		H				M					H	M	H		M		
CO2	H	H	H	H			M			M		M	M		H			

Where H= High relationship (covers up to 75-95% of the desired outcome); M=Medium (covers up to 50 to 75%); L=Low (covers up to 10-50% of the desired outcome)

Scheme:

This course consists of about 40 lectures of one-hour duration divided into four modules with 10-12 lectures in each module.

Unit 1: Introduction to Packaging Design:

- Overview of the importance of packaging in marketing and branding.
- Exploration of the role of packaging in product protection and user experience.
- Introduction to the elements of packaging design, such as shape, color, typography, and materials

Unit 2: Packaging Design Principles:

- Understanding the principles of composition and layout in packaging design.
- Analysis of successful packaging designs and their impact on consumer perception.
- Introduction to design theories and their application in packaging

Unit 3: Structural Design and Materials:

- Exploring different packaging types, such as boxes, bottles, bags, and containers.
- Understanding the structural considerations in packaging design.

- Introduction to materials and their suitability for specific products and branding.

Unit 4: Graphic Design for Packaging:

- Applying graphic design principles to packaging.
- Creating compelling visuals, logos, and branding elements.
- Understanding the use of color, typography, and imagery in packaging.

Unit 5: Industry Trends and Professional Development:

- Staying updated on current trends and innovations in packaging design.
- Exploring career opportunities in packaging design.
- Networking with professionals in the industry and seeking feedback on portfolio.

Pedagogy

Extensive studio sessions, tutorials, personal study, day visits. Each student is required to work in studio and to follow up the sessions with further studio practice in given assignments.

Text & References

- Heller, S., & Fernandez, T. (2018). Packaging Design: A Comprehensive Guide. Rockport Publishers.
- Mayer, R. B. (2012). Packaging Design: Successful Product Branding From Concept to Shelf. Wiley.
- Wiedemann, J., & Pentawards. (2019). The Package Design Book. Taschen.

- Ellicott, J., & Roncarelli, D. (2015). Packaging Essentials: 100 Design Principles for Creating Packages. Rockport Publishers.

- Ball, D. W. (2010). Graphics and Packaging Production. Apple Academic Press.

***Additional references/ reading material could be suggested by the subject facul**

Semester V

Sushant University Erstwhile Ansal University Gurugram	**SCHOOL OF DESIGN** **Syllabus: SEMESTER V**	
23BPD-5P01	**LTP: 1-1-4**	**B.Des Product Design**
PD Studio I: Lifestyle Product Design		**Version: 2023**

Objective:

Lifestyle Product design lay down the basic foundation of the design process and develop the student's sensitivity to the interaction that takes place between user and the product.

The studio project will be at a basic level and will allow the students to understand scale in relation to human hand/body, simple technology and material construct.

The course focuses on fundamental theories of design, including problem definition, research methods and design process.

- The course introduces materials and techniques of model making.
- Through studio projects, students explore issues of function, cognition and aesthetics

Course Outcomes:

Mapping between COs and POs		
	Course Outcomes (COs)	**Mapped Programme Outcomes**
CO1	Learn the basic rules of Design Methodology, as demonstrated by the ability to organize and structure the assigned project.	PO1, PO4, PO7, PO10
CO2	Be able to use design elements and principles, as evidenced in the development of the assigned project.	PO1, PO4, PO7, PO10
CO3	Know the basics of materials, techniques and manufacturing processes, as demonstrated in the final mock up.	PO1, PO2, PO3, PO4, PO7, PO10, PO12

CO4	To analyze various products and to critique the aesthetic design decisions.	PO1, PO2, PO3, PO4, PO7, PO10, PO12
CO5	Be able to support an aesthetic rationale for a particular set of design choices.	PO1, PO2, PO3, PO4, PO7, PO10, PO12

Relationship between the Course Outcomes (COs) and Program Outcomes (POs)

(COs)	**Program Outcomes (POs)**												**Program Specific Outcomes (PSOs)**					
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H			H			H			M			H				M	
CO2	H			H			H			M				H				
CO3	H	H	H	M			M			M		M				H		
CO4	H	H	H	H			M			M		M			H			
CO5	H	H	H	H			M			M		M				H		M

Where H= High relationship (covers up to 75-95% of the desired outcome); M=Medium (covers up to 50 to 75%); L=Low (covers up to 10-50% of the desired outcome)

Scheme:

This course consists of lecture sessions and practical tutorials.

Course Contents:

- Understand the principles and theories of lifestyle product design and their application in real-world contexts.
- Generate innovative and aesthetically pleasing lifestyle product concepts through ideation and concept development processes.
- Evaluate and critique existing lifestyle products based on design principles, functionality, and user experience.
- Develop a comprehensive understanding of the role of aesthetics, branding, and packaging in lifestyle product design.

Lifestyle Product Design Project - exploring the following:

Unit 1: Introduction to Lifestyle Product Design

- Define lifestyle product design.
- Identify the different types of lifestyle products.
- Understand the role of the designer in the industry.
- Understand the historical overview of lifestyle products.

Unit 2: User Research and Ideation

- Understand the importance of user-centered design in lifestyle product development.
- Develop skills in user research methods and ideation techniques.

Unit 3: Design Evaluation and Critique

- Develop skills in evaluating and critiquing lifestyle products based on design principles and user experience.
- Provide constructive feedback to improve design effectiveness.

Unit 4: Design Process in Lifestyle Product Design

- Understand the stages and components of the design process.
- Apply the design process to develop a lifestyle product concept.

Unit 5: Form, Function, and Ergonomics

- Principles of form and function
- Human factors and ergonomic considerations

- Designing for usability and comfort

Pedagogy:

- Extensive studio classes, tutorials, personal study, day visits. Each student is required to work in a studio and to follow up the sessions with further studio practice in given

  assignments.

Text & References:

- "Toothpicks and Logos: Design in Everyday Life", *Heskett, John*, Oxford University Press UK (2003).
- "The Design of Everyday Things", *by Norman, Donald*, Basic Books USA (2002).
- "Design for the Real World", *by Papanek, Victor*. Academy Chicago, (1984)

ADDITIONAL REFERENCES WOULD BE SHARED BY THE SUBJECT FACULTY

Sushant University Erstwhile Ansal University Gurugram	**SCHOOL OF DESIGN** **Syllabus: SEMESTER V**	
23BPD-5P02	**LTP: 1-1-2**	**Product Design**
Computer Application: CAD Design		**Version: 2023**

Objective:

Students in this studio learn the fundamentals about lighting as they pertain to a full array of product surfaces, with an emphasis on learning the necessary skills to create professional quality product renderings. Students focus on a variety of advanced digital techniques for portfolio development strategies. Students use work from past projects to develop more polished and sophisticated presentations in preparation for their portfolios and internship including the design and production of Animations.

Course Outcomes:

Mapping between COs and POs

	Course Outcomes (COs)	**Mapped Programme Outcomes**
CO1	Develop and demonstrate proficiency in advanced surface modeling	PO1, PO3, PO5, PO7, PO9, PO10
CO2	Develop and demonstrate proficiency in advanced 3D rendering and lighting techniques using contemporary render engines.	PO1,PO2,PO3 ,PO4,PO6,PO 10
CO3	Develop and demonstrate proficiency in producing keyframe animation of the 3D model.	PO1,PO2,PO3 ,PO5,PO9

Relationship between the Course Outcomes (COs) and Program Outcomes (POs)

(COs)	Program Outcomes (POs)												Program Specific Outcomes (PSOs)					
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H		H		H		H		H	M			H				M	
CO2	M	M	M	M		H				H				H				
CO3	H	M	M	H	M				H							H		

Where H= High relationship (covers up to 75-95% of the desired outcome); M=Medium (covers up to 50 to 75%); L=Low (covers up to 10-50% of the desired outcome)

Scheme:

This course consists of about 40 lectures of one-hour duration divided into four modules with 10-12 lectures in each module.

Course Outcomes

By the end of the course, students will be able to:

- Learn the essential commands required for professional 3d solid modeling.
- Be able to translate 2d design drawings into 3D digital model.
- Have the ability to integrate material and design details in 3D solid models.

Unit 1: Introduction to 3D modelling

- Define lifestyle product design.
- Identify the different types of lifestyle products.

- Understand the role of the designer in the industry.
- Understand the historical overview of lifestyle products.

Unit 2: Surface modelling

- Understand the importance of user-centered design in lifestyle product development.

- Develop skills in user research methods and ideation techniques.

Unit 3: Tools to create 3d model

- Develop skills in evaluating and critiquing lifestyle products based on design principles and user experience.
- Provide constructive feedback to improve design effectiveness.

Unit 4: Assembly modelling

- Understand the stages and components of the design process.
- Apply the design process to develop a lifestyle product concept.

Unit 5: Product visualization and rendering

- Principles of form and function
- Human factors and ergonomic considerations
- Designing for usability and comfort

Text & References:

▪ Robert McNeel & Associates, Rhinoceros Level 2 training manual V4.0, Robert McNeel & Associates,2007

▪ Robert McNeel & Associates and The LE Bihan partnership Ay, Bongo User's Guide,Robert McNeel & Associates and The Le Bihan Partnership Ay,2004

▪ Cheng Ron K.C., Inside Rhinoceros 3, Onward Press, 2nd Edition,2003.

▪ Calmetters J.K., Best of 3D: Virtual Product Design, Monsa, 2005

▪ Birn J., Digital Lighting and Rendering, New Riders, 2nd Edition, 2006

▪ Industrial Designers Society of America., Design secrets. Products: 50 real-life projects uncovered, Rockport Publishers, 2003

Additional references/ reading material could be suggested by the subject faculty

Sushant University Erstwhile Ansal University Gurugram	**SCHOOL OF DESIGN** **Syllabus: SEMESTER V**	
23BPD-5P03	**LTP: 1-1-2**	**B.Des Product Design**
Biomimicry		**Version: 2023**

Objective:

- The course will cover composite materials and plastics. The course will be conducted through lectures, field trips and seminar presentations.

Course Outcomes:

Mapping between COs and POs		
	Course Outcomes (COs)	**Mapped Programme Outcomes**
CO1	Importance and potential applications of biomimicry in various fields	PO2,PO3, PO9, PO10,PO11, PO12
CO2	Identifying and analyzing biological models for design inspiration	PO2, PO4, PO6, PO7, PO8, PO9, PO10
CO3	Study of materials and structures found in nature and their properties	PO2, PO7, PO9
CO4	Emerging trends in biomimicry research and applications	PO2, PO8, PO11, PO12

Relationship between the Course Outcomes (COs) and Program Outcomes (POs)

(COs)	**Program Outcomes (POs)**												**Program Specific Outcomes (PSOs)**					
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1		H	H						H	H	M	M	H				M	
CO2		H		H		M	M	M	H	H				H				

CO3		H					M		M							H		
CO4		H						M			M	M	M					M

Where H= High relationship (covers up to 75-95% of the desired outcome); M=Medium (covers up to 50 to 75%); L=Low (covers up to 10-50% of the desired outcome)

Scheme

This course consists of about 40 lectures of one-hour duration divided into four modules with 10-12 lectures in each module.

Course content

Unit 1: Introduction to Biomimicry

- Overview of the course and its objectives
- Definition and principles of biomimicry
- Historical examples of biomimicry in design
- Discussion on the importance and potential applications of biomimicry in various fields

Unit 2: Biologically Inspired Design Process

- Introduction to the biomimicry design process
- Steps involved in biomimicry design: observation, abstraction, emulation, and evaluation
- Case studies of successful biomimicry projects
- Identifying and analyzing biological models for design inspiration

Unit 3: Biomimicry Case Studies

- Exploration of real-world examples of biomimicry in architecture, engineering, product design, etc.
- Analysis of successful biomimicry projects and their impact

Unit 4: Biomimetic Materials and Structures

- Study of materials and structures found in nature and their properties
- Introduction to biomimetic material design and fabrication techniques
- Discussion on the applications of biomimetic materials in various industries
- Students design and create a prototype using biomimetic materials

Pedagogy:

The class is a hands-on practical studio classes with short lectures in the beginning of each lesson. Through studio projects, the student gains knowledge of production methods and materials, necessary, to create products, defining form and shape.

Each Unit will be supplemented with field trips and guest lecturers to bring in real world experience and learning.

Text & References:

- American Plastic: A Cultural History. Jeffrey L. Meikle. Rutgers University Press (1997)

- Handbook of Plastics, Elastomers, and Composites. Charles A. Harper. Mcgraw-Hill (June 1992)

- Materials and Design: The Art and Science of Material Selection in Product Design. Michael F. Ashby and Kara Johnson. Butterworth-Heinemann; (December 24, 2002)

- Designing Plastic Parts for Assembly, Hanser Publications; Sixth edition (2006)

ADDITIONAL REFERENCES WOULD BE SHARED BY THE SUBJECT FACULTY

Sushant University Erstwhile Ansal University Gurugram	**SCHOOL OF DESIGN** **Syllabus: SEMESTER V**	
23BPD-5P04	**LTP: 1-2-0**	**B. Des Product Design**
Applied Ergonomics		**Version: 2023**

Objective:

The aim of this course is to introduce and demonstrate the relationship between man and devices, man and environment. The students will learn human anatomy, static and dynamic anthropometry. Project work will involve ergonomics design research for hand held tools & devices.

Course Outcomes:

Mapping between COs and POs		
		Mapped Programme

	Course Outcomes (COs)	Outcomes
CO1	Importance of considering human factors and ergonomics in design	PO2,PO3, PO9, PO10,PO11, PO12
CO2	Develop and implement ergonomic solutions to improve the usability and safety of products	PO2, PO4, PO6, PO7, PO8, PO9, PO10
CO3	Designing for product safety and risk assessment	PO2, PO7, PO9
CO4	Collaborative design projects applying ergonomic principles	PO2, PO8, PO11, PO12

Relationship between the Course Outcomes (COs) and Program Outcomes (POs)

(COs)	Program Outcomes (POs)												Program Specific Outcomes (PSOs)					
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H	H	H	M				H				H				M	
CO2	H			H					H	M				H				
CO3	H								H							H		
CO4	H	H		M					M				M					M

Where H= High relationship (covers up to 75-95% of the desired outcome); M=Medium (covers up

to 50 to 75%); L=Low (covers up to 10-50% of the desired outcome)

Scheme:

This course consists of about 40 lectures of one-hour duration divided into four modules with 10-12 lectures in each module.

Course Contents:

Unit 1: Introduction to Ergonomics and Product Design

- Definition and scope of ergonomics
- Relationship between ergonomics and product design
- Importance of considering human factors in design

Unit 2. Anthropometry and Biomechanics

- Study of human body dimensions and variability
- Principles of human movement and biomechanical analysis
- Application of anthropometric and biomechanical data in product design

Unit 3: Human Sensory and Cognitive Systems

- Perception and sensory systems relevant to product design

- Cognitive processes and human information processing
- Design considerations for optimizing human perception and cognition

Unit 4: Human-Computer Interaction (HCI) and Interface Design

- Principles of HCI and usability in product design
- Designing user interfaces for ease of use and user satisfaction
- Evaluating and testing user interfaces

Pedagogy:

Through this course students will learn about the physical and cognitive demands of work, how to assess and reduce risk factors for musculoskeletal disorders, and how to design products and environments that are safe, comfortable, and efficient to use.

Text & References:

- Ergonomics: Engineering Principles of Human Factors Design, 4th Edition by Mark S. Sanders and Ernest J. McCormick
- The Ergonomics Edge: Simple Solutions for Everyday Tasks by Bruce K.F. Alderman
- The Ergonomics of Everyday Things by Donald Norman

Sushant University Erstwhile Ansal University Gurugram	**SCHOOL OF DESIGN** **Syllabus: SEMESTER V**	
23BPD-5P06	**LTP: 1-1-2**	**B.Des Product Design**
Tangible Interface Design		**Version: 2023**

Objective:

The primary objective is to develop a solid understanding of tangible interfaces, their applications, and their significance in product design. Students should be able to explain the concept of tangible interfaces, analyze existing examples, and identify the benefits and challenges associated with their use.

Course Outcomes:

Mapping between COs and POs		
	Course Outcomes (COs)	**Mapped Programme Outcomes**
CO1	Understand the tangible interfaces applicable to human-computer interaction and user-centered design.	PO1, PO2, PO3, PO4, PO5, PO9
CO2	Integrate design solutions with advanced technology features.	PO1, PO4, PO9, PO10
CO3	Gain the knowledge and skills to effectively integrate digital and physical components in tangible interfaces.	PO1, PO9,
CO4	Develop a user-centric mindset and the ability to critically evaluate and iterate upon designs based on user feedback.	PO1, PO2, PO4, PO9

Relationship between the Course Outcomes (COs) and Program Outcomes (POs)

(COs)	**Program Outcomes (POs)**												**Program Specific Outcomes (PSOs)**					
	PO	PO2	PO	PO4	PO5	PO6	PO	PO	PO	PO1	PO	PO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6

	1		3				7	8	9	0	11	12						
CO1	H	H	H	H	M				H				H				M	
CO2	H			H					H	M				H				
CO3	H								H							H		
CO4	H	H		M					M				M					M

Where H= High relationship (covers up to 75-95% of the desired outcome); M=Medium (covers up to 50 to 75%); L=Low (covers up to 10-50% of the desired outcome)

Scheme:

This course consists of about 40 lectures of one-hour duration divided into four modules with 10-12 lectures in each module.

CourseConts :

This course focuses on developed the necessary knowledge, skills, and mindset to design and create tangible interfaces that enhance user experiences and contribute to the field of product design.

1. Introduction to Tangible Interface Design

- Overview of tangible interfaces and their importance in product design
- Historical context and examples of tangible interface design projects

2. Human-Computer Interaction Principles

- Understanding the principles of interaction design and user-centered design

- Exploring different interaction paradigms and input/output modalities

3. Design Thinking and User Research

- Introduction to design thinking methodology
- Conducting user research and understanding user needs and behaviors
- Analyzing and interpreting research data to inform design decisions

4. Interface Design and Prototyping

- Principles of interface design for tangible interfaces
- Sketching and wireframing tangible interface concepts
- Rapid prototyping techniques for tangible interfaces

5. Evaluation and Usability Testing

- Methods for evaluating the usability and effectiveness of tangible interfaces
- Conducting usability tests and gathering feedback from users

PEDAGOGY:

The class is primarily concerned with conceptual development; lectures, presentations and

seminars will be combined with active class discussion, each student will be expected to participate positively in these discussions. The students will engage in group work as well as individual assignments. Iterative design based on user feedback and evaluation result

Text & References:

- Tangible User Interfaces: Designing and Implementing Physical Computation by Hiroshi Ishii, Ken Hinckley, and Scott MacKenzie

Additional references/ reading material could be suggested by the subject faculty

Semester VI

Sushant University Erstwhile Ansal University Gurugram	**SCHOOL OF DESIGN** **Syllabus: SEMESTER VI**	
23BPD-6P01	**LTP: 1-1-4**	**B.Des Product Design**
PD Studio II: Futuristic Design		**Version: 2023**

Objective:

Pervasive, Mobile and wearable computing is transforming the way people conduct business, take care of their health, entertain themselves, and more. Advances in computer technology allows for the integration and embedding of technology into many everyday household objects and devices. This course looks at the futuristic aspects of such devices/products-both physical and digital and the closing gap between the two-and encourages a human, experiential attitude towards interactive product design.

Course Outcomes:

Mapping between COs and POs		
	Course Outcomes (COs)	**Mapped Programme Outcomes**
CO1	understand the complexities of devices in relation to body dimensions and body in motion.	PO1, PO2, PO3, PO4, PO5, PO9
CO2	Be able to integrate design solutions with advanced technology features.	PO1, PO4, PO9, PO10
CO3	Know and apply principles of user interfaces design and technical feasibility.	PO1, PO9,
CO4	Develop a user-centric mindset and the ability to critically evaluate and iterate upon designs based on user feedback.	PO1, PO2, PO4, PO9

Relationship between the Course Outcomes (COs) and Program Outcomes (POs)

(COs)	**Program Outcomes (POs)**												**Program Specific Outcomes (PSOs)**					
	PO 1	PO 2	PO 3	PO 4	PO5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H	H	H	M				H				H				M	
CO2	H			H					H	M				H				
CO3	H								H							H		
CO4	H	H		M					M				M					M

Where H= High relationship (covers up to 75-95% of the desired outcome); M=Medium (covers up

to 50 to 75%); L=Low (covers up to 10-50% of the desired outcome)

Scheme:

This course consists of about 40 lectures of one-hour duration divided into four modules with 10-12 lectures in each module.

COURSE CONTENTS:

This course focuses on human interaction with 'pervasive' or 'ubiquitous' mobile devices. To be adopted by mass markets, wearable devices must become completely integrated with the user.

The students will analyze whether by integrating with clothing and accessories, wearable devices become nearly invisible, allowing the user to conveniently multitask while not impeding physical activity or interrupting other personal interactions, or should they evolve as high tech devices with new forms.

Module 1: Introduction to Futuristic Product Design

- Understanding the concept of futuristic design
- Exploring emerging trends and technologies
- Analyzing the impact of technology on product design

Module 2: Advanced Materials and Manufacturing Techniques

- Exploring advanced materials and their applications
- Additive manufacturing (3D printing) and its potential in product design
- Sustainable and eco-friendly manufacturing practices

Module 3: Technology Integration in Product Design

- Internet of Things (IoT) and its role in product connectivity
- Augmented Reality (AR) and Virtual Reality (VR) in product visualization
- Integrating smart technologies and sensors into product design

Module 4: Futuristic Aesthetics and Form Exploration

- Exploring abstract and futuristic design languages
- Understanding the role of aesthetics in futuristic products
- Experimenting with unconventional forms and shapes

Module 5: Designing for Sustainability

- Sustainable design principles and practices
- Circular economy and product lifecycle management
- Eco-friendly materials and manufacturing

processes Module 6: Market Trends and Future

Scenarios

- Analyzing market trends and consumer behavior
- Scenario planning for future product landscapes
- Speculative design and envisioning future scenarios

Text & References:

- Kesharwani, P., & Kesharwani, A. (2020). Nanotechnology based approaches for tuberculosis treatment. Academic Press.
- Sapolsky, R. M. (2017). Behave: The biology of humans at our best and worst. Penguin Books.
- Design Noir. Dunne, Anthony and Fiona Raby, Birkhause Publications(2001)
- Techno Fashion. Quinn, Bradley Berg. Oxford (2002)

- Innovative Product Design Practice, Carl Liu Book, CYPI Pres

Sushant University Erstwhile Ansal University Gurugram	**SCHOOL OF DESIGN** **Syllabus: SEMESTER VI**	
23BPD-6P04	**LTP: 1-2-0**	**Product Design**
System Design		**Version: 2023**

Objective:

Design education empowers us with tools like critical thinking, empathy towards users, problem solving ability and power of ideation. A designer must utilize this knowledge to finally make an impact on the society, environment and world. This can be achieved through solving specific design problems which will gradually make a larger impact overall. However, sometimes the designer ends up providing solutions to certain problems which do not cater to individual client needs but have a potential to change an entire system of things. The change that is brought upon is done through creative problem solving by the designer and can focus on any discipline of design such as space design, product design, communication design etc. The core objective of this course is to enable the designer to look beyond surface issues and identify problem areas that if solved can impact an entire chain of events and affect multiple people for better.

Course Outcomes:

Mapping between COs and POs

	Course Outcomes (COs)	Mapped Programme Outcomes
CO1	To look beyond surface issues and identify problems that affect an entire system, community and sectors.	PO2,PO4,PO5,PO6, PO9, PO10, PO11
CO2	To explore various arenas of design education to reach a solution for the given problem.	PO1, PO2, PO3, PO4
CO3	To use various techniques such as research, sketches, mockups and questionnaires etc. to reach design conclusions.	PO1, PO2, PO3, PO4, PO5
CO4	Establishing scope of the project and methodology that would enable to create appropriate solutions.	PO1, PO4, PO6, PO12
CO5	Coming up with design solutions that cater to the multidimensional requirement of the problem in terms of the variety of people it affects, reduces the load on the system etc.	PO4, PO8, PO11, PO12

Relationship between the Course Outcomes (COs) and Program Outcomes (POs)

(COs)	**Program Outcomes (POs)**												**Program Specific Outcomes (PSOs)**					
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1		H		H	H	H			H	M	M		M			H		
CO2	H	H	H	M										H				

CO3	M	H	M	H	M										H			M
CO4	H			H		M						M				H		
CO5				H				H			H	H	H				M	

Where H= High relationship (covers up to 75-95% of the desired outcome); M=Medium (covers up to 50 to 75%); L=Low (covers up to 10-50% of the desired outcome)

Scheme:

This course consists of about 40 lectures of one-hour duration divided into four modules with 10-12 lectures in each module.

Course Contents:

Unit: 1

- Introduction to system design

Unit: 2

- Selection of problem area
- Research.
- Research documentation

Unit: 3

- Defining problem statement
- Concept development

Unit: 4

- Final concept selection

. Convert to 2D/3D drawings

. Mock-up or presentation as per design

. Final concept shee

PEDAGOGY:

· Sessions will include thorough research on selected design topics followed by documentation of this research, design synthesis and ideating solutions through

sketches or digital tools. Students will need a lot of one on one studio discussions to proceed step by step and also put in a considerable amount of self-study hours to reach the final result.

Text & References:

- Goods: Interior Products from Sketch to Use by Sarah de Boer-Schultz
- The Industrial Design Reference & Specification Book by Dan Cuffaro, Isaac Zaksenberg
- Product Design and development by Karl Ulrich and Steven Eppinger
- The Principles of Product Development Flow by Donald G. Reinertsen
- Drawing for Product Designers (Portfolio Skills: Product Design) by Kevin Henry

Additional references/ reading material could be suggested by the subject faculty

Sushant University Erstwhile Ansal University Gurugram	**SCHOOL OF DESIGN** **Syllabus: SEMESTER VI**	
23BDS-6P05	**LTP: 1-2-0**	**Product Design**

Practice Management	**Version: 2023**

Objective:

Students learn to function effectively in the real world design management situations. Students receive practical insight into the business of design management, how to set up a design office, design fees estimation. How to prepare contracts/proposals, network and solicit clients, role of designers in large studios and corporations, and gain insight into patents/ copyright law.

Course Outcomes:

Mapping between COs and POs		
	Course Outcomes (COs)	**Mapped Programme Outcomes**
CO1	Students will be expected to work collectively in a marketplace.	PO3, PO5, PO7, PO9, PO10, PO11, PO12
CO2	Form companies based on their products and/or services and be able to communicate effectively on the company's mission & vision	PO2,PO3,PO6,PO10, PO11, PO12
CO3	To pitch on new ideas for a new creative project	PO2,PO3,PO5,PO9,PO11, PO12

Relationship between the Course Outcomes (COs) and Program Outcomes (POs)

(COs)	Program Outcomes (POs)												Program Specific Outcomes (PSOs)					
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1			H		H		H		H	M	M	M	M			H		
CO2		H	H			M				M	H	H		H				M
CO3		H	H		H				H		M	M			H			M

Where H= High relationship (covers up to 75-95% of the desired outcome); M=Medium (covers up to 50 to 75%); L=Low (covers up to 10-50% of the desired outcome)

Scheme:

This course consists of about 40 lectures of one-hour duration divided into four modules with 10-12 lectures in each module.

Course Contents:

UNIT-I

- The Financial Management of a Business
- The Business of creativity

- The company and its function

UNIT-2

- The Risk & Opportunity of the creative Industries
- The Human resource & Talent Management
- Creating Project & Project Creativity

UNIT-3

- The Business Contract
- Copyrights & Trademarks
- Business Ethics & Legal framework

UNIT-IV

- Communication & Information Channels
- Marketing of Creative

Ideas Leadership & vision of

a company

PEDAGOGY:

▪ Lecture sessions by practicing professional from the industry, tutorials, personal study, day visits. Each student is required to work outside of the lectures sessions for given assignments.

Text & References:

- Management Consulting in Practice: Efficient Ways of Performing Business Tasks
- Intellectual Property Strategy (The MIT Press Essential Knowledge series) Paperback – October 7, 2011 by John Palfrey (Author)
- Nair, R. (1994), Marketing, Sultan chand and sons educational publishers, New Delhi.
- Nisra, M.N. (1994), Sales promotion and advertising management, Himalaya publishing house, Bombay.
- WIPO Marketing Crafts and Visual Arts: The Role of Intellectual Property – A practical guide - WIPO 1, Geneva, 2004 - WIPO 2
- WIPO Secrets of Intellectual Property: A guide to small and medium sized exporters

Additional references/ reading material could be suggested by the subject faculty

Sushant University Erstwhile Ansal University Gurugram	**SCHOOL OF DESIGN** **Syllabus: SEMESTER VI**	
23BPD-6P02	**LTP: 1-1-2**	**Product Design**
User Interface/Experience Design		**Version: 2023**

Objective:

This course is fundamentals of the theory and practice of User Interface Design.

The course will introduce the basic concepts of cognitive ergonomics and present the importance of considering human abilities, behavior and preferences in the design of product interactions. The students will learn about design of information and digital devices within the context of user and product environment.

Course Outcomes:

Mapping between COs and POs		
	Course Outcomes (COs)	**Mapped Programme Outcomes**
CO1	Be able analyze designed objects from a cognitive ergonomics perspective	PO2,PO4,PO5,PO6, PO9, PO10, PO11
CO2	gain understating of human capabilities and limitations using digital devices	PO1, PO2, PO3, PO4
CO3	apply the new knowledge to the design of products and interfaces	PO1, PO2, PO3, PO4, PO5
CO4	be able to introduce the principles of inclusive (interface) design	PO1, PO4, PO6, PO12
CO5	apply user-centered design methodologies, conduct user research, and develop intuitive and user-friendly interfaces.	PO4, PO8, PO11, PO12

Relationship between the Course Outcomes (COs) and Program Outcomes (POs)

(COs)	**Program Outcomes (POs)**												**Program Specific Outcomes (PSOs)**					
	PO	PO	PO	PO	PO5	PO	PO	PO	PO	PO	PO	PO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6

	1	2	3	4		6	7	8	9	10	11	12						
CO1		H		H	H	H			H	M	M		M			H		
CO2	H	H	H	M										H				
CO3	M	H	M	H	M										H			M
CO4	H			H		M						M				H		
CO5				H				H			H	H	H				M	

Where H= High relationship (covers up to 75-95% of the desired outcome); M=Medium (covers up to 50 to 75%); L=Low (covers up to 10-50% of the desired outcome)

Scheme:

This course consists of about 40 lectures of one-hour duration divided into four modules with 10-12 lectures in each module.

Course Content:

Module 1: Introduction to User Experience Design

- Understanding the concept of user experience (UX) design
- Importance of UX in product design
- Historical perspectives and evolution of UX design

Module 2: User Research and Persona Development

- Techniques for conducting user research
- Gathering user insights through interviews, surveys, and observations
- Creating user personas to understand target users

Module 3: User-Centered Design Process

- Overview of the user-centered design (UCD) process
- Defining design goals and requirements based on user needs

- Generating and evaluating design concepts through iterative prototyping

Module 4: Information Architecture and Interaction Design

- Organizing information and creating intuitive navigation structures
- Wireframing and prototyping user interfaces
- Interaction design principles and best practices

Module 5: Mobile and Responsive Design

- Design considerations for mobile devices and responsive interfaces
- Mobile app design principles and techniques
- Adapting product design for different screen sizes and resolutions

Module 6: Designing for Emotional Engagement

- Creating emotionally engaging experiences through design
- Incorporating storytelling and aesthetics into UX
- Enhancing user satisfaction and delight

Module 7: Emerging Trends in UX Design

- Exploring new technologies and their impact on UX
- Designing for voice interfaces, augmented reality (AR), and virtual reality (VR)
- Future directions and evolving roles in UX design

PEDAGOGY:

The course will be conducted through lectures, class discussions and projects.

Text & References:

- Norman, D.A. (2011). *Living with Complexity*. MIT Press
- Bennett, K.B. and Flach, J.M.(2011). *Display and Interface Design*. CRC Press *
- Tufte, E. R. (2006) *Beautiful Evidence*. Cheshire, CT: Graphics Press.
- Tufte, E.R. (2005) *Envisioning Information*. Cheshire, CT: Graphics Press
- Baumann, K. and Thomas, B. (2001) *User Interface Design for Electronic*
- *Appliances*. Taylor & Francis.
- Maeda, J. (2006). *The Laws of Simplicity*. MIT Press.
- Moggridge, B. (2006). *Designing Interactions.* MIT Press. *
- Vicente, K. (2006). *The Human Factor: Revolutionizing the Way People Live*
- *with Technology*. Random House Publishers, Canada.
- Woodson, W., P. Tillman, et al. (1992). *Human Factors Design Handbook*.
- McGraw Hill Professional.
- Cooper, A. (1995). *About Face: The Essentials of User Interface Design. IDG*
- *Books Worldwide.* *

Additional references would be shared by the subject faculty

Semester VII

Sushant University Erstwhile Ansal University Gurugram	**SCHOOL OF DESIGN** **Syllabus: SEMESTER VII**	

23BPD-7P01	**LTP: 3-4-10**	**Product Design**
Thesis: Digital Product Design		**Version: 2023**

Objective:

This course is about the skills that is required to design digital products that are user-friendly, engaging, and effective. The students will learn about the different aspects of digital product design, including user research, user experience (UX) design, and user interface (UI) design. They will also learn how to use design tools and software to create digital products.

Course Outcomes:

Mapping between COs and POs		
	Course Outcomes (COs)	**Mapped Programme Outcomes**
CO1	Able to research, organize and innovate. As evidence in the design brief and subsequent presentations.	PO1, PO2, PO5,
CO2	Able to develop appropriate solutions to new or emerging problems - As evidenced in the design brief and concept presentations.	PO1, PO4,
CO3	Able to test these answers through experimentations, digital prototypes.	PO1, PO3, PO4, PO5
CO4	Talent to combine form-giving rigorous technical considerations and with the interaction of human and aesthetics	PO1, PO4, PO7, PO8

CO5	Able to communicate the outcomes through research, feasibility studies, drawings, computer models and mock-ups as well as through verbal presentation and written report	PO1, PO2, PO3, PO4, PO8, PO9

Relationship between the Course Outcomes (COs) and Program Outcomes (POs)

(COs)	**Program Outcomes (POs)**												**Program Specific Outcomes (PSOs)**					
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H			H									H			H	
CO2	H			H										H				H
CO3	H		H	H	H										M	M		
CO4	M			M			M	M								M		H
CO5	H	M	H	M				M	M				H			H		

Where H= High relationship (covers up to 75-95% of the desired outcome); M=Medium (covers up to 50 to 75%); L=Low (covers up to 10-50% of the desired outcome)

Scheme:

This course consists of about 40 lectures of one-hour duration divided into four modules with 10-12 lectures in each module.

Course Contents:

PEDAGOGY:

The class is primarily concerned with conceptual development; lectures, presentations and seminars will be combined with active class discussion; each student will be expected to participate positively in these discussions. The students will engage in group work as well as individual assignments.

Text & References:

- Design Noir. Dunne, Anthony and Fiona Raby, Birkhause Publications(2001)
- Techno Fashion. Quinn, Bradley Berg. Oxford (2002)
- Innovative Product Design Practice, Carl Liu Book, CYPI Press
- Supernormal-Naoto Fukasawa & Jasper Morrison-Lars Muller Publishers
- Designing Interfaces by Jenifer Tidwell
- The Design of Future Things by Bruce Sterling

Additional references/ reading material could be suggested by the subject faculty

Sushant University Erstwhile Ansal University Gurugram	**SCHOOL OF DESIGN** **Syllabus: SEMESTER VII**	
23BPD-7P02	**LTP: 1-2-2**	**Product Design**
Product Styling		**Version: 2023**

Objective:

The Product Styling Course is designed to provide students with a comprehensive understanding of the principles, techniques, and skills required for successful product styling. This course combines theoretical knowledge with practical hands-on exercises, enabling students to develop their creativity, visual aesthetics, and technical expertise in styling a wide range of products.

Course Outcomes:

Mapping between COs and POs

	Course Outcomes (COs)	Mapped Programme Outcomes
CO1	Develop a strong foundation in design principles and elements and their application in product styling	PO3, PO5, PO7, PO9, PO10, PO11, PO12
CO2	Understand the role of product styling in creating a compelling brand identity and enhancing marketing and sales.	PO2,PO3,PO6,PO10, PO11, PO12
CO3	Understand the importance of trends and forecasting in product styling and integrate them into styling work.	PO2,PO3,PO5,PO9,PO11, PO12

Relationship between the Course Outcomes (COs) and Program Outcomes (POs)

(COs)	Program Outcomes (POs)												Program Specific Outcomes (PSOs)					
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1			H		H		H		H	M	M	M	M			H		
CO2		H	H			M				M	H	H		H				M
CO3		H	H		H				H		M	M			H			M

Where H= High relationship (covers up to 75-95% of the desired outcome); M=Medium (covers up to 50 to 75%); L=Low (covers up to 10-50% of the desired outcome)

Scheme:

This course consists of about 40 lectures of one-hour duration divided into four modules with 10-12 lectures in each module.

Course Contents:

Introduction to product styling

Design principles of product styling

Materials, textures and props to enhance product aesthetics

Lighting and Photography techniques

Styling for different product categories

PEDAGOGY:

The pedagogy for the Product Styling course typically combines theoretical instruction with practical application to provide students with a well-rounded learning experience. Students are encouraged to engage in self-directed learning by conducting research, exploring current trends, and staying updated with industry developments. They are expected to actively seek resources, reference materials, and inspiration to further enhance their knowledge and skills.

Text & References:

- The Industrial Design Reference & Specification Book by Dan Cuffaro and Isaac Zaksenberg
- Product Design Styling by Peter Dabbs

Additional references/ reading material could be suggested by the subject faculty.

Sushant University Erstwhile Ansal University Gurugram	**SCHOOL OF DESIGN** **Syllabus: SEMESTER VII**	
23BPD-7P03	**LTP: 1-1-2**	**Product Design**
Portfolio and Presentation		**Version: 2023**

Objective:

This course will allow the student to develop a portfolio of their individual work. Communication skills and development of an effective personal style is emphasized. Advanced interactive media, social networking and web 2.0 tools will also be covered as well as discussion on building a personal brand online in today's wired world.

Course Outcomes:

Mapping between COs and POs		
	Course Outcomes (COs)	**Mapped Programme Outcomes**
CO1	Discover and articulate their personal "brand" story in tangible forms	PO3, PO5, PO9, PO11

CO2	Compile the work and make their the portfolio	PO3,,PO05, PO09
CO3	Write an essay {Colloquium} on their design philosophy - to help prepare them for internships and future careers.	PO2, PO5, PO9,

Relationship between the Course Outcomes (COs) and Program Outcomes (POs)

(COs)	**Program Outcomes (POs)**												**Program Specific Outcomes (PSOs)**					
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1			H		M				M		M		H				H	
CO2			H		H				H					H			H	
CO3		H			H				H					H			H	

Where H= High relationship (covers up to 75-95% of the desired outcome); M=Medium (covers up to 50 to 75%); L=Low (covers up to 10-50% of the desired outcome)

Scheme:

This course consists of about 40 lectures of one-hour duration divided into four modules with 10-12 lectures in each module.

Course Contents:

Personal design philosophy in form of colloquium paper or personal design brief for the design & development of their portfolio and "story"

he student's projects Portfolio in print and virtual format.

Professional business resume or curriculum vitae

The students prepare their Research interests or personal statement; if interested in graduate studies

PEDAGOGY:

The course will be conducted through lectures, discussions, extensive readings and individual research. Due emphasis is given to presentations and communication techniques during the classes.

Text & References:

- Yarwood, A. L. F. (2017). *Introduction to Autocad 2012*. Place of publication not identified: ROUTLEDGE.
- Murdock, K. (2014). *Autodesk 3ds Max 2014 Bible*. Indianapolis, Ind: Wiley.
- Bender, D. M. (2017). *Design portfolios: Presentation and marketing for interior designers*. New York : Fairchild Books.
- Bender, D. M. (2012). *Design portfolios: Moving from traditional to digital*. New York: Fairchild Books.
- Mitton, M. (2010). *Portfolios for interior designers: A guide to portfolios, creative resumes, and the job search*. Hoboken, N.J: Wiley.
- Linton, H., & Engel, W. (2017). *Portfolio design for interiors*. New York: Fairchild Books.

***Additional references/ reading material could be suggested by the subject faculty**

Sushant University Erstwhile Ansal University Gurugram	**SCHOOL OF DESIGN** **Syllabus**	
23BID-7P04	**LTP : 1-2-0**	**B.Des Product Design**
Thesis Report		**Version: 2023**

Objective

To develop comprehensive writing abilities for demonstration of research and base work studies done in Thesis project. The report will highlight all the research work done on identifiable domain and demonstrate the research as application for the final design project.

Course Outcomes:

Mapping between COs and POs

	Course Outcomes (COs)	**Mapped Programme Outcomes (POs)**
CO1	Encompassing the learning and understanding of the four years of the course with respect to all aspects of Design in thesis report.	PO1, PO2
CO2	Developing integration, synthesis and application of research in Design	PO2

Relationship between the Course Outcomes (COs) and Program Outcomes (POs)

(COs)	**Program Outcomes (POs)**												**Program Specific Outcomes (PSOs)**					
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H											H				H	
CO2		H												H			H	

Where H= High relationship (covers up to 75-95% of the desired outcome); M=Medium (covers up to 50

to 75%); L=Low (covers up to 10-50% of the desired outcome)

Scheme:

This course is comprised of 30 hours including 10 hours lecture and 20 hours of theory.

Unit 1 Abstract:

A concise summary of your thesis, highlighting its objectives, methodology, key findings, and conclusions

Unit 2 Introduction:

- Background information on the topic and its significance.
- Research problem or question addressed by your thesis.
- Objectives and scope of your study.
- Overview of the structure of your thesis.

Unit 3 Literature Review:

- Summary and critical analysis of relevant literature and previous research.
- Identification of gaps or limitations in existing knowledge.
- Explanation of how your research contributes to the existing body of knowledge.

Unit 4 Methodology:

- Description of the research design and methodology employed.
- Explanation of data collection methods and sources.
- Details of any experiments, surveys, interviews, or case studies conducted.
- Ethical considerations and measures taken to ensure validity and reliability.

Unit 5 Results:

- Presentation of your findings, organized logically.
- Use of tables, graphs, or charts to illustrate data.

- Objective interpretation of the results without speculation or personal bias.

Unit 6 Discussion:

- Analysis and interpretation of the results in relation to the research question or hypothesis.
- Comparison with existing literature and theories.
- Addressing any unexpected or contradictory findings.
- Discussion of the implications and significance of the results.

Unit 7 Conclusion:

- Summary of the main findings and their implications.
- Evaluation of the research objectives and the extent to which they were achieved.
- Recommendations for future research or practical applications.
- Reflection on the limitations and potential areas of improvement.

Unit 8 References:

List of all sources cited in your thesis using an appropriate citation style (e.g., APA, MLA).

Unit 9 Appendices:

Supplementary materials such as raw data, survey questionnaires, or interview transcripts.

PEDAGOGY:

The course is structured around one on one discussion to check progress of individual student on thesis report.

Text & References:

1. Neuferts Architect's Data; Ernst and Peter Neuferts, 4th Edition

2.Time-Saver Standards for Interior Design and Space Planning, by Joseph De Chiara, Julius Panero, and Martin Zelnik

Students will develop their own reference pool based on their selected area of study and project for the semester.

***Additional references/ reading material could be suggested by the subject faculty**

Semester VIII

Sushant University Erstwhile Ansal University Gurugram	**SCHOOL OF DESIGN** **Syllabus: SEMESTER VIII**	
23BDS-8P01	**LTP: 0-0-12**	**Product Design**
Internship		**Version: 2023**

Objective:

To do an industrial internship with an organization during the last semester. This will introduce them to the working environment of the chosen industry and equip them to deal with the day to day operations in the business organization. To apply their acquired knowledge and skills gained in their four years of learning. This requires presentation and project report to be submitted with application of the design intervention and problem solving.

Course Outcomes:

Mapping between COs and POs		
	Course Outcomes (COs)	**Mapped Programme Outcomes**

CO1	Understand the industry environment	PO6, PO7, PO8, PO9, PO10, PO11, PO12
CO2	To interpret and represent designs in accordance to the design brief given	PO1, PO2, PO3, PO4, PO6, PO11, PO12
CO3	To understanding deadlines and work with time constraints	PO5, PO6, PO8, PO9,PO11, PO12
CO4	To be able to study the organizational structure and their working	PO6, PO8, PO11, PO12

Relationship between the Course Outcomes (COs) and Program Outcomes (POs)

(COs)	**Program Outcomes (POs)**												**Program Specific Outcomes (PSOs)**					
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1						H	H	H	H	H	H	M	H				M	
CO2	H	H	H	H		M					M	M		H				
CO3					H	H		H	H		H	H				H		
CO4						H		H			M	M	M					M

Where H= High relationship (covers up to 75-95% of the desired outcome); M=Medium (covers up to 50 to 75%); L=Low (covers up to 10-50% of the desired outcome)

Scheme:

This course consists of about 40 lectures of one-hour duration divided into four modules with 10-12 lectures in each module.

Course Contents:

- This is subject to the individual's internship program. However, actual student participation in commercial projects is requested to ensure the student is learning the industrial skills required. This could be transferred to the final project for the Degree collection.

PEDAGOGY:

- Frequent consultancy with the employer and mentor
- One interim and one final evaluation
- Record of daily activities and learning outcome
- Internship report outlining the Company's profile, job duties and responsibilities, learning outcome with supporting examples of the student's work.