



Criteria 2.3. Teaching -Learning Process

2.3.2 The institution adopts effective Mentor-Mentee Schemes to address academic and student psychological issues

2.3 Teaching-Learning Process

Criteria 2.3.2:

S.NO	Description
1	Mentor mentee Circular with allotted mentees
2	Documents related to Participative learning:
3	issues raised and resolved in the mentor system (mentor-wise).
4	Professional counselling & personalized guidance record by psychological department.



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Master of Architecture in Urban Design
M Arch UD
2023-25

School of Art and Architecture
Sushant University

PROGRAMME STRUCTURE

[corrected - April 2023]



YEAR I - SEMESTER I

S.No	Course Code	Course Title	Course bearing with Employability/ Skill development / Entrepreneurship	Credits/ Teaching (Hours/Week)			Assessment				
				L	S	Total	Type	Internal (Marks)	External (Marks)	Total (Marks)	Credits
1	23MUD-1DS11P	Urban Studies and Design	Employability/ Skill development / Entrepreneurship	1	1	2	Jury	50	50 (Jury)	100	2
2	23MUD-5TM11P	Theory and Method I - Evolution of Urbanity	Employability	1	1	2	Jury	50	50 (Jury)	100	2
3	23MUD-7DS11S	Strategic Innovation Lab I - Digital Skills	Skill development	1	1	2	-	100	-	100	2
4	23MUD-7CE11S	Strategic Innovation Lab I - Service Learning and Community Engagement	Employability	1	1	2	-	100	-	100	2
5	23MUD-4FT11S	Future Trends I - Material Documentation & Representation	Employability	1	1	2	-	100	-	100	2
6	Discipline Specific Electives I – choose any one										
6.1	23MUD-6CS11S	Elective I* Culture and Society	Employability/ Skill development / Entrepreneurship	1	1	2	-	100	-	100	2
6.2	23MUD-6PD11S	Elective I* Patterns of Development									
6.3	23MUD-6PM11S	Elective I* Planning & Management									
6.4	23MUD-6TT11S	Elective I* Tools and Techniques									
6.5	23MUD-6DT11S	Elective I* Design Thinking									
6.6	23MUD-6SD11S	Elective I* Sustainable Design									
6.7	23MUD-6GR11S	Elective I* Digital Skills & Graphic Representation									
6.8	23MUD-6MJ11S	Elective I* Media and Journalism									
6.9	23MUD-6FB11S	Elective I* Finance and Business Management									
7	General Electives I: [MOOC] – choose any one										
7.1	23MUD-6CO11S	Computational skills	Skill development	-	-	-	-	100	-	100	2
7.2	23MUD-6SS11S	Sustainable development									
7.3	23MUD-6NW11S	Narration and Writing									
7.4	23MUD-6HC11S	Heritage Conservation									
TOTAL CREDITS =											20

YEAR I - SEMESTER II



Signature

S.No	Course Code	Course Title	Course bearing with Employability/ Skill development / Entrepreneurship	Credits/ Teaching (Hours/Week)			Assessment				
				L	S	Total	Type	Internal (Marks)	External (Marks)	Total (Marks)	Credits
1	23MUD-1DS12P	Urban Design Studio II - Sustainable Urban Extensions	Employability/ Skill development / Entrepreneurship	-	8	8	Jury	50	50 (Jury)	100	8
2	23MUD-5TM12P	Theory and Method II - Research Methodology and Theory of Urban Design	Employability	1	1	2	Jury	50	50 (Jury)	100	2
3	23MUD-7DS12S	Strategic Innovation Lab II - Digital Skills	Skill development	1	1	2	-	100	-	100	2
4	23MUD-4FT12S	Future Trends II - City Futures I	Employability	1	1	2	-	100	-	100	2
5	23MUD-4TS12S	Techniques of Sustainable Development and Environmental Impact Assessment	Employability	1	1	2	-	100	-	100	2
6	23MUD-7HC12S	Housing and Community	Employability	1	1	2	-	100	-	100	2
7	Discipline Specific Electives II – choose any one										
7.1	23MUD-6CS12S	Elective II* Culture and Society	Employability/ Skill development / Entrepreneurship	1	1	2	-	100	-	100	2
7.2	23MUD-6PD12S	Elective II* Patterns of Development									
7.3	23MUD-6PM12S	Elective II* Planning & Management									
7.4	23MUD-6TT12S	Elective II* Tools and Techniques									
7.5	23MUD-6DT12S	Elective II* Design Thinking									
7.6	23MUD-6SD12S	Elective II* Sustainable Design									
7.7	23MUD-6RE12S	Elective II* Representation									
7.8	23MUD-6MJ12S	Elective II* Media and Journalism									
7.9	23MUD-6FB12S	Elective II* Finance and Business Management									
TOTAL CREDITS =										20	

YEAR II - SEMESTER III

S No	Course Code	Course Title	Course bearing with	Credits/ Teaching	Assessment
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			Employability/ Skill development / Entrepreneurship	(Hours/Week)			Type	Internal (Marks)	External (Marks)	Total (Marks)	Credits
				L	S	Total					
1	23MUD-1DS21P	Urban Design Studio III – Local Area Plan	Employability/ Skill development / Entrepreneurship	-	8	8	Jury	50	50 (Jury)	100	8
2	23MUD-5TM21P	Theory and Method III – Academic Writing & Pre-Thesis	Employability	1	3	4	Jury	50	50 (Jury)	100	4
3	23MUD-5EL21S	Strategic Innovation Lab III – Entrepreneurship and Leadership	Entrepreneurship	1	1	2	-	100	-	100	2
4	23MUD-4CF21S	City Futures Lab III – Urban Infrastructure & Real Estate Development	Skill Development	1	1	2	-	100	-	100	2
5	Discipline Specific Electives III – choose any one										
5.1	23MUD-6CS21S	Elective III* Culture and Society	Employability/ Skill development / Entrepreneurship	1	1	2	-	100	-	100	2
5.2	23MUD-6PD21S	Elective III* Patterns of Development									
5.3	23MUD-6PM21S	Elective III* Planning & Management									
5.4	23MUD-6TT21S	Elective III* Tools and Techniques									
5.5	23MUD-6DT21S	Elective III* Design Thinking									
5.6	23MUD-6SD21S	Elective III* Sustainable Design									
5.7	23MUD-6GR21S	Elective III* Digital Skills & Graphic Representation	Skill Development				Viva	100	-	100	2
5.8	23MUD-6MJ21S	Elective III* Media and Journalism									
5.9	23MUD-6FB21S	Elective III* Finance and Business Management									
6	varies	General Elective II – TDCC	Skill Development					100		100	2
7	23MUD-7IN21S	Internship (6-8 Weeks)	Employability	-	-	-	Viva	100	-	100	4
TOTAL CREDITS =											24

YEAR II - SEMESTER IV

S.No	Course Code	Course Title	Course bearing with	Credits/ Teaching	Assessment
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			Employability/ Skill development / Entrepreneurship	(Hours/Week)			Type	Internal (Marks)	External (Marks)	Total (Marks)	Credits
				L	S	To tal					
1	23MUD-1DS22P	Urban Design Studio IV – Design Thesis	Employability/ Skill development / Entrepreneurship	-	12	12	Jury	50	50 (Jury)	100	12
2	23MUD-5TM22S	Theory and Method IV - Thesis Report Writing	Employability	1	1	2	-	100	-	100	2
3	Discipline Specific Electives IV – choose any one										
3.1	23MUD-6CS22S	Elective IV* Culture and Society	Employability/ Skill development / Entrepreneurship	1	1	2	-	100	-	100	2
3.2	23MUD-6PD22S	Elective IV* Patterns of Development									
3.3	23MUD-6PM22S	Elective IV* Planning & Management									
3.4	23MUD-6TT22S	Elective IV* Tools and Techniques									
3.5	23MUD-6DT22S	Elective IV* Design Thinking									
2.6	23MUD-6SD22S	Elective IV* Sustainable Design									
3.7	23MUD-6GR22S	Elective IV* Digital Skills & Graphic Representation									
3.8	23MUD-6MJ22S	Elective IV* Media and Journalism									
3.9	23MUD-6FB22S	Elective IV* Finance and Business Management									
4	General Elective III – MooC (Choose any One)										
4.1	23MUD-6SS22S	Sustainable Development	Skill development	-	-	-	-	100	-	100	2
4.2	23MUD-6MT22S	Management									
4.3	23MUD-6CO22S	Computational Skills									
5	varies	General Elective IV - TDCC	Skill Development					100		100	2
6	23SAA-VAC22S	Value Added Course - National/International Conference	Skill development	-	-	-	-	-	-	-	-
Total Credits											20
TOTAL CREDITS FOR THE PROGRAMME											84

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BACHELOR OF FINE ARTS (BFA)

School of Art and Architecture
Sushant University

PROGRAMME STRUCTURE AND CURRICULUM
FOR
Batch 2023-2027



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PROGRAMME STRUCTURE

1st YEAR/ FOUNDATION: SEMESTER ONE

(Applicable to students admitted in the academic year 2023-2027).

CBCS	COURSE CODE	COURSE	Employability/ Skill Development/ Entrepreneurship	L	T	S	H	CREDITS	Examination	MARKS				
										TOTAL	WEIGHTAGE	INTERNAL	EXTERNAL	
CORE COURSE														
1	21BFA-DR11P	Drawing - 1	Skill Development	0	0	4	4	2	Internal + Jury	100	40+60	40	60	
2	21BFA-DE11P	Design -1	Skill Development	0	2	4	6	4	Internal + Jury	100	40+60	40	60	
3	21BFA-PA11P	Painting - 1	Skill Development	0	2	4	6	4	Internal + Jury	100	40+60	40	60	
4	21BFA-SC11P	Sculpture - 1	Employability/ Skill Development/ Entrepreneurship	0	2	4	6	4	Internal + Jury	100	40+60	40	60	
5	21BFA-VA11T	Introduction to Fundamentals of Visual Art	Employability	2	0	0	2	2	Internal + Exam	100	40+60	40	60	
SKILL ENHANCEMENT COURSE (SEC)														
6	21BFA-CA11P	Computer Applications in Art and Graphics - 1	Employability/ Skill Development/ Entrepreneurship	0	1	2	3	2	Internal + Jury	100	40+60	40	60	
ABILITY ENHANCEMENT COURSE (AEC)														
7	21ENG11	Communication in English	Employability/ Skill Development/ Entrepreneurship	1	0	2	3	2	Internal + Exam	100	40+60	40	60	
TOTAL							30	20		700		280	420	

Note- No change in Semester One from 2022 to 2023



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1st YEAR/ FOUNDATION: SEMESTER TWO

CBCS	COURSE CODE	COURSE TITLE	Employability/ Skill Development/ Entrepreneurship	L	T	S	H	CREDITS	Examination	MARKS				
										TOTAL	WEIGHTAGE	INTERNAL	EXTERNAL	
CORE COURSE														
1	21BFA-DR12P	Drawing - 2	Skill Development/	0	0	4	4	2	Internal + Jury	100	40+60	40	60	
2	21BFA-DE12P	Design -2	Skill Development/	0	2	4	6	4	Internal + Jury	100	40+60	40	60	
3	21BFA-PA12P	Painting – 2	Skill Development/	0	2	4	6	4	Internal + Jury	100	40+60	40	60	
4	21BFA-SC12P	Sculpture - 2	Skill Development/	0	2	4	6	4	Internal + Jury	100	40+60	40	60	
5	21BFA-IA12T	Introduction to Indian Art and Aesthetics	Employability	2	0	0	2	2	Internal + Exam	100	40+60	40	60	
SKILL ENHANCEMENT COURSE (SEC)														
6	21BFA-CA12P	Computer Applications in Art and Graphics – 2	Employability/ Skill Development/ Entrepreneurship	0	1	2	3	2	Internal + Jury	100	40+60	40	60	
ABILITY ENHANCEMENT COURSE (AEC)														
7	EVS2111	Environmental Studies (EVS)		1	0	2	3	2	Internal + Exam	100	40+60	40	60	
		TOTAL					30	20		700		280	420	

Note- No change in Semester Two from 2022 to 2023



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SPECIALIZATION: APPLIED ART
2nd YEAR: SEMESTER THREE

CBCS	COURSE CODE	COURSE TITLE	Employability/ Skill Development/ Entrepreneurship	L	T	S	H	CREDITS	Examination	MARKS				
										TOTAL	WEIGHTAGE	INTERNAL	EXTERNAL	
CORE COURSE														
1	21BFA-GD23P	Graphic Design-I	Employability/ Skill Development/ Entrepreneurship	0	4	8	12	8	Internal + Jury	100	40+ 60	40	60	
2	21BFA-DI23P	Drawing and Illustration-I	Employability/ Skill Development/ Entrepreneurship	0	2	4	6	4	Internal + Jury	100	40+ 60	40	60	
3	21BFA-TY23P	Typography-I	Employability/ Skill Development/ Entrepreneurship	0	1	2	3	2	Internal + Jury	100	40+ 60	40	60	
4	21BFA-VD23T	History of Visual Communication and Design-I	Employability	2	0	0	2	2	Internal + Exam	100	40+ 60	40	60	
SKILL ENHANCEMENT COURSE (SEC)														
5	21BFA-PH23P	Photography-I	Employability/ Skill Development/ Entrepreneurship	0	1	2	3	2	Internal + Jury	100	40+ 60	40	60	
GENERIC ELECTIVE I (GEI)														
		TDCC		1	0	2	3	2	Internal + Exam	100	60+ 40	60	40	
		TOTAL					29	20		600		260	340	

Note- No change in Semester Three from 2022 to 2023



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SPECIALIZATION: APPLIED ART
2nd YEAR: SEMESTER FOUR

CBCS	COURSE CODE	COURSE TITLE	Employability/ Skill Development/ Entrepreneurship	L	T	S	H	CREDITS	Examination	MARKS			
										TOTAL	WEIGHTAGE	INTERNAL	EXTERNAL
CORE COURSE													
1	21BFA-GD24P	Graphic Design-2	Employability/ Skill Development/ Entrepreneurship	0	2	6	8	5	Internal + Jury	100	40+60	40	60
2	21BFA-DI24P	Drawing and Illustration-2	Employability/ Skill Development/ Entrepreneurship	0	2	4	6	4	Internal + Jury	100	40+60	40	60
3	21BFA-AN24P	Animation-1	Employability/ Skill Development/ Entrepreneurship	0	0	4	4	2	Internal + Jury	100	40+60	40	60
4	21BFA-TY24P	Typography-2	Employability/ Skill Development/ Entrepreneurship	0	1	2	3	2	Internal + Jury	100	40+60	40	60
5	21BFA-AP24T	Advertising Profession and Practice-1	Employability	2	0	0	2	2	Internal + Exam	100	40+60	40	60
SKILL ENHANCEMENT COURSE (SEC)													
6	21BFA-PH24P	Photography-2	Employability/ Skill Development/ Entrepreneurship	0	1	2	3	2	Internal + Jury	100	40+60	40	60
DISCIPLINE SPECIFIC ELECTIVES													
7	21BFA-PM24E	Printmaking	Skill development/	0	1	2	3	2	Internal + Jury	100	40+60	40	60
	21BFA-FD24E	Film and Design	Employability/ Skill Development/ Entrepreneurship										
	21BFA-GA24E	Game Art	Employability/ Skill Development/ Entrepreneurship										
	21BFA-DA24E	Design with AI	Employability/ Skill Development/ Entrepreneurship										
	21BFA-DD24E	Digital Design	Employability/ Skill Development/ Entrepreneurship										
TOTAL							29	19		700		280	420

Note- No change in Semester Four from 2022 to 2023



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SPECIALIZATION: APPLIED ART
3rd YEAR: SEMESTER FIVE

CBCS	COURSE CODE	COURSE TITLE	Employability/ Skill Development/ Entrepreneurship	L	T	S	H	CREDITS	Examination	MARKS				
										TOTAL	WEIGHTAGE	INTERNAL	EXTERNAL	
CORE COURSE														
1	21BFA-GD35P	Graphic Design-3	Employability/ Skill Development/ Entrepreneurship	0	4	8	12	8	Internal + Jury	100	40+60	40	60	
	21BFA-DI35P	Drawing and Illustration-3	Employability/ Skill Development/ Entrepreneurship	0	2	4	6	4	Internal + Jury	100	40+60	40	60	
3	21BFA-AN35P	Animation-2	Employability/ Skill Development/ Entrepreneurship	0	2	4	6	4	Internal + Jury	100	40+60	40	60	
DISCIPLINE SPECIFIC ELECTIVES														
4	21BFA-PM35E	Printmaking-1	Skill Development	0	1	2	3	2	Internal + Jury	100	40+60	40	60	
	21BFA-FD35E	Film and Design-1	Employability/ Skill Development/ Entrepreneurship											
	21BFA-GA35E	Game Art-1	Employability/ Skill Development/ Entrepreneurship											
	21BFA-DA35E	Design with AI-1	Employability/ Skill Development/ Entrepreneurship											
	21BFA-DD35E	Digital Design-1	Employability/ Skill Development/ Entrepreneurship											
GENERIC ELECTIVE 1 (GEI)														
		TDCC		1	0	2	3	2	Internal + Exam	100	60+40	60	40	
6	22BFA-SI35TR	Summer Internship-1	Employability/ Skill Development/ Entrepreneurship					4	Report, Portfolio	100		100		
TOTAL							30	20+4=24		600		320	280	

*The report of the Internship or Industrial Training in the summer vacation (6-8 weeks) will be submitted in 5th semester

Note- No change in Semester Five from 2022 to 2023

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SPECIALIZATION: APPLIED ART
3rd YEAR: SEMESTER SIX

CBCS	COURSE CODE	COURSE TITLE	Employability/ Skill Development/ Entrepreneurship	L	T	S	H	CREDITS	Examination	MARKS				
										TOTAL	WEIGHTAGE	INTERNAL	EXTERNAL	
CORE COURSE														
1	21BFA-GD36P	Graphic Design-4	Employability/ Skill Development/ Entrepreneurship	0	2	8	10	6	Internal + Jury	100	40+60	40	60	
2	21BFA-DI36P	Drawing and Illustration-4	Employability/ Skill Development/ Entrepreneurship	0	2	4	6	4	Internal + Jury	100	40+60	40	60	
3	21BFA-AN36P	Animation- 3	Employability/ Skill Development/ Entrepreneurship	0	2	6	8	5	Internal + Jury	100	40+60	40	60	
DISCIPLINE SPECIFIC ELECTIVES														
4	21BFA-PM36E	Printmaking-2	Skill Development	0	1	2	3	2	Internal + Jury	100	40+60	40	60	
	21BFA-FD36E	Film and Design-2	Employability/ Skill Development/ Entrepreneurship											
	21BFA-GA36E	Game Art-2	Employability/ Skill Development/ Entrepreneurship											
	21BFA-DA36E	Design with AI-2	Employability/ Skill Development/ Entrepreneurship											
	21BFA-DD36E	Digital Design-2	Employability/ Skill Development/ Entrepreneurship											
SERVICE LEARNING/ COMMUNITY SERVICE BASED COURSE														
6	21BFA-PA36T	Public Art	Skill Development	0	2	0	2	2		100		100		
TOTAL							29	19		500		260	240	

Note- No change in Semester Six from 2022 to 2023



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SPECIALIZATION: APPLIED ART
4th YEAR: SEMESTER SEVEN

CBCS	COURSE CODE	COURSE TITLE	Employability/ Skill Development/ Entrepreneurship	L	T	S	H	CREDITS	Examination	MARKS			
										TOTAL	WEIGHTAGE	INTERNAL	EXTERNAL
CORE COURSE													
1	21BFA-GD47P	Graphic Design-5	Employability/ Skill Development/ Entrepreneurship	0	2	4	6	4	Internal + Jury	100	40+60	40	60
2	21BFA-UI47P	User Interface Design-1	Employability/ Skill Development/ Entrepreneurship	0	2	4	6	4	Internal + Jury	100	40+60	40	60
3	21BFA-AN47P	Animation-4	Employability/ Skill Development/ Entrepreneurship	0	2	4	6	4	Internal + Jury	100	40+60	40	60
4	21BFA-DI47P	Drawing and Illustration-5	Employability/ Skill Development/ Entrepreneurship	0	2	4	6	4	Internal + Jury	100	40+60	40	60
DISCIPLINE SPECIFIC ELECTIVES													
5	21BFA-PM47E	Printmaking-3	Skill Development	0	1	2	3	2	Internal + Jury	100	40+60	40	60
	21BFA-FD47E	Film and Design-3	Employability/ Skill Development/ Entrepreneurship										
	21BFA-GA47E	Game Art-3	Employability/ Skill Development/ Entrepreneurship										
	21BFA-DA47E	Design with AI-3	Employability/ Skill Development/ Entrepreneurship										
	21BFA-DD47E	Digital Design-3	Employability/ Skill Development/ Entrepreneurship										
GENERIC ELECTIVE I (GEI)													
6		TDCC		1	0	2	3	2	Internal + Exam	100	60+40	60	40
7	22BFA-SI471R	Summer Internship-2	Employability/ Skill Development/ Entrepreneurship					4	Report, Portfolio	100		100	
		TOTAL					30	20+4 24		700		360	340

*The report of the Internship or Industrial Training in the summer vacation (6-8 weeks) will be submitted in 7th semester.

Note- No change in Semester Seven from 2022 to 2023

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SPECIALIZATION: APPLIED ART
4th YEAR: SEMESTER EIGHT

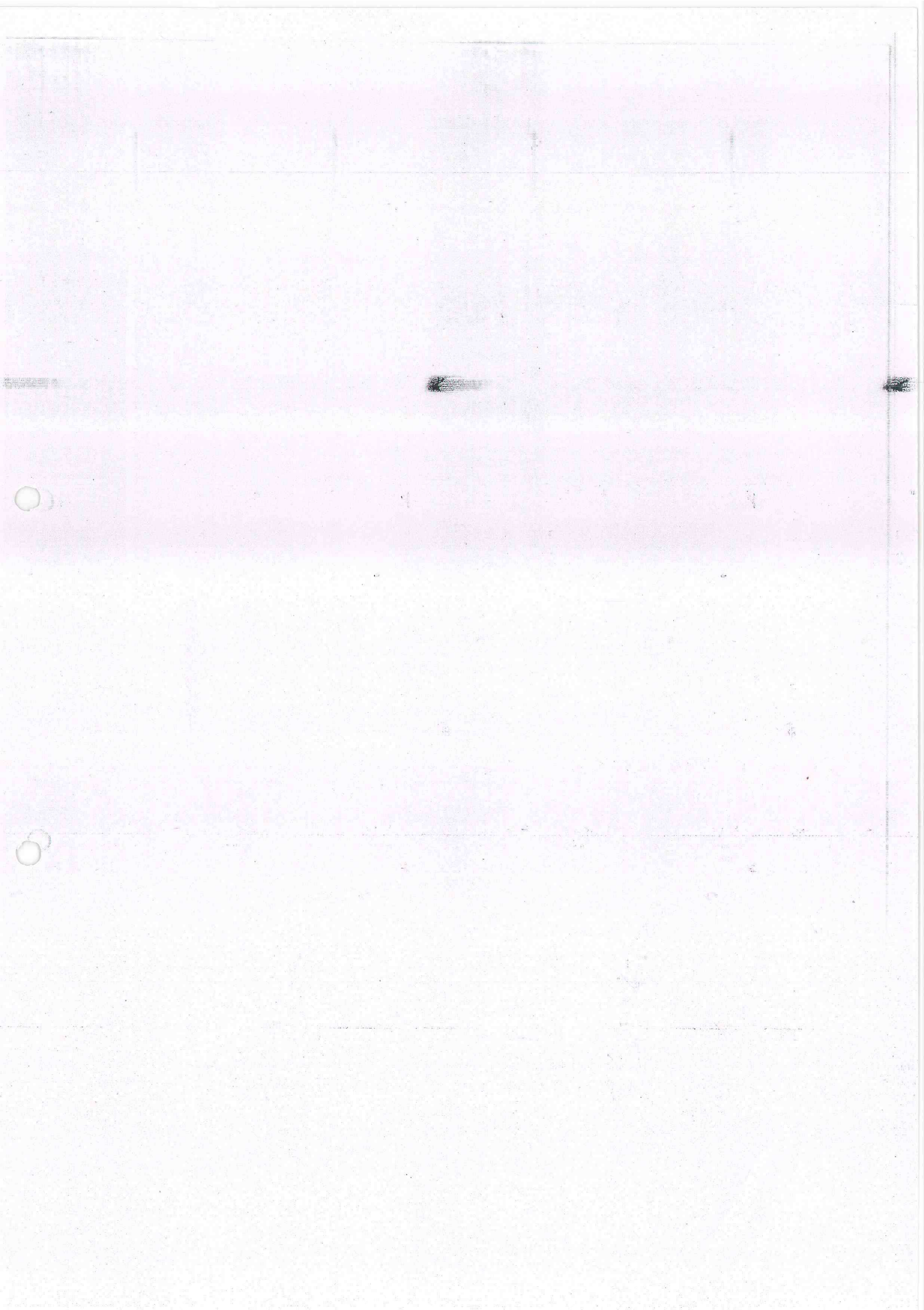
CBCS	COURSE CODE	COURSE TITLE	Employability/ Skill Development/ Entrepreneurship	L	T	S	H	CREDITS	Examination	MARKS				
										TOTAL	WEIGHTAGE	INTERNAL	EXTERNAL	
CORE COURSE														
1	21BFA-GD48P	Graphic Design-6	Employability/ Skill Development/ Entrepreneurship	0	2	4	6	4	Internal + Jury	100	40+ 60	40	60	
2	21BFA-UI48P	User Interface Design-2	Employability/ Skill Development/ Entrepreneurship	0	2	4	6	4	Internal + Jury	100	40+ 60	40	60	
3	21BFA-AN48P	Animation-5	Employability/ Skill Development/ Entrepreneurship	0	2	4	6	4	Internal + Jury	100	40+ 60	40	60	
4	21BFA-DI48P	Drawing and Illustration-6	Employability/ Skill Development/ Entrepreneurship	0	2	4	6	4	Internal + Jury	100	40+ 60	40	60	
DISCIPLINE SPECIFIC ELECTIVES														
5	21BFA-PM48E	Printmaking-4	Skill Development	0	1	2	3	2	Internal + Jury	100	40+ 60	40	60	
	21BFA-FD48E	Film and Design-4	Employability/ Skill Development/ Entrepreneurship											
	21BFA-GA48E	Game Art-4	Employability/ Skill Development/ Entrepreneurship											
	21BFA-DA48E	Design with AI-4	Employability/ Skill Development/ Entrepreneurship											
	21BFA-DD48E	Digital Design-4	Employability/ Skill Development/ Entrepreneurship											
GENERIC ELECTIVE I (GEI)														
6		TDCC		1	0	2	3	2	Internal + Exam	100	60+ 40	60	40	
		TOTAL					30	20		600		260	340	

Note- No change in Semester Eight from 2022 to 2023

Total Credits of the BFA Programme with specialization in Applied Art- 166



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SPECIALIZATION: PAINTING
2nd YEAR: SEMESTER THREE

CBCS	COURSE CODE	COURSE TITLE	Employability/ Skill Development/ Entrepreneurship	L	T	S	H	CREDITS	Examination	MARKS			
										TOTAL	WEIGHTAGE	INTERNAL	EXTERNAL
CORE COURSE													
1	21BFA-PA23P	Painting-3	Employability/ Skill Development/ Entrepreneurship	0	4	8	12	8	Internal + Jury	100	40+60	40	60
2	21BFA-TR23P	Traditional methods and techniques of Representation-I	Employability/ Skill Development/ Entrepreneurship	0	2	4	6	4	Internal + Jury	100	40+60	40	60
3	21BFA-DR23P	Drawing-3	Employability/ Skill Development/ Entrepreneurship	0	0	4	4	2	Internal + Jury	100	40+60	40	60
4	21BFA-AH23T	Art History-1	Employability	2	0	0	2	2	Internal + Exam	100	40+60	40	60
SKILL ENHANCEMENT COURSE (SEC)													
5	21BFA-DV23P	Digital Methods and Techniques of visualization-I	Employability/Skill Development/ Entrepreneurship	0	1	2	3	2	Internal + Jury	100	40+60	40	60
GENERIC ELECTIVE I (GEI)													
6		TDCC		1	0	2	3	2	Internal + Exam	100	60+40	60	40
		TOTAL					30	20		600		260	340

Note- No change in Semester Three from 2022 to 2023



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SPECIALIZATION: PAINTING
2nd YEAR: SEMESTER FOUR

CBCS	COURSE CODE	COURSE TITLE	Employability/ Skill Development/ Entrepreneurship	L	T	S	H	CREDITS	Examination	MARKS				
										TOTAL	WEIGHTAGE	INTERNAL	EXTERNAL	
CORE COURSE														
1	21BFA-PA24P	Painting-4	Employability/ Skill Development/ Entrepreneurship	0	4	8	12	8	Internal+ Jury	100	40+60	40	60	
2	21BFA-TR24P	Tradition methods and techniques of Representation-2	Employability/ Skill Development/ Entrepreneurship	0	2	4	6	4	Internal+ Jury	100	40+60	40	60	
3	21BFA-DR24P	Drawing-4	Employability/ Skill Development/ Entrepreneurship	0	2	4	6	4	Internal+ Jury	100	40+60	40	60	
4	21BFA-AH24T	Art History-2	Employability	2	0	0	2	2	Internal+ Exam	100	40+60	40	60	
SKILL ENHANCEMENT COURSE (SEC)														
5	21BFA-DV24P	Digital Methods and Techniques of visualization-2	Employability/Skill Development/ Entrepreneurship	0	1	2	3	2	Internal+ Jury	100	40+60	40	60	
DISCIPLINE SPECIFIC ELECTIVE														
6	21BFA-NM24E	Introduction to New Media	Employability/ Skill Development/ Entrepreneurship	0	1	2	3	2	Internal+ Jury	100	40+60	40	60	
	21BFA-PM24E	Printmaking	Skill Development											
	21BFA-FD24E	Film and Design	Employability/ Skill Development/ Entrepreneurship											
	21BFA-AF24E	Art and Fashion	Employability/ Skill Development/ Entrepreneurship											
	21BFA-DA24E	Design with AI	Employability/ Skill Development/ Entrepreneurship											
TOTAL							32	22		600		240	360	

Note- No change in Semester Four from 2022 to 2023



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SPECIALIZATION: PAINTING
3rd YEAR: SEMESTER FIVE

CBCS	COURSE CODE	COURSE TITLE	Employability/ Skill Development/ Entrepreneurship	L	T	S	H	CREDITS	Examination	MARKS				
										TOTAL	WEIGHTAGE	INTERNAL	EXTERNAL	
CORE COURSE														
1	21BFA-PA35P	Painting-5	Employability/ Skill Development/ Entrepreneurship	0	4	8	12	8	Internal+ Jury	100	40+60	40	60	
2	21BFA-TR35P	Traditional methods and techniques of Representation-3	Employability/ Skill Development/ Entrepreneurship	0	2	4	6	4	Internal+ Jury	100	40+60	40	60	
3	21BFA-CP35P	Contemporary Art Practices-1	Employability/ Skill Development/ Entrepreneurship	0	1	2	3	2	Internal+ Jury	100	40+60	40	60	
4	21BFA-DR35P	Drawing-5	Employability/ Skill Development/ Entrepreneurship	0	0	4	4	2	Internal+ Jury	100	40+60	40	60	
DISCIPLINE SPECIFIC ELECTIVES														
5	21BFA-NM35E	Introduction to New Media-1	Employability/ Skill Development/ Entrepreneurship	0	1	2	3	2	Internal+ Jury	100	40+60	40	60	
	21BFA-PM35E	Printmaking-1	Skill Development											
	21BFA-FD35E	Film and Design-1	Employability/ Skill Development/ Entrepreneurship											
	21BFA-AF35E	Art and Fashion-1	Employability/ Skill Development/ Entrepreneurship											
	21BFA-DA35E	Design with AI-1	Employability/ Skill Development/ Entrepreneurship											
GENERIC ELECTIVE I (GEI)														
6		TDCC		1	0	2	3	2	Internal+ Exam	100	60+40	60	40	
7	22BFA-SP35TR	Summer Project-1	Employability/ Skill Development/ Entrepreneurship					4	Report	100		100		
TOTAL							31	20+4 = 24		700		360	340	

*The report of the project in the summer vacation (6-8 weeks) will be submitted in 5th semester

Note- No change in Semester Five from 2022 to 2023

SPECIALIZATION: PAINTING
3rd YEAR: SEMESTER SIX

CBCS	COURSE CODE	COURSE TITLE	Employability/ Skill Development/ Entrepreneurship	L	T	S	H	CREDITS	Examination	MARKS			
										TOTAL	WEIGHTAGE	INTERNAL	EXTERNAL
CORE COURSE													
1	21BFA-PA36P	Painting-6	Employability/ Skill Development/ Entrepreneurship	0	4	8	12	8	Internal+ jury	100	40+60	40	60
2	21BFA-CP36P	Contemporary Art Practices-2	Employability/ Skill Development/ Entrepreneurship	0	1	2	3	2	Internal+ jury	100	40+60	40	60
3	21BFA-DR36P	Drawing-6	Employability/ Skill Development/ Entrepreneurship	0	2	4	6	4	Internal+ jury	100	40+60	40	60
4	21BFA-AP36P	Art Photography-1	Employability/Skill Development/ Entrepreneurship	0	1	2	3	2	Internal+ jury	100	40+60	40	60
DISCIPLINE SPECIFIC ELECTIVES													
5	21BFA-NM36E	Introduction to New Media-2	Employability/ Skill Development/ Entrepreneurship	0	1	2	3	2	Internal+ jury	100	40+60	40	60
	21BFA-PM36E	Printmaking-2	Skill Development										
	21BFA-FD36E	Film and Design-2	Employability/ Skill Development/ Entrepreneurship										
	21BFA-AF36E	Art and Fashion-2	Employability/ Skill Development/ Entrepreneurship										
	21BFA-DA36E	Design with AI-2	Employability/ Skill Development/ Entrepreneurship										
SERVICE LEARNING/COMMUNITY SERVICE-BASED COURSE													
6	21BFA-PA36T	Public Art	Skill Development	0	2	0	2	2		100		100	
TOTAL							29	20		600		300	300

Note- No change in Semester Six from 2022 to 2023



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SPECIALIZATION: PAINTING
4TH YEAR: SEMESTER SEVEN

CBCS	COURSE CODE	COURSE TITLE	Employability/ Skill Development/ Entrepreneurship	L	T	S	H	CREDITS	Examination	MARKS				
										TOTAL	WEIGHTAGE	INTERNAL	EXTERNAL	
CORE COURSE														
1	21BFA-PA47P	Painting- 7	Employability/ Skill Development/ Entrepreneurship	0	4	8	12	8	Internal+ jury	100	40+60	40	60	
2	21BFA-DR47P	Drawing-7	Employability/ Skill Development/ Entrepreneurship	0	0	4	4	2	Internal+ jury	100	40+60	40	60	
3	21BFA-CP47P	Contemporary Art Practices- 3	Employability/ Skill Development/ Entrepreneurship	0	2	4	6	4	Internal+ jury	100	40+60	40	60	
DISCIPLINE SPECIFIC ELECTIVE														
4	21BFA-NM47E	Introduction to New Media-3	Employability/ Skill Development/ Entrepreneurship	0	1	2	3	2	Internal+ jury	100	40+60	40	60	
	21BFA-PM47E	Printmaking-3	Skill Development											
	21BFA-FD47E	Film and Design-3	Employability/ Skill Development/ Entrepreneurship											
	21BFA-AF47E	Art and Fashion-3	Employability/ Skill Development/ Entrepreneurship											
	21BFA-DA47E	Design with AI-3	Employability/ Skill Development/ Entrepreneurship											
GENERIC ELECTIVE I (GEI)														
5		TDCC		1	0	2	3	2	Internal+ Exam	100	60+40	60	40	
6	22BFA-SP47TR	Summer Project-2	Employability/ Skill Development/ Entrepreneurship					4	Report	100		100		
		TOTAL					28	18+4=22		600		320	280	

*The report of the project done in the summer vacation (6-8 weeks) will be submitted in seventh semester.

Note- No change in Semester Seven from 2022 to 2023



SPECIALIZATION: PAINTING
4TH YEAR: SEMESTER EIGHT

CBCS	COURSE CODE	COURSE TITLE	Employability/ Skill Development/ Entrepreneurship	L	T	S	H	CREDITS	Examination	MARKS			
										TOTAL	WEIGHTAGE	INTERNAL	EXTERNAL
CORE COURSE													
1	21BFA-PA48P	Painting- 8	Employability/ Skill Development/ Entrepreneurship	0	4	8	12	8	Internal+ jury	100	40+60	40	60
2	21BFA-DR48P	Drawing-8	Employability/ Skill Development/ Entrepreneurship	0	0	4	4	2	Internal+ jury	100	40+60	40	60
3	21BFA-CP48P	Contemporary Art Practices- 4	Employability/ Skill Development/ Entrepreneurship	0	2	4	6	4	Internal+ jury	100	40+60	40	60
4	21BFA-PD48P	Portfolio Development	Skill Development	0	2	0	2	2	Internal+ jury	100	40+60	40	60
DISCIPLINE SPECIFIC ELECTIVE													
5	21BFA-NM48E	Introduction to New Media-4	Employability/ Skill Development/ Entrepreneurship	0	1	2	3	2	Internal+ jury	100	40+60	40	60
	21BFA-PM48E	Printmaking-4	Skill Development										
	21BFA-ID48E	Film and Design-4	Employability/ Skill Development/ Entrepreneurship										
	21BFA-AF48E	Art and Fashion-4	Employability/ Skill Development/ Entrepreneurship										
	21BFA-DA48E	Design with AI-4	Employability/ Skill Development/ Entrepreneurship										
GENERIC ELECTIVE I (GEI)													
6		TDCC		1	0	2	3	2	Internal+ Exam	100	60+40	60	40
TOTAL							30	20		600		260	340

Note- No change in Semester Eight from 2022 to 2023

Total Credits of the BFA Programme with specialization in Painting- 128



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PUBLIC ART

COURSE CODE	COURSE TITLE	COURSE STRUCTURE				CREDITS	EXAMINATION SCHEME		
21BFA-PA36T	Public Art	L e c t u r e	T u t o r i a l	S e m i n a r	P r a c t i c a l	2	I n t e r n a l A s s e s s m e n t	E x t e r n a l E x a m i n a t i o n	E x t e r n a l E x a m i n a t i o n
		0	2	0	0		100	0	NA

COURSE DESCRIPTION & AIM

This module aims to introduce students to the diverse world of public art and its significance in engaging communities. Through an exploration of various forms, styles, and contexts, students will develop an understanding of the role of public art in shaping public spaces, fostering cultural dialogue, and promoting social change. Through this module, students will develop a deeper appreciation for the transformative power of public art and gain the knowledge and critical thinking skills to engage with it as artists, scholars, and citizens.

COURSE OUTCOMES (COs)

The students would be expected to demonstrate:

CO1. Students will gain an appreciation for the diverse forms and styles of public art, including sculptures, murals, installations, and performance art.

CO2. By studying the historical, social, and cultural contexts of public art, students will become aware of how art reflects and shapes society. They will analyze the role of public art in addressing social issues, promoting cultural dialogue, and fostering inclusivity and diversity. Invent a unique and personalized visual language based on thoughts and display.

CO3. Students will learn how public art contributes to the creation of vibrant and inclusive communities. Invent a unique and personalized visual language based on thoughts and display.

PROGRAM OUTCOMES (POs)

PO1 – Continuous Learning: To engage in self-reflection and lifelong learning through the arts, while keeping social awareness intact. This involves developing oneself into a lifelong learner and consistently updating with current knowledge, skills, and technologies.

PO2- Knowledge and skills: a) To be able to demonstrate perceptual acuity (perceptual “sharpness,” to see/understand things in a way others do not), conceptual and contextual understanding, and technical facility at a



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professional entry level in their chosen fields. b) To acquire all the necessary knowledge and skills needed to make one's artistic performance and practice credible.

PO3- Experimentation: a) To experiment with the medium, form, structure, colour, tone and texture, methods, and materials of the particular visual and performing art. b) To enhance aesthetic sensibility in everyday life.

PO4- Interpretative Skills: a) To study and analyze the textual and performing traditions and practices as well as to critically and creatively interpret and enhance appreciation of beauty and utility. b) To apply knowledge of historical narratives, contemporary issues, and processes and directions of their fields, to produce interpretations and artifacts.

PO5- Social Awareness and Responsibility: a) To be aware of the diversity, complexity, and contestations of the past and present socio-culture milieu of the country during the process of art-making.

b) To build up the capacity to take up social and civic responsibilities relating to the environment and society.

PO6- Tools and Technology: To develop and produce relevant projects using various media and technologies both traditional and contemporary appropriate to the respective artistic fields. This involves skilled usage of modern tools and techniques to effectively communicate with the target audience.

PO7- Communication Skills: Exhibit high levels of verbal and non-verbal forms of contemporary communication skills along with Creative skill of creating new narratives. This also involves being able to identify and apply the elements and principles of visual art when visually communicating information and ideas.

PO8 - Introspection: To constantly introspect and assess oneself in the never-ending artistic journey.

PO9- Leadership and Management: Display Team spirit and Inculcate Leadership Traits to contribute individually as well as in a team or group of creative professionals.

PO10- Critical thinking and Research Related Skills: To be able to Identify, formulate, research, and analyze the given problems and reach logical and innovative solutions and conclusions. This also involves describing the theoretical framework of their respective artistic field, and contemporary work being done in that field.

PO11- Problem-solving: To be able to solve visual/aural, conceptual, and technical problems through

independently and collaboratively- generated analysis and evaluation based on the process of self-directed trial, error, and refinement.

Program Specific Outcomes(PSOs)

PSO1- Demonstrate a comprehensive understanding of the history of art and aesthetics theoretically.

PSO2- A preliminary introduction to digital tools would equip students to explore the paradigm of digital art.

PSO4- Art Education Graduates could become educators, teaching art in schools, community centres, and other settings, and inspiring the next generation of artists.

PSO5- To be able to do visual storytelling, by developing the ability to tell compelling stories through visual mediums, such as illustration, graphic novels, or animation.



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PSO6- The course will encourage students to explore their unique artistic voice, pushing boundaries and experimenting with innovative approaches to art-making.

PSO7- Exhibition Opportunities: Some modules may allow students to showcase their work in public exhibitions, offering exposure and recognition for their artistic talents.

PSO8- To be able to execute a wide variety of art projects independently and to work as a practising artist.

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11
CO1	H	H	H	H	L	L	M	M	L	H	H
CO2	H	H	H	H	H	L	M	M	L	H	H
CO3	H	H	H	H	M	M	M	H	M	H	H
CO4	H	H	H	H	L	L	M	H	M	H	M

MAPPING OF COs AND POs

H-High, M-Medium, L-Low

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8
CO1	H	H	H	H	L	L	M	M
CO2	H	H	H	H	H	L	M	M
CO3	H	H	H	H	M	M	M	H
CO4	H	H	H	H	L	L	M	H

MAPPING OF COs AND PSOs

H-High, M-Medium, L-Low

CONTENTS

UNIT 1: Introduction to Public Art

Definition and Forms: Students will explore the various forms of public art, including sculptures, murals, installations, and performances, understanding how each interacts with and influences public spaces.

Historical Overview: This unit will provide a historical survey of public art, tracing its origins from ancient monuments and religious symbols to modern and contemporary expressions.

Artists and Movements: Students will learn about key artists, movements, and styles that have shaped the development of public art, from classical sculptures to street art and social practice.

UNIT 2: Themes and Concepts in Public Art



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Social Engagement: This unit will focus on how public art can engage with social issues and stimulate dialogue and activism within communities. Students will examine examples of public art projects that address topics such as environmental justice, human rights, and social inequality.

Identity and Diversity: Students will explore how public art reflects and celebrates diverse identities, cultures, and histories. They will analyze the role of public art in promoting inclusivity, cultural exchange, and understanding across different communities.

Place-Making and Community Development: This unit will examine how public art contributes to the creation of meaningful and vibrant public spaces. Students will learn about the principles of place-making and community engagement, studying case studies of successful public art projects that have revitalized urban areas and fostered a sense of belonging and ownership among residents.

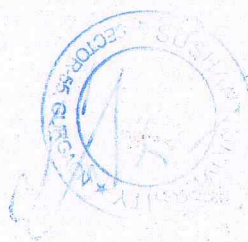
ASSESSMENT SCHEME

INTERNAL 1	INTERNAL 2		MSE
Presentation (s)/ Viva/Project (s)	Viv	Presentation (s)/ Project (s)	
25	50	35	100

SUGGESTED READINGS

Recommended text (Reference Book)

- Everyday Practice of Public Art, Art, Space, and Social Inclusion, Cameron Cartiere, Martin Zebracki, 2015
- Public Art Encounters, Art, Space and Identity , Martin Zebracki, Joni M. Palmer, 2018WHAT IS ART? by Leo Tolstoy , Penguin classics
- One place after another, Miwon Kwon, 2002



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CORE COURSE

Course Title : Drawing-8
Course Code : 21BFA-DR48P
Course Credits : 4
Teaching Mode : Offline

COURSE CODE	COURSE TITLE	TEACHING HOURS/WEEK		CREDITS	EXAMINATION SCHEME		
		Lecture	Studio		Internal Assessment	External Jury	External Exam
21BFA-DR48P	Drawing-8	0	4	4	40	60	100

Course Objectives

This Drawing module encourages students to explore personal creative expression through self-proposed projects, fostering an environment of independent thinking. Students will experiment with a variety of traditional and contemporary drawing mediums, including digital and new media techniques. Emphasis will be placed on material exploration, where students are encouraged to push the boundaries of conventional drawing tools and integrate innovative materials into their practice. The course will inspire students to develop a unique artistic voice, while critically engaging with the evolving landscape of drawing in the context of new media and interdisciplinary art forms.

Course Outcomes

CO1 Enhanced Creative Expression: Students will develop the ability to conceptualize and execute self-directed drawing projects, reflecting a personal artistic vision and critical thinking.

CO2 Technical Proficiency in Mixed Media: Students will gain proficiency in using a wide range of drawing materials, including traditional, experimental, and digital mediums, fostering technical versatility.

CO3 Innovative Material Exploration: Students will demonstrate a deep understanding of materiality, experimenting with unconventional and innovative materials to push the boundaries of drawing.

CO4 Integration of New Media: Students will incorporate new media tools and techniques into their practice, exploring the intersection of traditional drawing with digital technologies and multimedia approaches.

Course Content

Unit1: Self-Proposed Drawing Projects & Medium Exploration

In this module, students will embark on self-directed drawing projects, allowing them to explore their personal artistic interests. Emphasis will be placed on experimenting with a wide variety of drawing materials—traditional and experimental—such as graphite, ink, charcoal, and non-traditional mediums. Students will be encouraged to step beyond conventional boundaries, fostering a deeper understanding of material properties and how they can inform their creative expression. Critical reflection and peer discussions will guide their process, helping them refine their artistic voice.

Unit 2:

This module focuses on drawing as a mixed-media practice, where students will integrate various materials and techniques to expand their visual language. Students will experiment with combining traditional drawing methods, such as pencil and ink, with non-traditional materials like collage, digital elements, or even found objects. Through guided projects and individual exploration, students will challenge the conventional limits of drawing, learning how to effectively layer, juxtapose, and manipulate diverse media to create dynamic and innovative artworks.

PEDAGOGY

- Self proposed projects, student led approach.
- Research based practice approach.
- Discussion and workshops suggested

Text Book :

- Drawing: A Contemporary Approach by Teel Sale
- The Future of Drawing" by Tim Stott
- The Art of Drawing" by David Price

Resources :

- Drawings from the Museum of Modern Art (MoMA) Collection
- MoMA's online collection offers access to a vast array of contemporary drawings by renowned artists. This resource allows students and artists to explore the evolving nature of drawing through the lens of modern art, featuring both traditional and experimental approaches.
- MoMA Drawing Collection
- The Drawing Center
- Based in New York, The Drawing Center is dedicated to the exhibition and exploration of contemporary drawing. Their website features exhibition archives, artist interviews, and insights into current drawing practices, making it a great resource for staying informed about contemporary trends and ideas in drawing.
- The Drawing Center
- Contemporary Drawing on Artsy
- Artsy offers a wide range of articles, exhibition highlights, and artist profiles related to contemporary drawing. It's an excellent platform for discovering emerging trends, new media applications, and a broad array of artists who push the boundaries of drawing.
- Artsy - Contemporary Drawing

Course Assessment Scheme

Mid Semester Internal Evaluation	:15
End Semester Internal Evaluation	:25
Total	: 40



Internal Evaluation (Marks)		End Semester External Evaluation (Marks)	Total Marks
Internal 1 (Mid-Term)	Internal 2 (End-Term)	60	100
15	25		



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CORE COURSE : BFA(PAINTING SEM-2)
Course Title : SCULPTURE-2
Course Code : 21BFA-SC12P
Course Credits : 4
Teaching Mode : OFFLINE

COURSE CODE	COURSE TITLE	TEACHING HOURS/WEEK		CREDITS	EXAMINATION SCHEME		
		Lecture	Studio		Internal Assessment	External Jury	External Exam
21BFA-SC12P	SCULPTURE -2	2	4	4	40	60	N/A

Course Objectives

The foundation level course in sculpture has been planned with emphasis on the creative expressions as well as a refinement in a student's development in practical and technical aspects. The goal is to develop a sense of structure based on creation of three-dimensional forms and constructions. Emphasis will be on translation of two-dimensional image into a three-dimensional form or structure and use of different mediums and materials in an experimental way.

Course Outcomes

The student will be able to
 Course Outcomes [CO]

- CO1. Learn different kinds of three dimensional/sculptural techniques for detailed visualization of form and structure.
- CO2. To develop appreciation for realistic, abstract and semi abstract representations derived from nature.
- CO3. To be able to visualize and represent images as three-dimensional forms.
- CO4. To be able to organize different kinds of materials into one single composite structure of aesthetic value.
- CO5. To be able to realize concepts through material explorations.

Course Content

UNIT 1: To explore shapes, form, texture and color through three-dimensional representations. This includes an

experimental approach to 3D form construction exploring different techniques, mediums and materials like metal wire, paper, Plaster of Paris, foil etc. Students will make use of abstract and semi abstract approaches in order to gain maximum understanding of cultural process with respect to form explorations in relief and 3D.

UNIT 2: To learn to translate two dimensional images and shapes into 3D structure. This includes exercises based on constructing and building up of simple shapes and patterns into 3D structures. Emphasis will be more on realism and the students will explore the concept of weight distribution, structural unity, balance, harmony, symmetry and asymmetry in the context of freestanding forms or structures and 3D motifs. Students will make use of different materials like cardboard, paper, wire, wooden blocks, clay etc. as mediums.

PEDAGOGY

- Tutorial based learning for skill learning as a part of the course in the guidance of the faculty.

Text Book and:

Resources:

GGESTED READINGS

- Paper Sculpture: Fluid Forms Hardcover by Richard Sweeney (Author)
- The Materials and Methods of Sculpture (Dover Art Instruction) Paperback by Jack C. Rich (Author)
- Wire Sculpture and Other Three-Dimensional Construction Hardcover – June 1, 1968 by Gerald F. Brommer (Author)

Course Assessment Scheme:

INTERNAL 1	INTERNAL 2		MSE
Presentation (s)/ Viva/Project (s)	Viva	Presentation (s)/ Project (s)	
15	10	15	40

PROGRAM OUTCOME - (PO):

PO1 – Continuous Learning: To engage in self-reflection and lifelong learning through the arts, while keeping social awareness intact. This involves developing oneself into a lifelong learner and consistently updating with current knowledge, skills, and technologies.

PO2- Knowledge and skills: a) To be able to demonstrate perceptual acuity (perceptual “sharpness,” to see/understand things in a way others do not), conceptual and contextual understanding, and technical facility at a professional entry level in their chosen fields. b) To acquire all the necessary knowledge and skills needed to make one’s artistic performance and practice credible.

PO3- Experimentation: a) To experiment with the medium, form, structure, colour, tone and texture, methods, and materials of the particular visual and performing art. b) To enhance aesthetic sensibility in everyday life.



PO4- Interpretative Skills: a) To study and analyze the textual and performing traditions and practices as well as to critically and creatively interpret and enhance appreciation of beauty and utility. b) To apply knowledge of historical narratives, contemporary issues, and processes and directions of their fields, to produce interpretations and artifacts.

PO5- Social Awareness and Responsibility: a) To be aware of the diversity, complexity, and contestations of the past and present socio-culture milieu of the country during the process of art-making.

b) To build up the capacity to take up social and civic responsibilities relating to the environment and society.

PO6- Tools and Technology: To develop and produce relevant projects using various media and technologies both traditional and contemporary appropriate to the respective artistic fields. This involves skilled usage of modern tools and techniques to effectively communicate with the target audience.

PO7- Communication Skills: Exhibit high levels of verbal and non-verbal forms of contemporary communication skills along with Creative skill of creating new narratives. This also involves being able to identify and apply the elements and principles of visual art when visually communicating information and ideas.

PO8 - Introspection: To constantly introspect and assess oneself in the never-ending artistic journey.

PO9- Leadership and Management: Display Team spirit and Inculcate Leadership Traits to contribute individually as well as in a team or group of creative professionals.

PO10- Critical thinking and Research Related Skills: To be able to Identify, formulate, research, and analyze the given problems and reach logical and innovative solutions and conclusions. This also involves describing the theoretical framework of their respective artistic field, and contemporary work being done in that field.

PO11- Problem-solving: To be able to solve visual/aural, conceptual, and technical problems through independently and collaboratively- generated analysis and evaluation based on the process of self-directed trial, error, and refinement.

PROGRAM SPECIFIC OUTCOME (PSO):

PSO1- Demonstrate a comprehensive understanding of the history of art and aesthetics theoretically.

PSO2- A preliminary introduction to digital tools would equip students to explore the paradigm of digital art.

PSO4- Art Education Graduates could become educators, teaching art in schools, community centres, and other settings, and inspiring the next generation of artists.

PSO5- To be able to do visual storytelling, by developing the ability to tell compelling stories through visual mediums, such as illustration, graphic novels, or animation.

PSO6- The course will encourage students to explore their unique artistic voice, pushing boundaries and experimenting with innovative approaches to art-making.

PSO7- Exhibition Opportunities: Some modules may allow students to showcase their work in public exhibitions, offering exposure and recognition for their artistic talents.

PSO8- To be able to execute a wide variety of art projects independently and to work as a practising artist.



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Mapping of COs and PSOs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8
CO1	M	M	H	H	L	L	H	M
CO2	H	H	H	H	M	M	H	M
CO3	H	H	H	H	M	M	H	M
CO4	H	H	H	H	M	H	H	M
CO5	H	H		H	M	M	H	M

Note : 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)

Mapping of COs and POs:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11
CO1	M	M	H	H	L	L	H	M	H	M	M
CO2	H	H	H	H	M	M	H	M	H	M	M
CO3	H	H	H	H	M	M	H	M	H	M	M
CO4	H	H	H	H	M	M	H	H	H	M	M
CO5	H	H	H	H	H	M	M	M	H	H	M

Note : 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)



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14.1 Course Structure

Year I Semester I

Sl. No.	Course Code	Course Title	Employability/Skill Development/Entrepreneurship	L	T	P	Credits	Examination	Marks				
									Total	Weightage	Internal	External	
Core Course (CC)													
1.	21MUP1PS11P	Planning Studio- I: Area Planning	Employability	2	3	6	8	Internal + External Jury	100	40 + 60	40	60	
2.	21MUP2PT11T	Planning History and Theory		2	0	0	2	Internal + External Exam	100	40 + 60	40	60	
3.	21MUP3TP11T	Techniques of Planning	Skill Development	2	0	0	2	Internal + External Exam	100	40 + 60	40	60	
4.	21MUP4SE11T	Socio economic and Environmental Dimensions of Planning	Employability	2	0	0	2	Internal + External Exam	100	40 + 60	40	60	
5.	21MUP5HC11T	Housing and Community Planning	Entrepreneurship	2	0	0	2	Internal + External Exam	100	40 + 60	40	60	
Skill Enhancement Course (SEC)													
6.	21MUP6SP11T	Statistics in Planning	Skill Development	0	0	2	1	Internal + External Exam	100	40 + 60	40	60	
7.	21MUP7GP11T	Geo informatics in Planning	Skill Development	0	0	2	1	Internal + External Practical	100	40 + 60	40	60	
Service Learning/ Community Service (SLCS)													
8.	21MUP8SL11P	Service Learning and Community Service		0	2	0	2	Internal	100	100	100	-	
Total				10	5	10	20		800		380	420	

¹ This course is majorly field work based, except for the first few weeks

1 credit= 1 hour= 1L/ 1T; 1 credit= 1 hour= 2 P (As per UGC and Sushant University Guidelines)



NR

Semester II

Sl. No.	Course Code	Course Title	Employability/ Skill Development/ Entrepreneurship	L	T	P	Credits	2 Examination	Marks			
									Total	Weightage	Internal	External
Core Course (CC)												
1.	21MUP 1PS12P	Planning Studio II: Development Plan	Employability	2	3	6	8	Internal + External Jury	100	40 + 60	40	60
2.	21MUP 2PL12T	Planning Legislation	Entrepreneurship	2	0	0	2	Internal + External Exam	100	40 + 60	40	60
3.	21MUP 3CM12T	City and Metropolitan Planning	Employability / Entrepreneurship	2	0	0	2	Internal + External Exam	100	40 + 60	40	60
4.	21MUP 4TU12T	Urban Transport and Utilities Planning	Employability /Skill Development/Entrepreneurship	2	0	0	2	Internal + External Exam	100	40 + 60	40	60
Skill Enhancement Course												
5.	21MUP 5PP12T	Project Planning and Financing	Skill Development	2	0	0	2	Internal + External Exam	100	40 + 60	40	60
Discipline Specific Elective (DSE)- Any one of the two courses												
6	a	21MEL 6SD12T	Planning for Sustainable Tourism	0	2	0	2	Internal	100	100	100	-
	b	21MEL 6CS12T	Planning for Informal Sector	0	2	0	2	Internal	100	100	100	-
Generic Elective I (GE I)												
7.		Trans disciplinary Certification Course		1	0	2	2	Internal + External Jury	100	60 + 40	60	40
Total				11	5	8	20		700		360	340

² 1 credit= 1 hour= 1L/ 1T; 1 credit= 1 hour= 2 P (As per UGC and Sushant University Guidelines)



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Year 2
Semester III

Sl. No.	Course Code	Course Title		L	T	P	Cred its3	Examination	Marks				
									Total	Weighta ge	Interna l	Exter nal	
Internship													
1.	21MUP 1SW21P	Summer Internship (6-8 weeks during summer break)	Employability/ Skill Development/Ent repreneurship	-	-	-	2	Report, Portfolio, VIVA	100	40 + 60	40	60	
Core Course (CC)													
2.	21MUP 2PS21P	Planning Studio III: Infrastructure Plan	Employability	2	3	6	8	Internal + External Jury	100	40 + 60	40	60	
3.	21MUP 3RM21T	Research Methods	Skill Development	2	0	0	2	Internal + External Exam	100	40 + 60	40	60	
4.	21MUP 4UG21T	Urban Governance	Entrepreneurship	2	0	0	2	Internal + External Exam	100	40 + 60	40	60	
5.	21MUP 5DM21T	Disaster Management, Energy and Climate Change	Employability	2	0	0	2	Internal + External Exam	100	40 + 60	40	60	
Skill Enhancement Course (SEC)													
6.	21MUP 6UA21T	Urban Analytics	Skill Development	0	2	0	2	Internal + External Practical	100	40 + 60	40	60	
Discipline Specific Elective (DSE)- Any one of the two courses													
7	a	21MEL 7PM21T	Public- Private Participation in Planning	Entrepreneurship	0	2	0	2	Internal	100	100	100	-
	b	21MEL 7IP22T	Inclusive Urban Planning		0	2	0	2	Internal	100	100	100	-
Generic Elective I (GE I)													
8.		Trans-disciplinary Certification Course		1	0	2	2	Internal + External Jury	100	60 + 40	60	40	
Generic Elective II (GE II)													



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9.	22MUP 9GE21P	Online courses form Haward business school/ MOOC courses/ NPTEL/ Swayam/ Online -Business Analytics -Economics for Managers -Financial Accounting -Leadership Principles -Leading with Finance -Management Essentials		-	-	-	2	Internal + External (Assessment as per the affiliation of the course)	100	40 + 60	40	60
Total				9	7	8	24		900		440	460

³ 1 credit= 1 hour= 1L/ 1T; 1 credit= 1 hour= 2 P (As per UGC and Sushant University Guidelines)

Semester IV

Semester IV												
Sl. No.	Course Code	Course Title		L	T	P	Credits ⁴	Examination	Marks			
									Total	Weightage	Internal	External
Dissertation												
1.	21MUP 1PS22P	Thesis	Employability	2	7	6	12	Internal + External Jury	100	40 + 60	40	60
Core Course (CC)												
2.	21MUP 2PP22T	Professional Practice	Employability/ Entrepreneurship	2	0	0	2	Internal + External Exam	100	40 + 60	40	60
3.	21MUP 3UT22T	Urban Transformations		2	0	0	2	Internal + External Exam	100	40 + 60	40	60
Total				6	7	6	16		300		120	180

⁴ 1 credit= 1 hour= 1L/ 1T; 1 credit= 1 hour= 2 P (As per UGC and Sushant University Guidelines)

Total Credits: 80

Master of Planning (Urban Planning) will be offered at the end of fourth semester

Note – It is mandatory for the students to undergo 6-8 weeks of Internship in a Planning organization or a research organization working in the field of Planning (opted during the summer break at the end of second semester)



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Bachelor of Architecture

Programme Structure : 5-Year Degree Programme, Batch 2023- 2028 (Total Credits- 260)

FIRST YEAR B ARCH OF FIVE-YEAR DEGREE COURSE

SEMESTER 01

S. no	Course Code	Subject	Skill sets	L	S	P	Credits	Examination	Marks
1	23BAR-1DS11P	Spatial Studio	Employability, Entrepreneurship, Skill Development	0	8	0	8	Int + Jury	50+50
2	23BAR-2CS11P	Construction Systems Studio 1	Employability, Entrepreneurship, Skill Development	0	8	0	8	Int + Jury	50+50
3	23BAR-3AT11T	Architectural Theories 1	Skill Development	2	0	0	2	Int + Exam	50+50
4	23BAR-4AR11S	Architectural Representation 1	Employability	1	5	0	6	Internal	100
5	23BAR-1AA11S	Art & Architecture Appreciation 1	Skill Development	0	4	0	4	Internal	100
6	21ENG 12	Communication in English	Skill Development	1	1	0	2	Int + Exam	50+50
		TOTAL CREDITS					30		

SEMESTER 02

S. no	Course Code	Subject	Skill sets	L	S	P	Credits	Examination	Marks
1	23BAR-1DS12P	Environment Studio	Employability, Entrepreneurship, Skill Development	0	8	0	8	Int + Jury	50+50
2	23BAR-2CS12P	Construction Systems Studio 2	Employability, Entrepreneurship, Skill Development	0	8	0	8	Int + Jury	50+50
3	23BAR-3AT12T	Architectural Theories 2	Skill Development	2	0	0	2	Int + Exam	50+50
4	23BAR-4AR12S	Architectural Representation 2	Employability	1	5	0	6	Internal	100
5	23BAR-1AA12S	Art & Architecture Appreciation 2	Skill Development	0	4	0	4	Internal	100
6	23BAR-3ES12T	Environmental Studies		2	0	0	2	Int + Exam	50+50
		TOTAL CREDITS					30		

Standards of Teaching

L=Lecture, S = Studio, P = Practical



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SECOND YEAR B ARCH OF FIVE-YEAR DEGREE COURSE

SEMESTER 03

S.no	Course Code	Subject	Skill sets	L	S	P	Credits	Examination	Marks
1	23BAR-1 DS21P	Design Studio 1	Employability, Entrepreneurship, Skill Development	0	8	0	8	Int + Jury	50+50
2	23BAR-2 CS21P	Construction Systems Studio 3 – <i>Materials, Techniques, Structural Systems, Surveying and Services</i>	Employability, Entrepreneurship, Skill Development	0	8	0	8	Int + Jury	50+50
3	23BAR-1 AR21S	Architectural Representation 3 – <i>Digital Skills</i>	Skill Development	1	3	0	4	Internal	100
4	23BAR-1 SA21S	Sustainable Approaches – <i>Settlement Studies</i>	Employability	2	0	0	2	Internal	100
5	23BAR-4 EX21S	Discipline Specific Elective – Elective 1(Foundational)	Skill Development	1	2	0	3	Internal	100
6		General Elective1-TDCC		2	0	0	2	Internal	100
7	23BAR-4 MX21S	General Elective 2-MOOC		2	0	0	2	Internal	100
TOTAL CREDITS							29		

SEMESTER 04

S.no	Course Code	Subject	Skill Sets	L	S	P	Credits	Examination	Marks
1	23BAR-1 DS22P	Design Studio 2	Employability, Entrepreneurship, Skill Development	0	8	0	8	Int + Jury	50+50
2	23BAR-2 CS22P	Construction Systems Studio 4 – <i>Materials, Techniques, Structural Systems, Surveying and Services</i>	Employability, Entrepreneurship, Skill Development	0	8	0	8	Int + Jury	50+50
3	23BAR-1 AR22S	Architectural Representation 4 – <i>Digital Skills</i>	Skill Development	1	3	0	4	Internal	100
4	23BAR-1 SA22S	Sustainable Approaches – <i>Community Engagement</i>	Employability	2	0	0	2	Internal	100
5	23BAR-4 EX22S	Discipline Specific Elective – Elective 2(Foundational)	Skill Development	1	2	0	3	Internal	100
6		General Elective1-TDCC		2	0	0	2	Internal	100
7	23BAR-4 MX22S	General Elective 2-MOOC		2	0	0	2	Internal	100
TOTAL CREDITS							29		

STANDARDS OF TEACHING

L=Lecture, S = Studio, P = Practical



22/11/20

THIRD YEAR B ARCH OF FIVE-YEAR DEGREE COURSE

SEMESTER 05

S.no	Course Code	Subject	Skill sets	L	S	P	Credits	Examination	Marks
1	23BAR-1 DS31P	Design Studio 3	Employability, Entrepreneurship, Skill Development	0	8	0	8	Int + Jury	50+50
2	23BAR-2 CS31P	Construction Systems Studio 5 – <i>Materials, Techniques, Structural Systems and Services</i>	Employability, Entrepreneurship, Skill Development	0	8	0	8	Int + Jury	50+50
3	23BAR-1 AR31S	Architectural Representation 5 – <i>Digital Skills</i>	Skill Development	1	3	0	4	Internal	100
4	23BAR-1 SA31S	Sustainable Approaches - <i>Circular Economy, Real Estate etc., Policy and Governance</i>	Employability	2	0	0	2	Internal	100
5	23BAR-4 EX31S	Discipline Specific Elective - Elective 3(Intermediate)	Skill Development	1	2	0	3	Internal	100
6		General Elective1-TDCC		2	0	0	2	Internal	100
7	23BAR-4 MX31S	General Elective 2- MOOC		2	0	0	2	Internal	100
TOTAL CREDITS							29		

SEMESTER 06

S.no	Course Code	Subject	Skill Sets	L	S	P	Credits	Examination	Marks
1	23BAR-1 DS32P	Design Studio 4	Employability, Entrepreneurship, Skill Development	0	8	0	8	Int + Jury	50+50
2	23BAR-2 CS32P	Construction Systems Studio 6 – <i>Materials, Techniques, Structural Systems and Services</i>	Employability, Entrepreneurship, Skill Development	0	8	0	8	Int + Jury	50+50
3	23BAR-1 AR32S	Architectural Representation 6 – <i>Digital Skills</i>	Skill Development	1	3	0	4	Internal	100
4	23BAR-3 AW32P	Academic Writing	Skill Development	1	1	0	2	Int + Jury	50+50
5	23BAR-4 EX32S	Discipline Specific Elective - Elective 4(Intermediate)	Skill Development	1	2	0	3	Internal	100
6		General Elective1-TDCC		2	0	0	2	Internal	100
7	23BAR-4 MX32S	General Elective 2- MOOC	Skill Development	2	0	0	2	Internal	100
TOTAL CREDITS							29		

STANDARDS OF TEACHING

L=Lecture, S = Studio, P = Practical



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FOURTH YEAR B ARCH OF FIVE-YEAR DEGREE COURSE

SEMESTER 07

S.no	Course Code	Subject	Skill sets	L	S	P	Credits	Examination	Marks
1	23BAR-1 DS41P	Design Studio 5 – <i>Complex Architecture Project</i>	Employability, Entrepreneurship, Skill Development	0	10	0	10	Int + Jury	50+50
2	23BAR-3 RM41P	Research Methodology	Skill Development	1	3	0	4	Int + Jury	50+50
3	23BAR-2 PD41S	Project Documentation and Processes	Skill Development	1	3	0	4	Internal	100
4	23BAR-2 EP41S	Entrepreneurship and Professional Practice	Employability	2	0	0	2	Internal	100
5	23BAR-4 EX41S	Discipline Specific -Elective Elective 5(Advanced)	Skill Development	1	1	0	2	Internal	100
6		General Elective-TDCC		2	0	0	2	Internal	100
TOTAL CREDITS							24		

SEMESTER 08

S.no	Course Code	Subject	Skill Sets	L	S	P	Credits	Examination	Marks
1	23BAR-4 PT42P	Practical Training	Employability, Entrepreneurship, Skill Development	0	0	0	16	Int + Jury	50+50
2	23BAR-4 MX42S	General Elective-MOOC	Skill Development	2	0	0	2	Internal	100
TOTAL CREDITS							18		

STANDARDS OF TEACHING

L=Lecture, S = Studio, P = Practical

FIFTH YEAR B ARCH OF FIVE-YEAR DEGREE COURSE

SEMESTER 09

S.no	Course Code	Subject	Skill sets	L	S	P	Credits	Examination	Marks
1	23BAR-1 DS51P	Design Studio 6 – <i>Complex Architecture Project</i>	Employability, Entrepreneurship, Skill Development	0	10	0	10	Int + Jury	50+50
2	23BAR-3 DI51P	Dissertation	Skill Development	2	4	0	6	Int + Jury	50+50
3	23BAR-1 PT51S	Pre Thesis Seminar	Skill Development	0	2	0	2	Internal	100
4		General Elective 1-TDCC		2	0	0	2	Internal	100
5	23BAR-4 MX51S	General Elective 2-MOOC	Skill Development	2	0	0	2	Internal	100
TOTAL CREDITS							22		



See

SEMESTER 10

S.no	Course Code	Subject	Skill Sets	L	S	P	Credits	Examination	Marks
1	20BAR-1 AT52P	Architectural Thesis	Employability, Entrepreneurship, Skill Development	0	16	0	16	Int + Jury	50+50
2	23BAR-3 SM52P	Seminar	Employability, Entrepreneurship, Skill Development	0	0	4	4	Int + Jury	50+50
TOTAL CREDITS							20		

STANDARDS OF TEACHING

L=Lecture, S = Studio, P = Practical



Sushant University

Academic Year

2024-2025



Nke

DEPARTMENT OF PLANNING AND DEVELOPMENT

Sushant University
School of Art & Architecture

FIELD VISIT

TO

DEHRADUN

15th-22nd Feb 2024

CONTACT
Prof. Varsha Khetrapal:
99713 02666

URBAN PLANNING STUDENTS

planning_development_su and 2 others

planning_development_su To prepare the City Development Plan, Regional Plan, and Comprehensive Mobility Plan in the Even semester of 2024, M plan 1st year, B plan 3rd Year and B plan 2nd respectively are visiting #Dehradun. The Students will cover the municipal and regional boundaries as part of the curriculum. Sushant University Sushant School Of Art & Architecture

#sitevisit #urbanplanning #developmentplan #regionalplanning #mobilityplanning #dopd #sushantuniversity #gurugram

23 likes
February 15, 2024

Sushant University
soaring high

School of Art & Architecture
Department of Planning, Art & Research

04

April 2024
10:00 to 16:00 hrs
Venue: WWF Auditorium Hall

DoPAR-SAA in collaboration with WWF-India's Workshop on "Strategic Environmental Assessment (SEA) as a Planning Tool: Prospects and Potential"

Resource Person
Dr. V.B. Mathur
Chairperson,
National Biodiversity Authority
and
Dr. A. Rajvaushli
Senior Professional Fellow,
Wildlife Institute of India
Co-ordinator
Dr. Himadri Shekhar Dey
Assistant Professor, DoPAR-SAA
9953858482
himadridey@sushantuniversity.edu.in

Program Overview

- A snapshot of Studio Exercises conducted in Planning Department Sushant University and learnings - Ar. Shiv Narwaha
- Presentation by Planning Students (B-Plan & M-Plan) Sushant University on their live studio exercise of Dehradun.
- SEA in Linear Infrastructure Planning

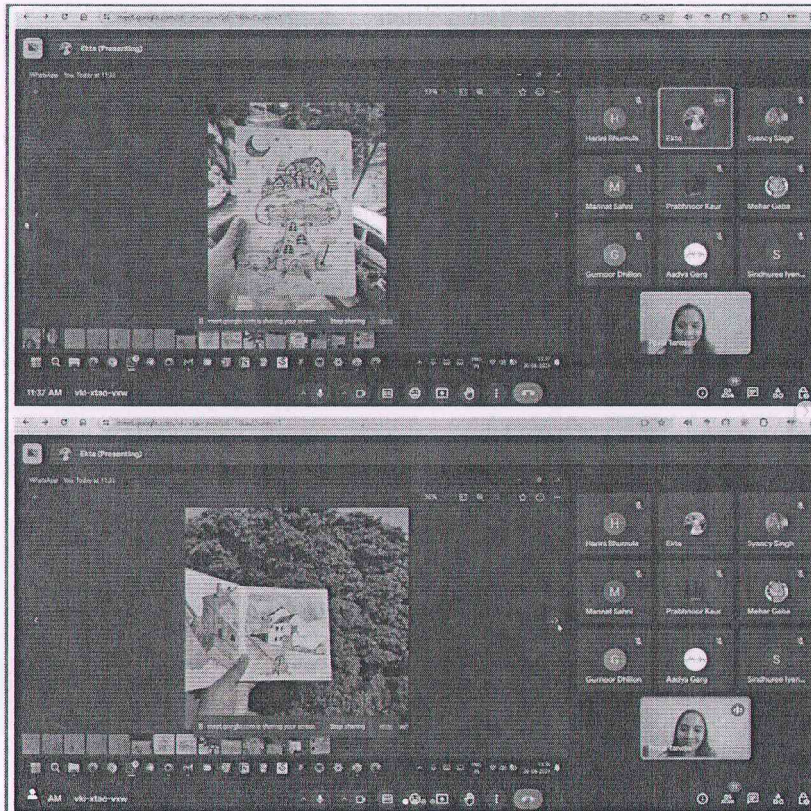
planning_development_su and 2 others
Sushant University

planning_development_su DoPAR is excited to be part of the workshop being held by @wwfindia on "Strategic environmental assessment as a planning tool". Our Bplan and Mplan students are happy to present their work in front of them. This opportunity will give students new learnings and dimensions in their planning subjects. #planning #urbanplanning #planningstudents #workshops #newlearnings #admissions2024 #admissionsopen #dopd #dopar #sushantuniversitygurugram

42w



Neo



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Sushant School of Art and Architecture

saa_sushantuniversity SAA CAPSTONE SESSION 3
Hearing from you...

Young minds showcasing their talent and enthusiastic peer connect
#knowing each other
#icebreaking
#artandarchitecture

Date : 20 June 2024
Edited · 30w

56 likes
June 23, 2024

Add a comment...

Sushant University
SCHOOL OF ART AND ARCHITECTURE

5-DAY FACULTY DEVELOPMENT PROGRAMME
EVERYONE CAN DESIGN
8th - 12th July, 2024 1:30 PM- 4:30 PM **Register Now**

Day 1 - Space Design and Budget

Session 1: Everyone Can Design
Prof (Dr) Suruchi Mehta
Session 2: Financial planning and Project funds
Ms. Anamika Rana, Mr. Vikramjeet Singh

Day 2 - Understanding Materials

Session 1: Sourcing material, finding options
Asst Prof Anand Mohan Bapna & Prof Anura Bhardwaj
Session 2: Evaluating material parameters
Asst Prof Anand Mohan Bapna

Day 3 - Inside Out Landscapes

Session 1: Know your open spaces by
Asst Prof Shuchi H & Asst Prof Kiran Singh
Session 2: Colour hues in my garden by
Asst Prof Shuchi H & Asst Prof Kiran Singh

Day 4 - Services and Utilities and Elegant Bathrooms

Session 1: Efficient Kitchens by
Chef Saurabh Kumar & Prof. Pooja Lait Kumar
Session 2: Elegant Bathrooms by
Prof. Pooja Lait Kumar

Day 5 - Workshop

Session: Re-Build your space, Final Budget and Design
Prof Anura Bhardwaj, Asst Prof Pallavi Keswani & Asst Prof Harsha Yadav

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Sushant School of Art and Architecture

saa_sushantuniversity Last Call For Registration
for the online FDP- "EVERYONE CAN DESIGN"
Organised by School of Art and Architecture, Sushant University.

Date: 8th- 12th July 2024
Time: 1:30pm -4:30pm
Registration link- <https://forms.gle/2SgTGcw7v33a21JbA>

#design #designer #architecturecollege #fdp
#facultydevelopmentprogram #everyonecandesign
#sushantschool #sushantuniversitygurugram
#designthinking #workshop #landscapearchitecture

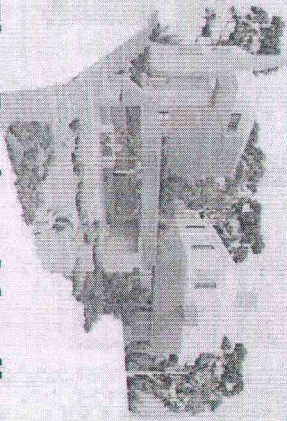
28w

17 likes
July 5, 2024

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Nee



The Project Vardhan

Rural Development Centre

Inviting Architecture students to design
Bharat's most ambitious initiative.

Registration Ends: 20th October

Final Submissions: 13th December

The Awards



Eligibility

- Any student who is enrolled in an Architecture program currently.
- Any student who has graduated from a B.Arch course since April 2022.
- Mixed Teams across different years is permissible.
- Maximum 3 Students per team is permissible.



Scan to Register



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The winning design will be implemented in over 10,000 centers covering 50,000 villages across India.
For any queries, email us at: competition@ansaluniversity.edu.in

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Sushant School of Art and Architecture

saa_sushantuniversity Hello Students!

Don't you guys feel that its time enough to turn to our
villages and make them better places to live!

For that, Sushant School of Art and Architecture, Sushant
University is announcing this very unique National
Student Design Competition titled as 'The Project
Vardhan' that literally translates into - A project for
Prosperity, for the Rural India.

What makes this competition so unique?

The fact that this is a LIVE project and that few of the
best design entries will be optimized and taken to
construction makes it a really transformative challenge for
you all. This is an opportunity at the National level to not
only showcase your architectural skills but also contribute
to a meaningful cause that has the potential to impact
thousands of rural communities across our vast and
diverse country.

So here's your challenge Folks - Design a Rural
Development Center, that will house modern amenities for
the villagers, grouped together to empower and facilitate
better access to healthcare, skill based education and
other public services.

Check out the competition website for all necessary
details - <https://www.theprojectvardhan.in/>

Points to note:

1. All team registrations close on 23rd October 2024.
2. Top 3 Winning Entries will receive awards worth
1,00,000 in total.
3. Final Design Submission is scheduled for December
2024.

58 likes

September 25, 2024

Add a comment...



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Google Drive
Aparajita's iPhone uploaded
Files in Aparajita's iPhone have been successfully uploaded to Google Drive
OK

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saa_sushantuniversity "Cities shape our thoughts as well as our behaviour"- Charles Montgomery, Happy City

My Walk of Life - A Workshop with Shikshantar Senior Secondary School

Dated 08th, 09th, and 12th April 2024.

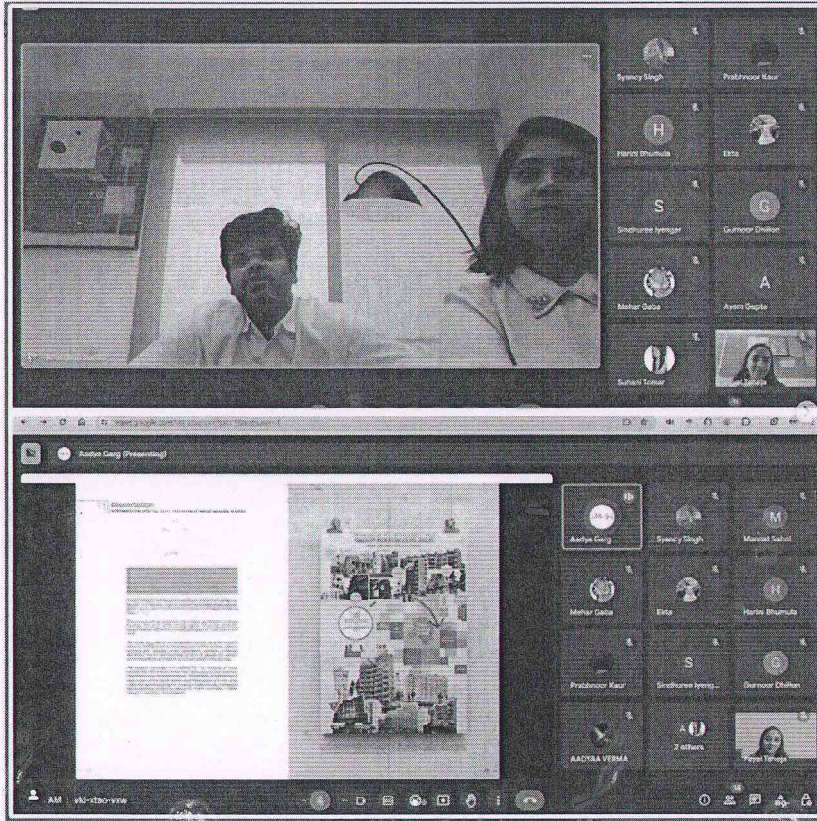
Organised by Final Year B Arch Students of the Elective "Children Voices and Spaces"

The workshop was held under the patronage of Prof. (Dr.) Rakesh Ranjan and supported by Prof. (Col) VK Malik, Dean SAA. Curated By Prof. Aruna Bhardwaj and Prof. (Dr.) Suruchi Modi, along with Prof. Himanshu Sanghani, School of Art and Architecture, Sushant University, the workshop was a resounding success as an exercise for school children's participation in the urban planning process.

The children exercised their right to voice their expectations from the city by engaging with the street adjacent to their school. Guided by their mentors, 8 Arch students of SAA, each school children group, identified the various stakeholders of the public space and did a SWOT analysis of their parcel of the street. Finally, they presented their vision and strategy for making a better public urban space-their street,

Through the workshop school, students on both users and facilitators of the construction of the urban space, against the backdrop of the SDG goals.

40w



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saa_sushantuniversity SAA CAPSTONE SESSION 4 Meet the alumni...

Some insights from our last session of capstone today with our alumni connecting with the students
Thanks to our alumni, Aadya Garg and Ar. Harsh Varshney.

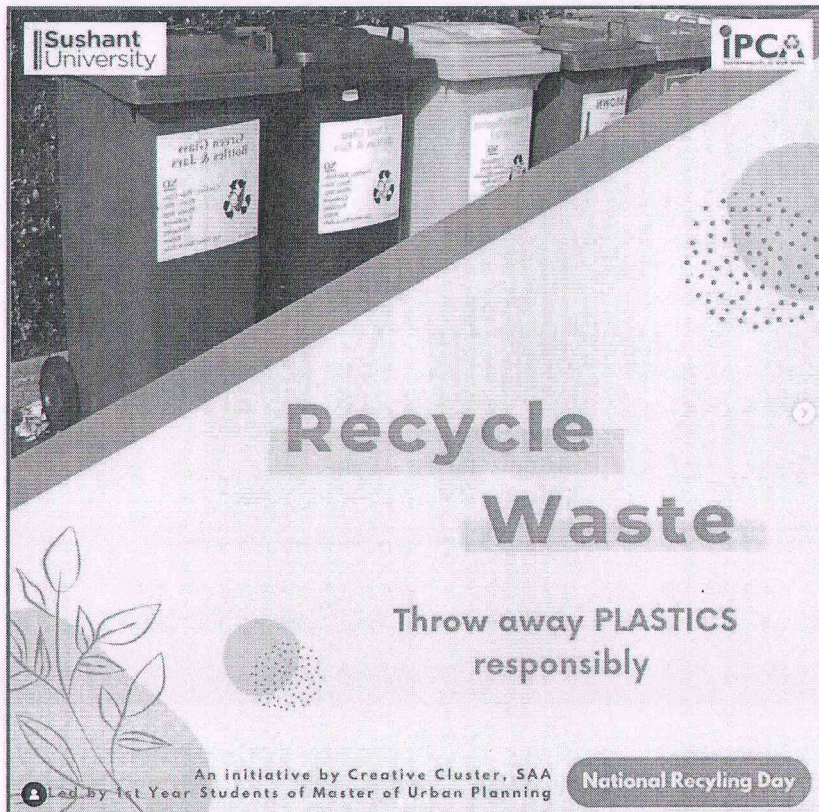
Date : 20 June 2024
Edited : 30w

68 likes
June 20, 2024

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Sushant University

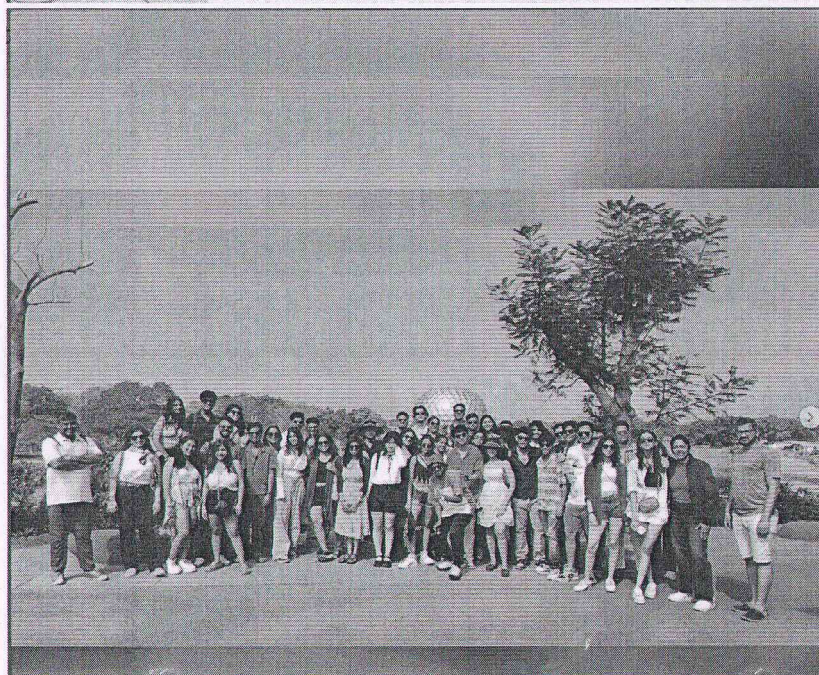
planning_development_su We are glad to announce that Sushant University has associated with the Indian Pollution Control Association to address the issue of improper waste management by initiating the practice of Waste Segregation at source on the campus. In order to properly implement the activity, we look forward to receiving a good response from each and every person in the university.

#recyclewaste #reducewaste #reusewaste #DROP #SORT #urbanplanning

65w

Liked by ria_kapoor_dheer and 7 others
October 25, 2023

Add a comment...



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Pondicherry(Puducherry)

saa_sushantuniversity PONDICHERRY OCIS 2024

Second year students of B.arch program at School of Art & Architecture, Sushant University, visited Pondicherry, Auroville, and Chennai for their OCIS trip. The study trip with the faculty aimed to study the experimental architecture at Auroville and capture the different materials, construction technologies and building sciences, etc. The students also did a thorough tour through the streets of Pondicherry, analysing the planning and architecture at the then black and white town of Pondicherry.

Batch- 2022-27

#ocis #pondicherry #pondi #architectureeducation #architecturecollege #sushantschool #sushantuniversitygurugram #ssaa #auroville #aurovillelife #aurovillearchitecture #studytrip #experimentalarchitecture

53w

moedbhat Machas ...
53w Reply See translation



NK



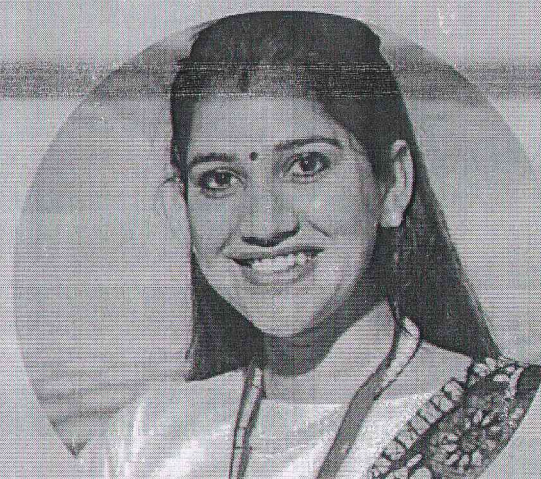
N. S.

GREEN CONCLAVE

SUSTAINABILITY IN HIGH RISE BUILDINGS

You are cordially invited to
BOOK LAUNCH

Adarsh Gram
Reimagining the
Rural India



Avitesh Vaishnavi Nayak
Author & Editor

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2023

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Chapter

The Bristol Hotel,
M.G. Road, Near
Sikanderpur
Metro, Gurugram
3 PM onwards

RSVP - Mr. RAVI SHANKAR | Mr. SUMIT KUMAR | Mr. AMAN SACHDEVA | Mr. GLORY SRIVASTAV

+91-7276280009 | +91-9896370310 | +91-7073181041 | +91 8527597951

ishrae.gurugram@gmail.com | www.ishrae.in



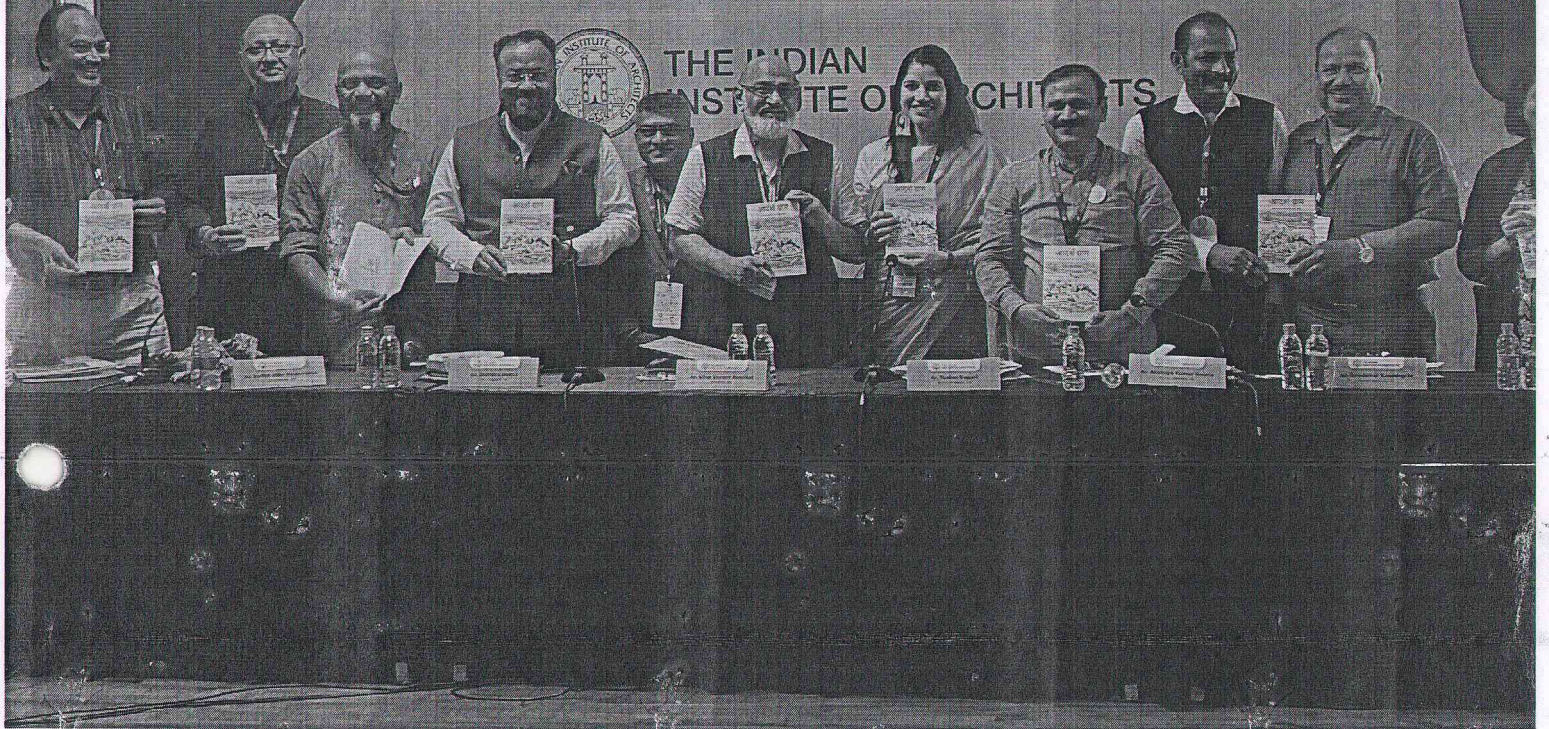
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COUNCIL MEETING

COM 03 - 2023-2025



THE INDIAN
INSTITUTE OF ARCHITECTS



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Sushant University

Academic Year

2023-2024

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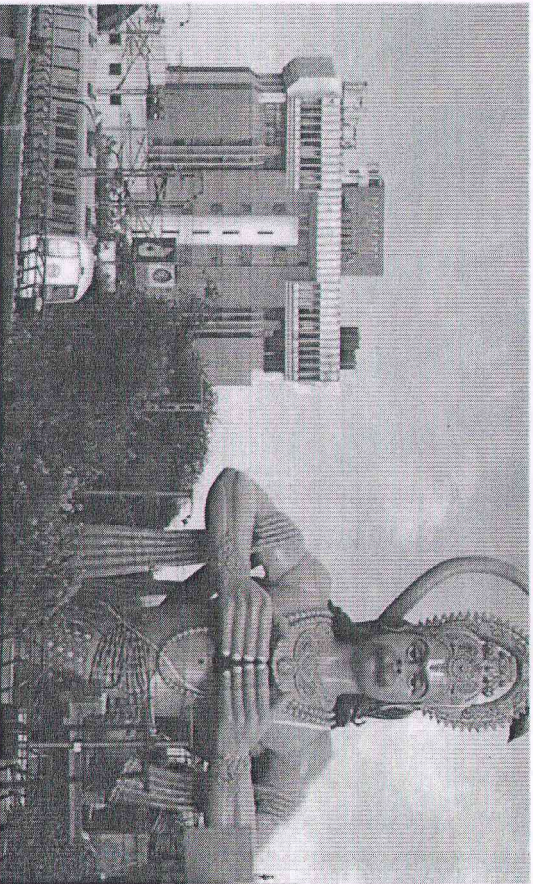
क्रान्ति षष्ठे & पञ्चपदेन षष्ठे

करोलबाग-राजिंदर नगर: नयी उड़ान, नयी पहचान

SCHOOL OF ART AND ARCHITECTURE, SUSHANT UNIVERSITY

MASTER OF ARCHITECTURE PROGRAMME IN URBAN DESIGN

BATCH 2023-25 & 2024-2026



SCHEDULE

PUBLIC MEETING & EXHIBITION

7th Sept, 2024 (Monday)

Timing: 10:30am to 12:30pm

VENUE

Hotel Sopan Heights, 17A/36, W.E.A.

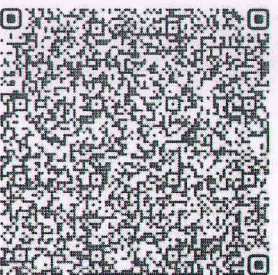
Gurudwara road, Karol Bagh, New Delhi

A **Local Area Plan (LAP)** is a special kind of plan that help guide and manage how that particular area will grow and change over time. It sets out clear policies and goals for things like housing, transport, environment, open spaces, and infrastructure in that specific local area.

INVITING EVERYONE

(specially RWA representatives, residents including women, children and elderly, market association, vendor association, auto association, non profit organizations, religious bodies, institutional bodies, professional bodies like MCD, ASI, INIACH, Forest Department, Jal Board, DDA, DMRC, BSIS and others.)

QR Code for Location



saa_sushantuniversity and sushant.university
Sushant School of Art and Architecture

saa_sushantuniversity The 3rd and 1st Semester March in Urban Design Students (Batch of 2023-25 & 2024-26) are doing a Local Area Plan studio in Karol Bagh and Rajendra Nagar (zone B2 - B3) with a participatory approach. The studio is an active and collaborative project between School of Art and Architecture, Sushant University, Urja (United Residents Joint Action of Delhi) and the RWA & Market Association of Karol Bagh.

Join us as we gear up for our first public meeting on 7th October 2024, where we shall be interacting with these key stakeholders. We shall be presenting a detailed study, vision and objectives for the area. Looking forward to your support.

More details on the invite.

15w



32 likes
October 6, 2024

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United Residents Joint Action of Delhi



Sushant University SCHOOL OF ART & ARCHITECTURE

Local Area Plan Studio : M Arch Urban Design

WORKSHOP ON LAP MEHRAULI



Mr. RAJESH DONGRE
Founding Partner and Design Principal at ABRD Architects



Mr. VIKAS KANOJIA
Founding Partner at Studio CoDe

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Sushant School of Art and Architecture

saa_sushantuniversity SAA invites you to join us for a series of discussions with the experts, Mr. Rajesh Dongre and Mr. Vikas Kanojia, where we exchange views on revitalization and programming for community enhancement.

Date : 19 October 2023

Venue : E 205, SAA, Sushant University

#saa
#sushantschool #sushantuniversitygurugram
#urbandedesign #localareaplan #marchurbandedesign #architectureeducation

66w

Expert PERSPECTIVE


19th OCT, 2023

09:30 AM

Venue: E-205, School of Art and Architecture
Sushant University

Our 3rd and 1st Semester students of M Arch Urban Design are doing a Local Area Plan studio based in Mehrauli, New Delhi with a participatory approach. The studio is a collaborative project between School of Art and Architecture, Sushant University, Ura (United Residents Joint Action of Delhi), Municipal Corporation of Delhi with the support of the ward councillor of Mehrauli, Shrimati Rekha Mahender Chaudhary.

Join us for a series of discussions with the expert where we exchange views on revitalization and programming for community enhancement.

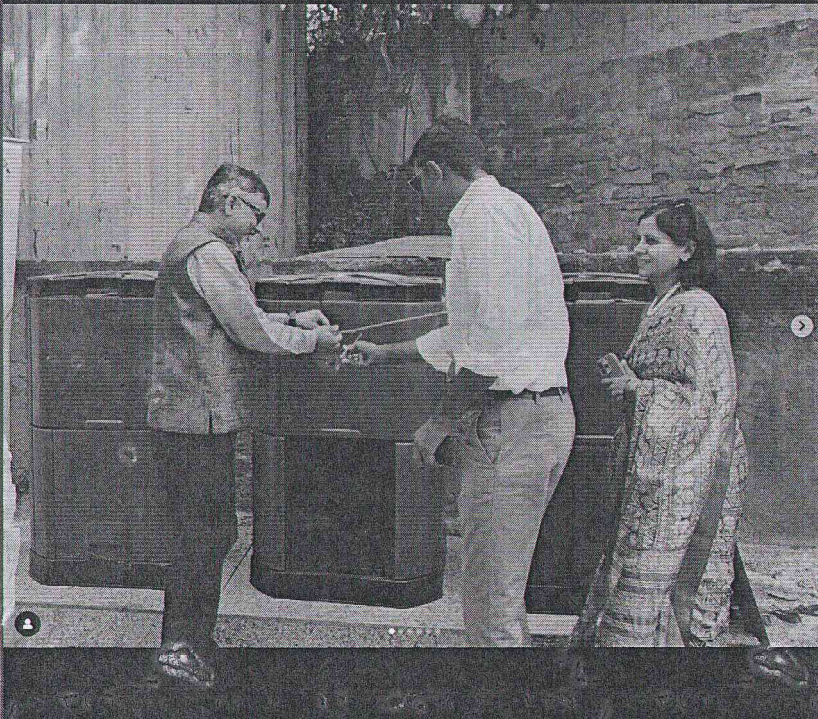


sod_sushantuniversity and 2 others
Sushant University

sod_sushantuniversity An initiative has been implemented by the Creative Cluster, at Sushant University. We are glad to announce that Sushant University has associated with the Indian Pollution Control Association to address the issue of improper waste management by initiating the practice of Waste Segregation at source on the campus. Two types of bins have been installed to segregate Plastic Waste and Wet Waste generated on campus. The bins have been inaugurated in the presence of the Hon' Joint Commissioner, Municipal Corporation of Gurgaon, Dr Naresh Kumar. The inauguration and address of the eminent people were followed by sensitization of the students and housekeeping staff through an interesting street play.

#sushantuniversity #ipca #explore #explorepag #architecture #planning #design

65w

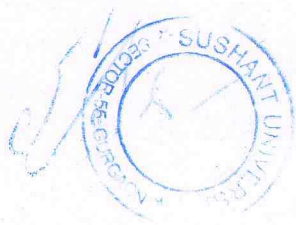


Like Comment Share

Liked by ria_kapoor_dheer and 64 others

October 23, 2023

Add a comment...



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Sushant University SCHOOL OF ART & ARCHITECTURE

Local Area Plan Studio : M Arch Urban Design

MEHRAULI

12th OCT, 2023

Venue: E-205, School of Art and Architecture
Sushant University

Our 3rd and 1st Semester students of MArch Urban Design are doing a Local Area Plan studio based in Mehrauli, New Delhi with a participatory approach. The studio is a collaborative project between School of Art and Architecture, Sushant University, Urja (United Residents Joint Action of Delhi), Municipal Corporation of Delhi with the support of the ward councillor of Mehrauli, Shrimati Rekha Mahender Chaudhary.

Join us for a series of discussions with the expert where we exchange views on revitalization and programming for community enhancement.

PROF. RAJAT RAY
Professor at University
School of Architecture & Planning
Guru Gobind Singh
Indira Prastha University, New Delhi

saa_sushantuniversity and sushant.university
Sushant School of Art and Architecture

saa_sushantuniversity SAA invites you to join us for a series of discussions with the expert, Prof. Rajat Ray, where we exchange views on revitalization and programming for community enhancement as a part of Local Area Plan Studio : M.arch Urban Design

Date : 12 October 2023

Venue : E 205, SAA, Sushant University

#ssaa
#sushantschool #sushantuniversitygurugram
#urbandedesign #localareaplan #marchurbandedesign
#architectureeducation

67w

rajat_ray22 I don't have so much hair on my head any more

67w 1 like Reply

35 likes

Sushant School Of Art & Architecture

Local Area Plan Studio : M Arch Urban Design

POP UP SHOW

Students Of Painting welcome you to take a look at their zine's

9TH OCTOBER, MONDAY, 2023

10.00Am - 1.00Pm

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Sushant School of Art and Architecture

saa_sushantuniversity We are excited to announce a "Zine Pop-Up Show" by BFA 3rd-year Students of Painting specialisation of the School of Art and Architecture.

Zine-making is a creative exercise that includes lots of self-reflection and even archival tendencies. At the same time, dissemination becomes crucial here. It is one step closer to the process of unlearning several formal aspects of creating a work of art.

Date: 9th October 2023

Time: 11:00 am to 1:00 pm

Venue: A block, 2nd Floor, Studio No. 209

We'd like to request you all to be part of their creative process by engaging with their work.

#ssaa #bfa
#painting
#zine #zinemaking #popup #popupshow #fineart
#architectureeducation #sushantschool
#sushantuniversitygurugram

67w

8 likes

October 9, 2023



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Vibeyard • Mr. Hearsay

saa_sushantuniversity B.arch first year students' introduction to timber in building construction and tools used in hands-on workshop exercise, guided by Mr. Sanjay Kumar, returning alumni as visiting faculty Ar. Himanshu Pandita, along with Ar. Anand Bajpai, Assistant Professor Shripada Joshi, and Assistant Professor Payal Taneja.

Batch: 2022-2027

Date: 1 February 2023

📍 Carpentary workshop, SAA, E-block, Sushant University, Gurugram

#ssaa #sushantuniversity #architecturestudent #buildings #construction #timber #workshop #studentlife #architecture #Instagram

Edited · 103w



127 likes

February 2, 2023

😊 Add a comment...

Post



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Nke

Sushant University

Academic Year

2022-2023



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अपसाइक्लिंग

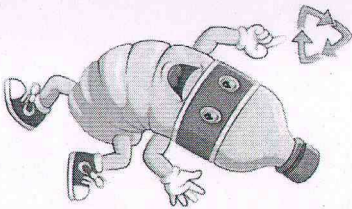
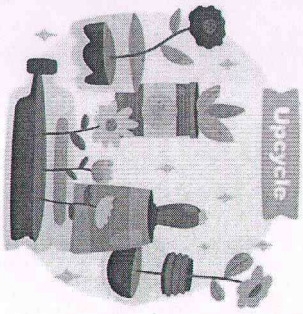
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...

‘किसी चीज़ को अब उपयोग में नहीं लेने और उसे एक नए कार्य के लिए पुनः उपयोग करने की क्रिया।’

चलिए सीखते हैं, कैसे हम
प्लास्टिक की बोतलों का
उपयोग करके अपने
पर्यावरण को हरा भरा बना
सकते हैं।

हम सुशान्त स्कूल ऑफ आर्ट
एंड आर्किटेक्चर आपका
हार्दिक स्वागत करते हैं।



saa_sushantuniversity A successful community engagement initiative with the children of Ghata Gaon - 'Hara Bhara Ghata'. The children upcycled the used plastic bottles to make pots for saplings of Tulsi, Neem, Basil, Pudina plants. The students of M Arch I, LA BH through this workshop, showed the younger children how to create decorative pots, segregate waste, and look after their plants.

Look forward to more engaging such initiatives. Special thanks to Ms Elizabeth, of Community For Social Change, for helping us connect with the community and partnering with School of Art and Architecture, Sushant University.

#happychildren #happystudents
#happyteachers#communityengagement #childfriendly
139w

सीखिये हमारे साथ!

दिनांक - 20.05.2022



13 likes
May 22, 2022

😊 Add a comment...

Post



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Walk Date: 22nd April 2022 Friday.
Start time: 7:00 am
Meeting point: Aravali biodiversity park - Entrance gate
Registration Fees: 50 Rupees per head
Registration Link: <https://forms.gle/ou1L3WickqX8Jzz16>
For further information contact us on:
Phone: 0124-470567
Email: shruthipalgaonkar@sushantuniversity.edu.in

Nature Walk Aravali Biodiversity park

Sushant
University
School of
Art and
Architecture

This Nature Walk is an opportunity for learning and experiencing the great rich flora and fauna of our cities have to offer whether through a designed landscape or forest greens. Such experiences can be exhilarating, fun, and inspirational.

We at SAA - M. Arch [Landscape Architecture] are pleased to organise this walk & hoping to give you all this close to nature experience.



Walk led by
MS. NITAASHA RANA

Ms. Rana is a naturalist at heart and everything that pulls her is connected to nature. Be it gardening, birding, pottery, Landscape Architecture, the books that she reads or places that she chooses to travel, being from Himachal Pradesh and living between nature's part of her daily life, which she always missed in the cities, due to which over years she has become a bird watcher to be in the wilderness.

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saa_sushantuniversity 22nd April '22: Aravali Biodiversity walk

Aravali Biodiversity Park: The Aravali Biodiversity Park is 380 acres of wilderness carved out of a 40-year-old mining site in the millennium city of Gurugram. A joint venture between the Municipal Corporation of Gurugram (MCG) and Jamnagar, the Park is a perfect example of the citizens' initiative to make a difference to their city. This Nature Walk is an opportunity for learning and experiencing the great rich flora and fauna of our cities have to offer whether through a designed landscape or forest greens. Such experiences can be exhilarating, fun, and inspirational. We at SAA - M. Arch [Landscape Architecture] are pleased to organise this walk & hoping to give you all this close to nature experience.

Walk Lead by: NITAASHA RANA

Nitaasha is a naturalist at heart and everything that pulls her is connected to nature. Be it gardening, birding, pottery, Landscape Architecture, the books that she reads or places that she chooses to travel. Being from Himachal Pradesh and living between nature is part of her daily life, which she always missed in the cities due to which over years she has become a bird watcher to be in the wilderness.

Meeting

point: Aravali biodiversity park - Entrance gate

Entry fees per person: Rs 50/-

@sushant.university

@heritageconservation

144w



5 likes

April 18, 2022

Add a comment...

Post

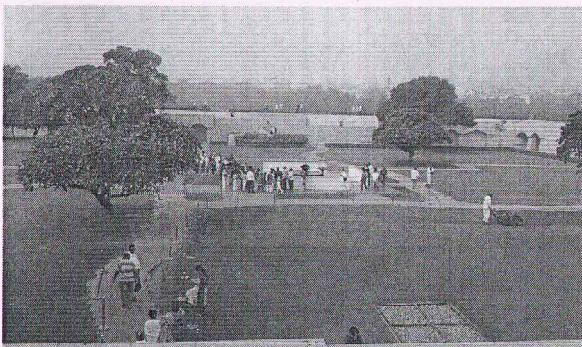


Na

Sunder Nursery, New Delhi

Student-Visit

Aim and Objective – To expose students to planting variety and landscape restoration of a heritage garden/ nursery. The varied scales of the designed spaces and the responsiveness via landscape and planting design were to be understood and imbibed – from Master planning of the historic nursery to the detailed use of plant specimens and materials for the smallest of intimate spaces. Landscape design and planting for a bonsai gardens, eco-trails, lakes, amphitheatres and the Mughal gardens were on display, to learn different design responses to varied functions in the landscape.



Neer



Delhi, Delhi, India
near Ch Prem Singh Parking Lot, Nai Basti, Lado Sarai, New Delhi, Delhi 110030, India
8523835°
77.196356°
/24 02:19 PM GMT +05:30

GPS Map Camera

saa_sushantuniversity and sushant.university
Studio-Lotus

saa_sushantuniversity ORIENTATION 2024

Day 5 : Visit to architect's office- STUDIO LOTUS

SAA students understanding about the values and ethos of Studio Lotus. Engaging discussion underway about how a studio works and how to design and build responsibly.

Faculty accompanying the students: Asst. Prof. Payal Taneja, Asst. Prof. Saver Suri and Asst. Prof. Bhupender.

#ssaa #architectsoffice #studiolotus #firstyear #orientation #admissionssaa #admission2024 #sushantschool #sushantuniversitygurugram

25w



90 likes
July 29, 2024

Add a comment...



Man

School of Planning and Development

Stakeholder's Meet

As a part of World Heritage Week 2022

Date: 20th April 2022

Time: 10:30 am to 12:00 pm

Venue: SSA Library

Guests: Stakeholders, Residents, government officials and Social workers from Bawal - Manesar Investment Region (BIM)

Citizens, public institutions, businesses/industries, civic organisations, professional organisations, training and educational institutions, and others having an interest in the city's development and growth are all stakeholders in a city. SPD has taken the lead in preparing the CDP for the Bawal - Manesar Investment Region (BIM region).

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saa_sushantuniversity 20th April '22: Stakeholders Meet

Stakeholder consultation will be conducted by SPD at the school. Stakeholders are the ultimate owners of all planning processes and projects, thus their cooperation is essential to the project's success. Citizens, public institutions, businesses/industries, civic organisations, professional organisations, training and educational institutions, decision-makers, and others having an interest in the city's development and growth are all stakeholders in a city. As a result, their input is crucial in a municipal development plan. SPD has taken the lead in preparing the CDP for the Bawal - Manesar Investment Region (BIM region), and as part of the studio exercise, a stakeholder meeting with residents, government officials (ATPs and DTPs) from the Rewari region, District Collectors, Municipal Collectors, village sarpanch, and social workers will be held on April 20.

@sushant_university @aeritageconservation
@landscape_sushantschool @sod_sushantuniversity
144w



4 likes

April 16, 2022

😊 Add a comment...





school of
art and
architecture

Sushant
University
soaring high

Sushant University

Academic Year


2021-2020~~2~~



Ne

362
21-22 40

Event Report

Title of Activity*	Awareness On Social Development & Community Upliftment Of Sadar Bazar Through Design Intervention
Organized by (School/Centre Name)*	School of Art & Architecture – Sushant University
Program Theme*	Social development through design intervention
Date*	11th November 2021
Time*	09:00 am to 5:00 pm
Poster*	 <p>Awareness On Social Development & Community Upliftment Of Sadar Bazar Through Design Intervention Workshop (11th November 2021, 9:00am to 5:00pm)</p>
YouTube/Facebook Link: (if live steamed or video posted on FB/YT)	NA
Social media link (promoting in any one Facebook/Instagram/Twitter is mandatory)	NA
No. of Students* (only no. to be written, list in excel or word should be maintain at department level as proof for any further requirement)	12
No. of Faculty* (only no. to be written, list in excel or word should be maintain at department level as proof for any further requirement)	03
No. of External Participants (students+faculty) [write NA if not applicable]	NA



Ne

(Geotag) Photograph-1*



Fig 1: Community interaction on site

(Geotag) Photograph-2

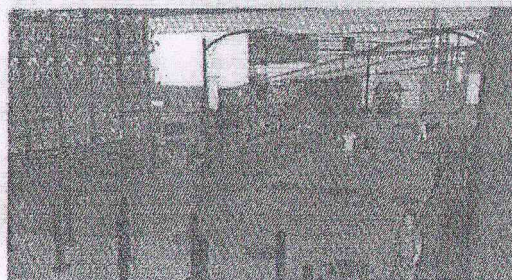


Fig 2: Design intervention based on feedback

Description (min 250 to max 800 words)*

This workshop, organized by students of Sushant School of Art and Architecture at Sushant University, Gurgaon, was a dynamic platform aimed at addressing pressing social issues through innovative design solutions. With a focus on social awareness and community engagement, students collaborated across disciplines to explore how design interventions could positively impact societal development. Through hands-on activities, design charrettes, and interactive projects, participants delved into issues such as poverty alleviation, environmental sustainability, and access to education and healthcare. By leveraging their creative skills and empathetic understanding of community needs, the workshop fostered a spirit of social responsibility and empowerment among students, paving the way for impactful change in local and global communities.

The workshop was structured to maximize student engagement and learning. It began with a series of lectures and presentations from experts in the fields of social development and design. These sessions provided participants with a theoretical foundation and a broad understanding of the challenges and opportunities in using design for social good. Following these introductory sessions, students were divided into smaller groups to work on specific projects. Each group was tasked with

identifying a particular social issue and developing a design intervention to address it.

Throughout the workshop, students had access to a variety of resources, including design studios, prototyping tools, and mentorship from faculty members and industry professionals. This support system enabled them to experiment with different ideas and approaches, ultimately leading to more innovative and effective solutions. The hands-on nature of the workshop allowed students to apply their theoretical knowledge in practical settings, enhancing their problem-solving skills and creativity.

One of the key highlights of the workshop was the design charrette, an intensive session where students brainstormed and developed their ideas in a collaborative environment. This process encouraged open dialogue and the exchange of diverse perspectives, fostering a sense of community and shared purpose among participants. The charrette culminated in a presentation where each group showcased their proposed solutions, receiving feedback from peers and mentors.

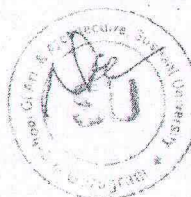
In addition to the design charrette, the workshop included several field visits to local communities and organizations. These visits provided students with firsthand insights into the real-world challenges faced by different populations. By interacting with community members and observing their daily lives, students gained a deeper understanding of the social issues they were addressing. This experiential learning component was crucial in helping students develop more empathetic and contextually relevant design interventions.

The workshop also emphasized the importance of sustainability in design. Students were encouraged to consider the long-term impact of their solutions and to incorporate sustainable practices into their projects. This focus on sustainability not only addressed environmental concerns but also ensured that the proposed interventions would be viable and beneficial in the long run.

By the end of the workshop, students had developed a range of innovative design solutions aimed at addressing various social issues. These

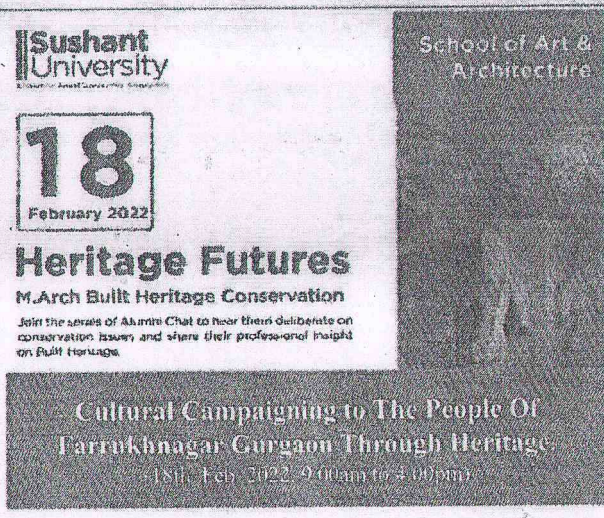
	<p>projects were presented in a final exhibition, which was attended by faculty members, industry professionals, and community representatives. The exhibition provided a platform for students to share their work with a broader audience and to receive valuable feedback and recognition.</p> <p>Overall, this workshop was a transformative experience for the participants. It not only enhanced their design skills but also instilled a sense of social responsibility and a commitment to using their talents for the greater good. The workshop demonstrated the power of design as a tool for social change and inspired students to continue exploring ways to make a positive impact on society.</p>
Attendance Sheet*	Attached
Report Submitted by (write faculty coordinator name)	Asso. Prof. Sehba Saleem

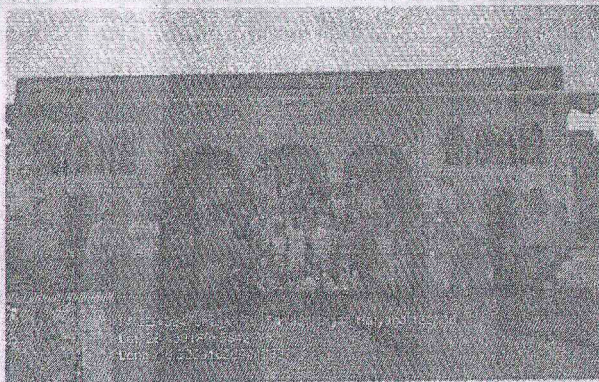
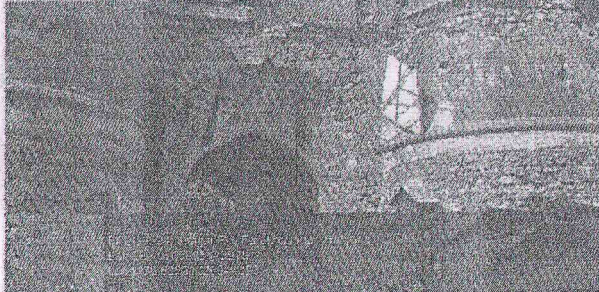
S.No.	Enrollment no.	Student name	Signature
1	220MARCHUD001	Anubhav Sahni	
2	220MARCHUD002	Aayush Malhotra	
3	220MARCHUD003	Ujjwal Kumar Upadhyay	
4	220MARCHUD004	Chintan Aggarwal	
5	220MARCHUD006	Shubhangi Bhardwaj	
6	220MARCHUD005	ABDUL BASIT	
7	220MARCHLA001	RAJRITA SANTRA	
8	220MARCHLA002	SOLAISURYA	
9	220MARCHLA003	SHARMAINE BEATRICE SYDNEY	
10	220MARCHLA004	IPSITA DASH	
11	210MARIA004	ANKIT BANSAL	
12	210MARIA005	PRIYANSH AGRAWAL	



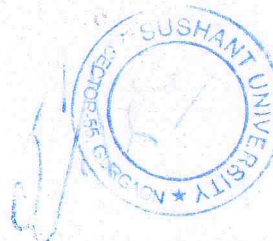
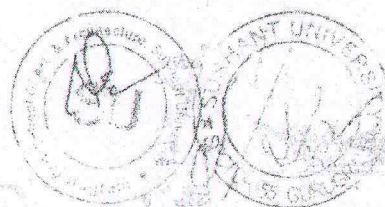
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Event Report

Title of Activity*	Cultural Campaigning to The People Of Farrukhnagar Gurgaon Through Heritage.
Organized by (School/Centre Name)*	School of Art & Architecture – Master of Architecture in Built Heritage (M Arch. BH)
Program Theme*	Heritage Futures
Date*	18th Feb. 2022
Time*	9.00am to 4:00 pm
Poster*	
YouTube/Facebook Link: (if live steamed or video posted on FB/YT)	NA
Social media link (promoting in any one Facebook/Instagram/Twitter is mandatory)	NA
No. of Students* (only no. to be written, list in excel or word should be maintain at department level as proof for any further requirement)	22
No. of Faculty* (only no. to be written, list in excel or word should be maintain at department level as proof for any further requirement)	01
No. of External Participants (students+faculty) [write NA if not applicable]	NA

<p>Photograph-1*</p>	<p>(Geotag)</p>  <p>Fig 1 Students community heritage interaction Farrukhnagar</p>
<p>(Geotag) Photograph-2</p>	 <p>Fig 2 Mapping heritage culture Farrukhnagar</p>
<p>Description (min 250 to max 800 words)*</p>	<p>Nestled in the heart of Gurgaon, Farrukhnagar stands as a testament to the rich tapestry of history and culture that defines the region. With its centuries-old forts, majestic havelis, and intricate architectural marvels, Farrukhnagar embodies the essence of a bygone era, offering a glimpse into the vibrant heritage of the Mughal and British colonial periods. Against this backdrop of cultural richness and historical significance, the initiative titled "Heritage Exchange" emerges as a pioneering effort to foster meaningful connections between students and the local community, facilitating a deeper understanding and appreciation of Farrukhnagar's cultural legacy.</p> <p>The primary objective of the Heritage Exchange program is to bridge the gap between academic learning and real-world experiences by engaging students in immersive heritage visits that not only enrich their knowledge but also promote community involvement and collaboration. Through guided tours, interactive workshops, and</p>

	<p>hands-on activities, students are encouraged to explore Farrukhnagar's historical sites, engage with local residents, and gain insights into the cultural traditions and practices that have shaped the community over generations.</p> <p>Central to the Heritage Exchange program is the notion of reciprocity and mutual exchange between students and the community. Rather than viewing heritage as static monuments of the past, the program emphasizes the living heritage of Farrukhnagar, highlighting the ongoing efforts of local residents to preserve and celebrate their cultural identity. By actively involving community members as guides, storytellers, and cultural ambassadors, the program fosters a sense of ownership and pride among the residents, empowering them to share their stories and traditions with a broader audience.</p> <p>In conclusion, the Heritage Exchange program serves as a model for fostering meaningful connections between students and the community through the exploration and celebration of Farrukhnagar Gurgaon's cultural legacy. By embracing the principles of collaboration, inclusivity, and sustainability, the program not only enriches educational experiences but also contributes to the preservation and promotion of Farrukhnagar's rich heritage for generations to come.</p>
Attendance Sheet*	Annexure
Report Submitted by (write faculty coordinator name)	Asso. Prof. Sehba Saleem



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Annexure

Sushant University
Attendance sheet for Heritage Exchange

S.No.	Enrollment no.	Student name	Signature
1	200MARLA015	Radhika Yadav	
2	210MARLA001	MANISHA MALIK	
3	210MARLA002	ABHISHEK KUMAR TIWARI	
4	210MARLA006	NAVNEET PRAKASH	
5	210MARLA007	DIVYA KHARBANDA	
6	210MARLA008	LUDLO CASTLE	
7	200MARLA014	Aribam Chusmita Sharma	
8	200MARLA016	Malhilee Dattadas Joshi	
9	200MARLA012	Nutan Verma	
10	210MARUD003	POORNIMA PANDA	
11	210MARUD007	DEBIYOTI SAHA	
12	210MARUD006	SOURISH CHOUDHURY	
13	210MARUD017	SHUBHAM KHURANA	
14	210MARUD016	SUNIL VENKATKUMAR E	
15	210MARUD018	KUSHAGRA GOEL	
16	210MARUD006	IRA RASTOGI	
17	210MARUD011	AANCHAL	
18	210MARUD013	AYUSHI AGARWAL	
19	210MARUD015	ANUSHYA RAJARAM	
20	210MARUD020	KOVEL ATTA	
21	210MARUD027	AKSHAY SHARMA	
22	210MARUD021	POORVI MEHROTRA	



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Event Report

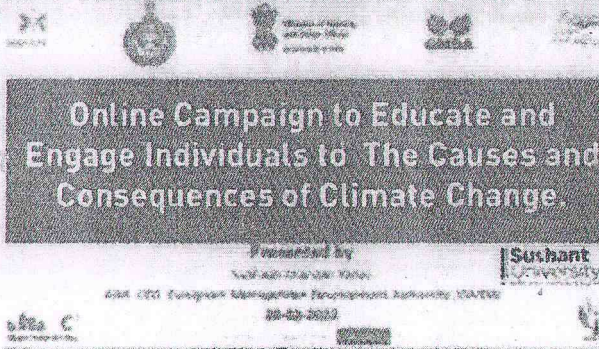
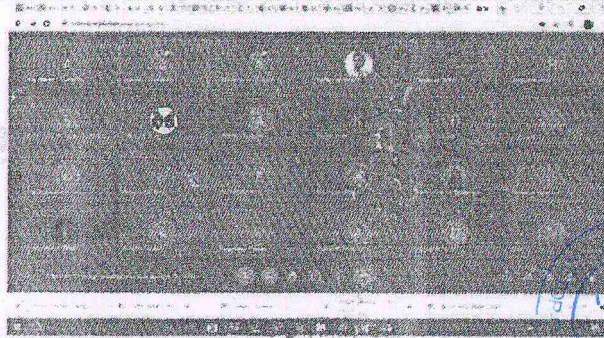
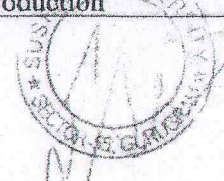
Title of Activity*	Online Campaign to Educate and Engage Individuals to The Causes and Consequences of Climate Change.
Organized by (School/Centre Name)*	M. Arch Program, School of Art & Architecture and GMDA
Program Theme*	NA
Date*	Webinar 25 th February 2022
Time*	4:00 – 5:00pm
Poster*	
YouTube/Facebook Link: (if live steamed or video posted on FB/YT)	https://meet.google.com/poq-qpmg-cmw
Social media link (promoting in any one Facebook/Instagram/Twitter is mandatory)	NA
No. of Students* (only no. to be written, list in excel or word should be maintain at department level as proof for any further requirement)	32 (Online)
No. of Faculty* (only no. to be written , list in excel or word should be maintain at department level as proof for any further requirement)	02
No. of External Participants (students+faculty) [write NA if not applicable]	NA
(Geotag) Photograph-1*	

Fig 1: Online introduction



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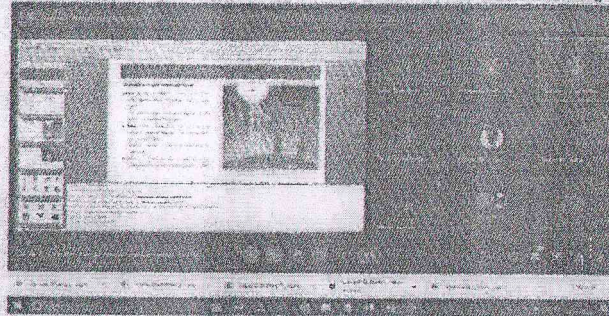


Fig 2: Presentation on climate change

Description (min 250 to max 800 words)*

In response to the pressing global issue of climate change, an online awareness campaign was conducted to educate and engage individuals worldwide. Leveraging the power of digital platforms, the campaign aimed to raise awareness, foster dialogue, and inspire collective action towards mitigating climate change.

Campaign Objectives:

Raise awareness about the causes and consequences of climate change.

Educate individuals about sustainable practices and their role in combating climate change.

Mobilize support for policy changes and initiatives aimed at addressing climate-related challenges.

Empower individuals to adopt environmentally conscious behaviors in their daily lives.

Campaign Activities:

Social Media Outreach:

Utilized popular social media platforms such as Facebook, Twitter, Instagram, and LinkedIn to disseminate information and engage with a diverse audience.

Shared informative posts, infographics, and videos highlighting key aspects of climate change, including its environmental, social, and economic impacts.

Webinars and Online Workshops:

Organized webinars featuring experts, scientists, and activists to discuss various aspects of climate change, including its scientific basis, impacts on vulnerable communities, and potential solutions.

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Conducted interactive workshops focused on practical tips and strategies for reducing carbon footprint, promoting renewable energy, and advocating for sustainable policies.

Virtual Events and Challenges:

Hosted virtual events such as online rallies, panel discussions, and film screenings to engage participants and encourage dialogue on climate-related issues.

Launched online challenges and campaigns encouraging individuals to take specific actions, such as reducing plastic usage, participating in tree-planting initiatives, or advocating for climate-friendly policies in their communities

Online Resource Hub:

Developed a comprehensive online resource hub featuring articles, research papers, toolkits, and educational materials related to climate change and sustainability.

Provided accessible information on topics such as climate science, carbon footprint calculators, renewable energy sources, and sustainable lifestyle tips.

Impact and Evaluation:

Monitoring Online Engagement:

Tracked key metrics such as website traffic, social media impressions, and engagement rates to measure the reach and effectiveness of the campaign.

Analyzed audience demographics and feedback to tailor content and outreach strategies to diverse audience segments.

Assessing Behavioral Change:

Conducted surveys and polls to gauge changes in attitudes, knowledge, and behaviors related to climate change among campaign participants.

Evaluated the adoption of sustainable practices and the willingness of individuals to advocate for climate-friendly policies within their communities.

Long-term Sustainability:

Implemented strategies to ensure the long-term sustainability and impact of the campaign, including the establishment of online communities, partnerships with like-minded organizations, and ongoing educational initiatives.

The online climate change awareness campaign represents a dynamic and inclusive approach to engaging individuals in the fight against climate change. By leveraging digital platforms and fostering collaboration, the campaign has empowered communities worldwide to take meaningful action towards building a more sustainable and resilient future for generations to come.

Attendance Sheet*

Sushant University
Attendance sheet for CLIMATE CHANGE AWARENESS CAMPAIGN


S.No.	Enrollment no.	Students Name
1	200MARU0016	Abhinav Singh
2	200MARU0010	Anurag Bhatia
3	200MARU0018	Anshu Pandey
4	200MARU0027	Anshu Singh
5	200MARU0002	Chiranjeev Singh
6	200MARU0014	Elia Bhardwaj
7	200MARU0010	Evli Sahu
8	200MARU0003	Madhvi Maheshwar
9	200MARU0008	K.S. Bhattacharya
10	200MARU0001	Abhinav Bhatia
11	200MARU0002	Prachi Gupta
12	200MARU0003	Aganya Choudhary
13	200MARU0010	Anshu Dhan
14	200MARU0001	Tarun Kaur
15	200MARU0004	Anshu Kaur
16	200MARU0009	Tarun Singh Sandhu
17	200MARU0007	Kavish Kaur
18	210MARU0003	ANVITA CHAUDHARY
19	210MARU0002	ABHINAV GUPTA
20	210MARU0012	ANNA
21	210MARU0007	ANITA MAHAR
22	210MARU0010	SHRUTI
23	210MARU0004	SAURABH SINGHA
24	210MARU0014	SHREYA SARDAR
25	210MARU0017	SHWETA SHARMA
26	210MARU0018	SHWETA BAHUGUNA
27	210MARU0019	MANNA SINGHA
28	210MARU0020	AKSHITA GARGI
29	210MARU0001	ABHINAV GUPTA
30	210MARU0002	PRIVANSHU AGRAWAL
31	210MARU0003	Kuldeep Singh
32	210MARU0002	Shruti Sanyal

Report Submitted by (write faculty coordinator name)

Asso. Prof. Sehba Saleem

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Event Report

Title of Activity*	Tagging Blue & Green in the Environment: Dialogue between the community and students to make community better and more sustainable for the future generations.
Organized by (School/Centre Name)*	M. Arch Program, School of Art & Architecture and PRIA India
Program Theme*	Community engagement
Date*	14-March, 2022
Time*	2:00p.m – 4:00p.m
Poster*	
YouTube/Facebook Link: (if live steamed or video posted on FB/YT)	NA
Social media link (promoting in any one Facebook/Instagram/Twitter is mandatory)	NA
No. of Students* (only no. to be written, list in excel or word should be maintain at department level as proof for any further requirement)	21
No. of Faculty* (only no. to be written, list in excel or word should be maintain at department level as proof for any further requirement)	02
No. of External Participants (students+faculty) [write NA if not applicable]	48

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(Geotag) Photograph-1*

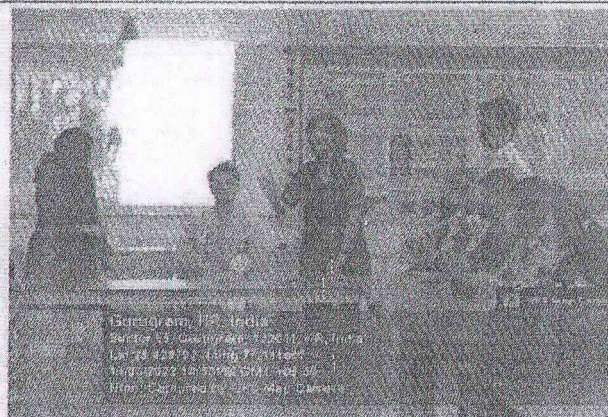


Fig 1: Briefing of the session

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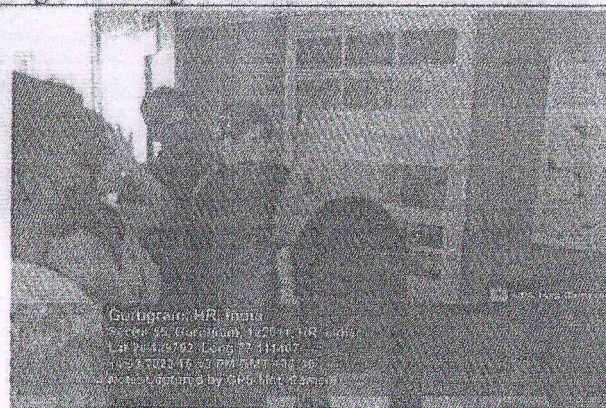


Fig 2: Student explaining their work

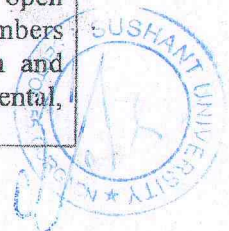
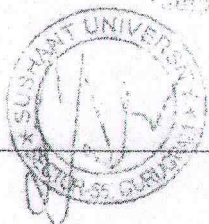
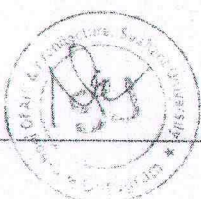
Description (min 250 to max 800 words)*

Opening a dialogue between the community and students serves as a crucial step towards creating a more sustainable future. By inviting community members to share their perspectives, concerns, and aspirations, students can gain valuable insights into the needs and challenges facing their local area. This dialogue fosters mutual understanding, collaboration, and the co-creation of solutions that prioritize sustainability and the well-being of future generations.

Key objectives of such dialogues include:

Understanding Community Needs: Students engage with community members to understand their priorities, challenges, and aspirations related to sustainability and community development.

Identifying Opportunities: Through open dialogue, both students and community members can identify opportunities for collaboration and innovation to address pressing environmental, social, and economic issues.



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Co-creating Solutions: By working together, students and community members can co-create sustainable solutions that are contextually relevant and responsive to local needs and realities.

Empowering Communities: Opening a dialogue empowers community members to actively participate in decision-making processes and initiatives that shape the future of their neighborhoods and environments.

Building Partnerships: Establishing partnerships between students and the community fosters long-term relationships and collective action towards common sustainability goals.

Practical steps to facilitate dialogue between the community and students may include:

Hosting Community Forums: Organize community forums, town hall meetings, or focus group discussions where community members can voice their concerns and ideas related to sustainability and community development.

Engaging in Participatory Processes: Implement participatory approaches such as community mapping, visioning exercises, and asset-based assessments to involve community members in identifying priorities and assets.

Facilitating Student-Community Projects: Encourage students to collaborate with community members on projects that address local sustainability challenges, such as community gardens, waste management initiatives, or renewable energy projects.

Promoting Active Listening and Respectful Dialogue: Create a supportive and inclusive environment where all voices are heard, and diverse perspectives are respected and valued.

Sharing Knowledge and Resources: Facilitate knowledge exchange and capacity-building activities between students and community members to share expertise, resources, and best practices for sustainability.

	In summary, opening a dialogue between the community and students is essential for fostering collaboration, understanding, and collective action towards building more sustainable and resilient communities for future generations. By harnessing the collective wisdom and creativity of both stakeholders, meaningful progress can be made towards achieving shared sustainability goals.
Attendance Sheet*	Attached
Report Submitted by (write faculty coordinator name)	Asso. Prof. Sehba Saleem

Sushant University
Attendance sheet for Tagging blue and green

S.No.	Enrollment no.	Student name	Signature
1	210MARIA003	NIVEDITA CHAURASIA	
2	210MARIA002	ABHISHEK DAHIYA	
3	210MARIA017	ABHA	
4	210MARIA007	IPSHITA MATHUR	
5	210MARIA010	ISHAAN	
6	210MARIA006	SAURABH SINGLA	
7	210MARIA014	SURBHI SARDA	
8	210MARIA017	DIVYA SHARMA	
9	210MARIA018	ANWESHA BARUAH	
10	210MARIA019	MANIK SINGHAL	
11	210MARIA020	AKSHITA GAHLAUT	
12	210MARIA004	ANKIT BANSAL	
13	210MARIA005	PRIYANSH AGRAWAL	
14	200MARLA015	Radhika Yadav	
15	210MARLA001	MANISHA MALIK	
16	210MARLA002	ABHISHEK KUMAR TIWARI	
17	210MARLA006	NAVJEET PRAKASH	
18	210MARLA007	DIVYA KHARBANDA	
19	210MARLA008	LUDLO CASTLE	
20	210MARBH001	Kulgsuravi Singh	
21	210MARBH002	Smruti Sandhu	

SUSHANT UNIVERSITY
GURUGRAM
10/10/2021
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Event Report

Title of Activity*	Conservation of Nature Through Nature Walk and Talk To The Locals.
Organized by (School/Centre Name)*	School of Art & Architecture – M. Arch [Landscape Architecture programme]
Program Theme*	Conservation of nature
Date*	22nd April 2022
Time*	7:00 am to 9:00 am
Poster*	
YouTube/Facebook Link: (if live steamed or video posted on FB/YT)	NA
Social media link (promoting in any one Facebook/Instagram/Twitter is mandatory)	NA
No. of Students* (only no. to be written, list in excel or word should be maintain at department level as proof for any further requirement)	Batch M Arch 2020-21: 05 students Batch M Arch 2021-23: 03 students Batch B Arch 2019-24: 01 students
No. of Faculty* (only no. to be written, list in excel or word should be maintain at	01 – Associate Professor Shruti Hippalgaonkar



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Sushant University

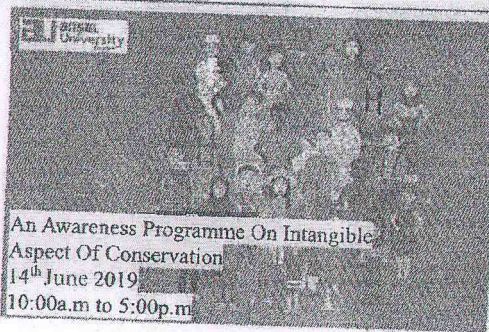
Academic Year

2019-2020



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Event Report

Title of Activity*	An awareness programme on intangible aspect of conservation
Organized by (School/Centre Name)*	School of Art & Architecture – Master of Architecture in Built Heritage (M Arch. BH)
Program Theme*	Community participation
Date*	14th June 2019
Time*	10:a.m to 5:00 p.m
Poster*	
YouTube/Facebook Link: (if live steamed or video posted on FB/YT)	NA
Social media link (promoting in any one Facebook/Instagram/Twitter is mandatory)	NA
No. of Students* (only no. to be written, list in excel or word should be maintain at department level as proof for any further requirement)	4
No. of Faculty* (only no. to be written, list in excel or word should be maintain at department level as proof for any further requirement)	01
No. of External Participants (students+faculty) [write NA if not applicable]	Village community people approx. 30 to 40
(Geotag) Photograph-1*	



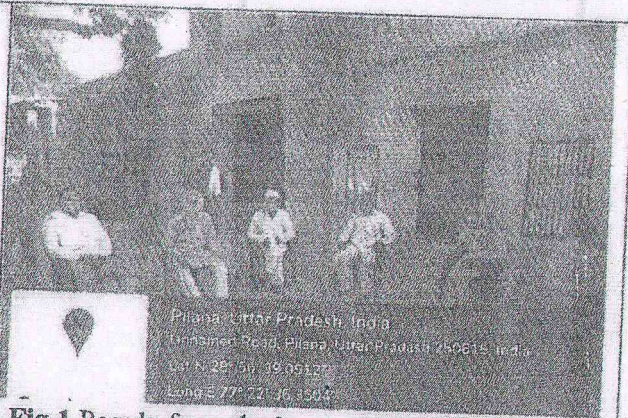


Fig 1 People from the local community

(Geotag) Photograph-2



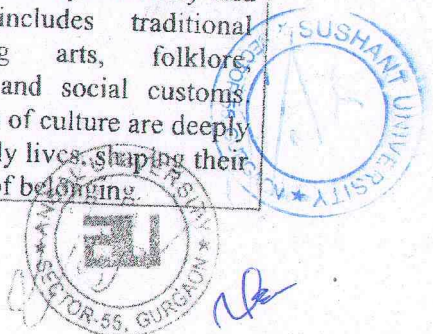
Fig 2 The interactions focused on making people aware

Description (min 250 to max 800 words)*

In the realm of heritage conservation, the focus often gravitates towards tangible assets such as historic buildings, monuments, and archaeological sites. However, equally significant yet often overlooked are the intangible aspects of cultural heritage—traditions, rituals, oral histories, and cultural practices passed down through generations. "Cultural Routes" is an initiative aimed at raising awareness about the intangible aspects of conservation, emphasizing the importance of preserving these cultural narratives and traditions.

Understanding Intangible Heritage:

Intangible heritage encompasses a myriad of elements that define a community's identity and cultural legacy. This includes traditional craftsmanship, performing arts, folklore, language, cuisine, rituals, and social customs. These intangible expressions of culture are deeply intertwined with people's daily lives, shaping their identities, values, and sense of belonging.



Objectives of the Awareness Campaign:

Educate and Sensitize: Increase public awareness and understanding of intangible cultural heritage, highlighting its significance in fostering social cohesion, intergenerational dialogue, and sustainable development.

Document and Preserve: Advocate for the documentation and preservation of intangible heritage practices threatened by globalization, urbanization, and changing socio-economic dynamics.

Celebrate Diversity: Celebrate the richness and diversity of intangible cultural expressions, recognizing the unique contributions of different communities to our shared human heritage.

Promote Sustainable Tourism: Foster responsible tourism practices that respect and promote local cultural traditions, encouraging visitors to engage with communities in meaningful ways.

Campaign Strategies and Activities:

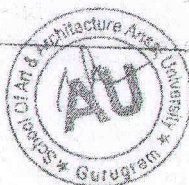
Community Workshops and Seminars: Organize interactive workshops and seminars in collaboration with local communities, cultural practitioners, and experts to discuss the significance of intangible heritage and explore strategies for its preservation.

Cultural Festivals and Performances: Showcase traditional music, dance, storytelling, and culinary arts through cultural festivals and performances, providing platforms for artists to share their talents and narratives with a wider audience.

Oral History Projects: Facilitate oral history projects to record and document narratives, memories, and traditions passed down through generations, ensuring their preservation for future generations.

Youth Engagement Programs: Engage young people through educational programs, art competitions, and youth-led initiatives that encourage active participation in safeguarding intangible heritage.

Digital Platforms and Multimedia Campaigns: Utilize digital platforms, social media channels, and multimedia campaigns to disseminate information, share stories, and raise awareness about intangible heritage conservation.



Signature

Expected Outcomes:

Increased awareness and appreciation for the importance of intangible cultural heritage in fostering cultural diversity, social cohesion, and sustainable development.

Strengthened partnerships and collaborations between communities, governments, NGOs, and cultural institutions in support of intangible heritage preservation efforts.

Enhanced cultural pride and sense of identity among communities through the recognition and celebration of their intangible cultural expressions.

Sustainable tourism practices that promote respectful engagement with local communities and traditions, contributing to the preservation and transmission of intangible heritage.

"Cultural Routes" endeavors to illuminate the intangible dimensions of cultural heritage, recognizing them as vital threads in the rich tapestry of human civilization. By fostering greater awareness, appreciation, and stewardship of intangible heritage, we can ensure its continuity and relevance for future generations, enriching our collective cultural landscape and fostering a more inclusive and harmonious world. Let us embark on this journey together, honoring the diverse cultural legacies that unite us as a global community.





Attendance Sheet*

Report Submitted by (write faculty coordinator name)

Annexure

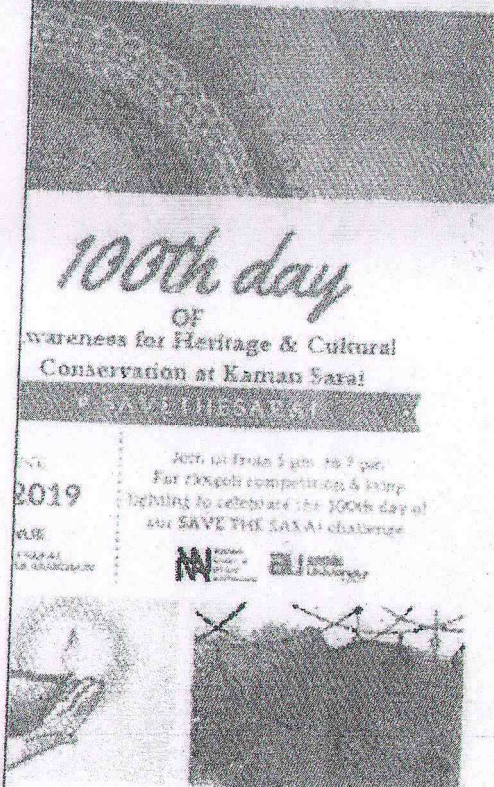
Asso. Prof. Sehba Saleem



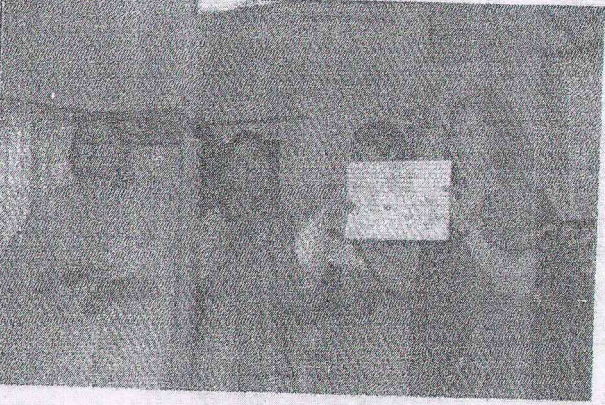
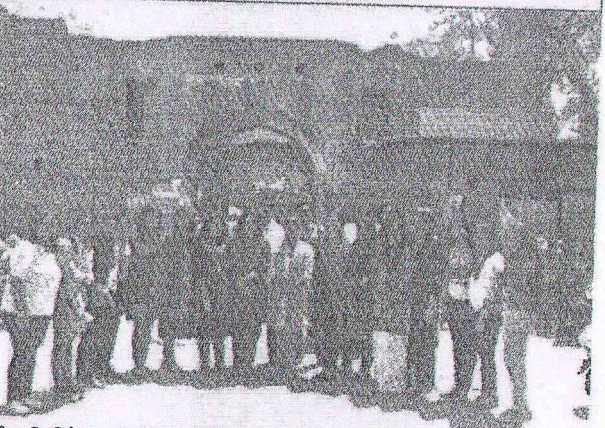
S.No.	Enrollment no.	Student name	Signature
1	190MARBH001	Raman Bharadwaj	
2	190MARBH002	Samvedna Patidar	
3	190MARBH003	Shriya Rajwade	
4	190MARBH004	Savar Suri	



Event Report

Title of Activity*	Awareness for Heritage & Cultural Conservation at Kaman Sarai, Sadar Bazaar, Gurugram
Organized by (School/Centre Name)*	School of Art & Architecture – Master of Architecture in Built Heritage (M Arch. BH)
Program Theme*	Community participation
Date*	27.06.19 to 05.10.19
Time*	5:00p.m to 7:00 p.m
Poster*	
YouTube/Facebook Link: (if live streamed or video posted on FB/YT)	NA
Social media link (promoting in any one Facebook/Instagram/Twitter is mandatory)	NA
No. of Students* (only no. to be written, list in excel or word should be maintain at department level as proof for any further requirement)	22
No. of Faculty* (only no. to be written, list in excel or word should be maintain at department level as proof for any further requirement)	02



No. of External Participants (students+faculty) [write NA if not applicable]	N.A.
(Geotag) Photograph-1*	 <p>Fig 1 Awareness presentation</p>
(Geotag) Photograph-2	 <p>Fig 2 Site visit and interaction with community</p>
Description (min 250 to max 800 words)*	<p>In order to address the potential threat to Kaman Sarai, masters programmes at Sushant School of Art and Architecture, particularly Master of Architecture in Built Heritage (M Arch. BH) took this up as a 100 day challenge to save the Sarai. The '100 day Challenge' is an annual initiative that focuses on bringing lost typologies to light, especially ones under immediate threat. The 100 days entailed workshops with government schools in the vicinity of the Kaman Sarai, collaborative outreach activities and street performances, in Delhi and at the Sarai, along with documenting and developing proposals of reuse for the site. The events organised to raise awareness and map stakeholder perceptions were:</p> <ul style="list-style-type: none"> • 7.06.2023 (Day 1) – Heritage Watch Day at Govt Boys School, Civil Lines



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- 26.07.19 (Day 30) – Flash mob at SSAA
- 18.09.19 (Day 83) – Nukkad Natak and consultation at Kaman Sarai
- 19.09.19 (Day 84) – Workshop at Govt. Girls School, Jacombpura
- 27.09.19 (Day 91) – Nukkad Natak and workshop at Lodi Gardens, Delhi (with Young Professional Members of ICOMOS India)
- 05.10.19 (Day 100) – Cleaning of the complex (with support of MCG), Rangoli making and workshop (with students of Govt. Girls Senior Secondary School, Jacombpura); setting up photobooth and lighting of diyas by the students and Mayor, Gurugram.

The Project was taken as a part of the M Arch BH Second Semester studio, through which the students developed conceptual proposals for conservation and reuse of the Kaman Sarai. The project was further taken by M Arch Interior Architecture, SSAA, as a part of their adaptive reuse studio, wherein the student came up with alternative ideas of reusing and developing the site to incorporate the needs of the context.

SSAA Heritage Watch Day celebrated by conducting a workshop at Govt. Boys School, Civil Lines, Gurgaon that is across the road from the Kaman Sarai

Conducted by: Dean SSAA, SSAA Faculty (Parshati Dutta, Piyush Das, Parul Munjal, Bhawna Dandona, Neha Malick) and M Arch BH students

Participants: Class VI to VIII students of Govt. Boys School, Civil Lines, Gurgaon

Included presentations/sessions on:

- What is heritage?
- What are Sarais?
- Introduction to Kaman Sarai
- Bilingual paper plane folding exercise introducing action words pertinent to reacting and responding to our built environment

• Participatory exercise on future vision for the Sarai. The school students were asked to select the option that appealed to them most

Outcome: Resulted in awareness and sensitizations among students towards the significance of the Kaman Sarai. Voices to revitalize and reuse the Sarai appeared among the school students

Attendance Sheet*

Annexure



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Report Submitted by (write faculty
coordinator name)

Prof. Parul Munjal

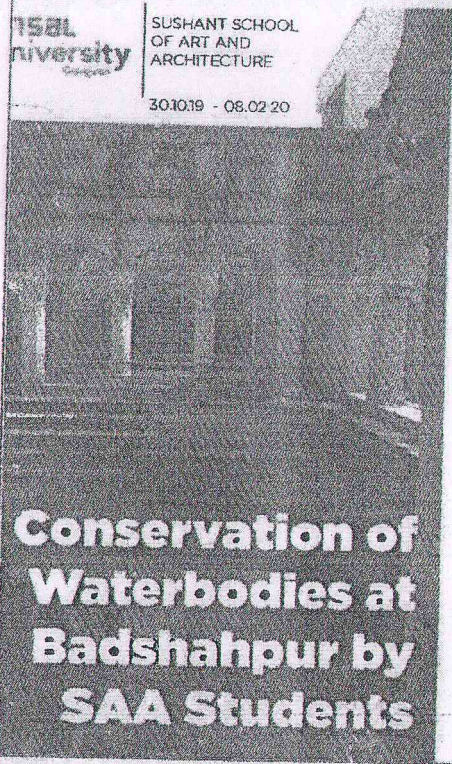
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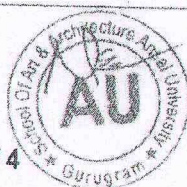
S.No.	Enrollment no.	Student name	Signature
1	190MARBH001	Raman Bharadwaj	Raman Bharadwaj
2	190MARBH002	Samvedna Patidar	Samvedna Patidar
3	190MARBH003	Shriya Rawade	Shriya Rawade
4	190MARBH004	Savar Suri	Savar Suri
5	200MARBH001	Shivani Phondni	Shivani Phondni
6	210MARBH001	Kulrauravi Singh	Kulrauravi Singh
7	210MARBH002	Smriti Sandhu	Smriti Sandhu
8	180BARCH005	Aadva Garg	Aadva Garg
9	180BARCH051	Aanchal Tyagi	Aanchal Tyagi
10	180BARCH030	AARSH MALHOTRA	AARSH MALHOTRA
11	180BARCH114	Aditya Goyal	Aditya Goyal
12	180BARCH024	Akarsh Jain	Akarsh Jain
13	180BARCH112	Amisha Prakash	Amisha Prakash
14	201BARCH001	Ananya Gheek	Ananya Gheek
15	214BARCH001	Anadye Kukreja	Anadye Kukreja
16	180BARCH067	Anusha Das/upta	Anusha Das/upta
17	180BARCH123	Avishi Arora	Avishi Arora
18	180BARCH009	Barkha	Barkha
19	180BARCH122	Chandramauli Singh	Chandramauli Singh
20	180BARCH100	Divya Brahma	Divya Brahma
21	180BARCH117	Eeshaan Chauhan	Eeshaan Chauhan
22	180BARCH071	Harshita Goel	Harshita Goel



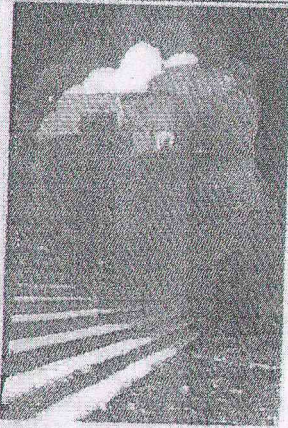
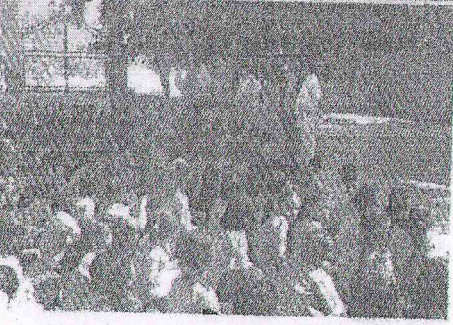
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Event Report

Title of Activity*	Conservation of Waterbodies at Badshahpur by SAA Students
Organized by (School/Centre Name)*	School of Art & Architecture – Master of Architecture in Built Heritage (M Arch. BH)
Program Theme*	Community participation
Date*	30.10.19 to 08.02.20
Time*	11:00 a.m to 2:00 p.m
Poster*	
YouTube/Facebook Link: (if live steamed or video posted on FB/YT)	NA
Social media link (promoting in any one Facebook/Instagram/Twitter is mandatory)	NA
No. of Students* (only no. to be written, list in excel or word should be maintain at department level as proof for any further requirement)	03
No. of Faculty* (only no. to be written, list in excel or word should be maintain at department level as proof for any further requirement)	01



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No. of External Participants (students+faculty) [write NA if not applicable]	N.A.
(Geotag) Photograph-1*	 <p>Fig 1 Site location</p>
(Geotag) Photograph-2	 <p>Fig 2 Site visit and interaction with community</p>
Description (min 250 to max 800 words)*	<p>The Badshahpur Bawdi is located in the present day city of Gurugram, as part of a settlement known as Badshahpur. Badshahpur was a census town as a part of the 2011 Census of India, but got absorbed in the municipal boundary of Gurgaon, now Gurugram, in 2012. The Badshahpur Bawdi appears to date from late 19th century in terms of continuity of late Mughal architectural vocabulary intermixed with Colonial. But as per a stone plaque affixed onto one of its arches as well as per the dating done by the AIIS in 2008, it is attributed to the year 1905. This was also revealed during studies carried out by our students as a part of their second semester studio project.</p> <p>The two-storied structure has three points of entrance, known to be for men, women and cattle respectively. As per various studies done by the AIIS and by SSAA March (BH) students, the structure is approximately 60 meters long and 10 meters wide. An interesting mix of late Mughal and colonial architectural vocabulary, the Bawdi</p>

was built by a landowner of Badshahpur whose descendants still live in Gurugram and Badshahpur. The Bawdi is one of the scarce reflections of a layer of history from British India in the region. The last decade and a half has seen a huge transformation in terms of the immediate context of the Bawdi.

The expanse of land around the Bawdi was cut into land parcels and developed over this period of time, affecting its ecological setting. A primary government girls' school was built adjacent to the eastern edge of the Bawdi and a secondary government girls' school further beyond. Highrise housing development came up just 200 meters from the Bawdi and a Sector Road was proposed to be constructed close to it in the Final Development Plan 2021 AD of Gurgaon Manesar Urban Complex in 2012.

The 100 days entailed workshops with government schools in the vicinity of the Badshahpur Bawdi, collaborative outreach activities along with documenting and developing proposals of reuse for the site. The events organised to raise awareness and map stakeholder perceptions were:

- 30.10.2019 (Day 01)- Site visit by M Arch Built heritage student and faculty.
- 08.11.2019 (Day 20)- On-campus talk by Ms. Victoria Lautman, on her book 'The Vanishing Step Wells of India.
- 08.12.2019 (Day 40)- Banner installation at the Bawdi by the students of M Arch BH.
- 18.12.2019 (Day 50)- Cleaning of the Bawdi by the owner Mr. Ved Prakash Mangla
- 24.12.2019 (Day 56)- Visit to the Bawdi with students of 5th year B Arch Elective 'Architecture Journalism' and Masters' Elective 'Humanistic Design' from SSAA.
- 26.12.2019 (Day 58)- Understanding building defects with M Arch BH students.
- 30.01.2020 (Day 91)- SSAA collaborated with ICOMOS India (North Zone) to mark the World heritage day at the Bawdi.

The Project was taken as a part of the M Arch BH Second Semester studio, through which the students developed conceptual proposals for conservation and reuse of the Badshahpur Bawdi.

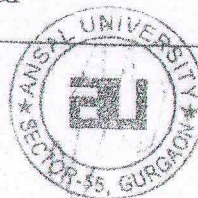
Attendance Sheet*




Report Submitted by (write faculty coordinator name)

Annexure

Prof. Parul Munjal

Annexure

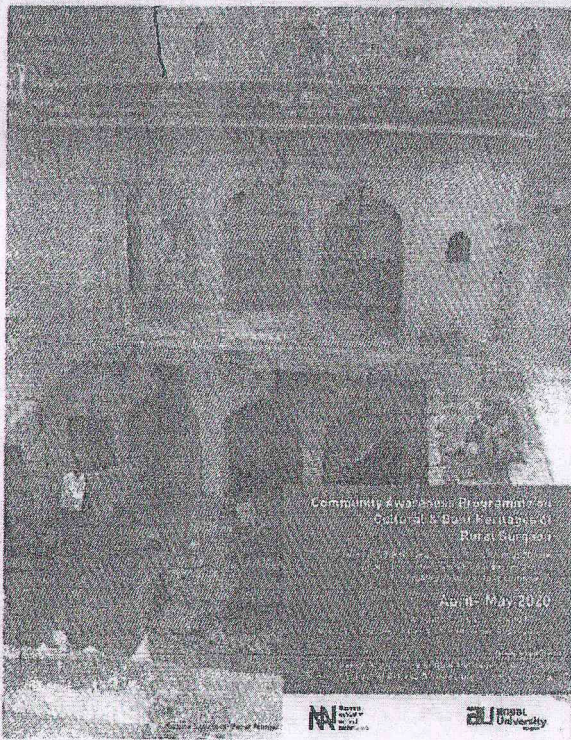


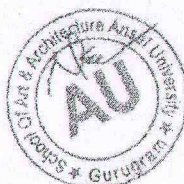
S.No.	Enrollment no.	Student name	Signature
1	190MARBH001	Raman Bharadwaj	
2	190MARBH002	Samvedna Patidar	
3	190MARBH003	Shriya Rajwade	



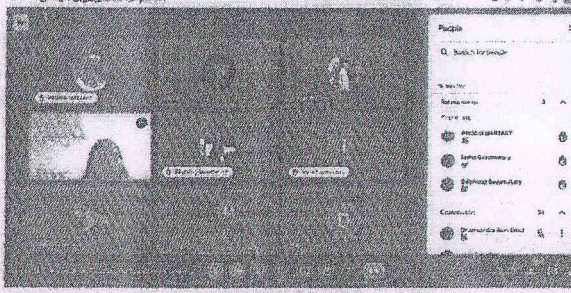
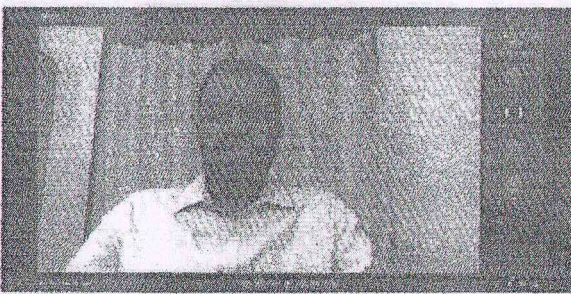
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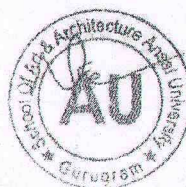
Event Report

Title of Activity*	Community Awareness Programme on Cultural & Built Heritages of Rural Gurgaon
Organized by (School/Centre Name)*	School of Art & Architecture – Master of Architecture in Built Heritage (M Arch. BH)
Program Theme*	Lost Typologies: Havelis and Chaupals
Date*	22nd April 2020
Time*	4:00 p.m to 9:00 p.m
Poster*	
YouTube/Facebook Link: (if live steamed or video posted on FB/YT)	NA
Social media link (promoting in any one Facebook/Instagram/Twitter is mandatory)	NA
No. of Students* (only no. to be written, list in excel or word should be maintain at department level as proof for any further requirement)	09



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No. of Faculty* (only no. to be written, list in excel or word should be maintain at department level as proof for any further requirement)	01
No. of External Participants (students+faculty) [write NA if not applicable]	NA
(Geotag) Photograph-1*	 <p>Introduction to Local Heritage</p>
(Geotag) Photograph-2	 <p>Interactive talk on heritage understanding</p>



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Description (min 250 to max 800 words)*

In the fast-paced urban landscape of Gurugram, amidst towering skyscrapers and modernity's relentless march, there lies a silent narrative of lost typologies, whispering tales of a bygone era. As the city burgeons with technological advancements and commercial developments, its heritage, often overlooked, stands at the brink of oblivion. Among these fading relics, the Havelis and Chaupals symbolize a cultural richness that is fading into obscurity.

Havelis: Once the epitome of opulence and architectural grandeur, Havelis adorned the landscape of Gurugram, reflecting the affluent lifestyle of its erstwhile inhabitants. These sprawling mansions, characterized by intricate carvings, sprawling courtyards, and ornate facades, were the pride of the city's heritage. However, rapid urbanization and neglect have left many Havelis dilapidated, their walls echoing forgotten whispers of history.

In Gurugram's relentless pursuit of modernity, many Havelis have succumbed to the wrecking ball, making way for gleaming skyscrapers and commercial complexes. The few that remain stand as solemn reminders of a bygone era, their fading glory a testament to the city's changing landscape. Efforts to preserve these architectural marvels are underway, albeit overshadowed by the clamor of progress.

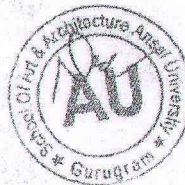
Chaupals: In stark contrast to the grandeur of Havelis, Chaupals served as the heartbeats of rural communities, fostering social cohesion and communal harmony. These open-air gathering spaces, nestled amidst verdant fields and rustic landscapes, were the epicenters of dialogue, deliberation, and cultural exchange. Here, under the canopy of ancient trees, villagers congregated to share stories, resolve disputes, and celebrate festivities.

However, with the tide of urbanization sweeping across Gurugram's peripheries, many Chaupals have faded into oblivion, their once bustling courtyards now silent and deserted. The encroachment of concrete jungles has eroded the very essence of community life, relegating these sacred spaces to the annals of history.



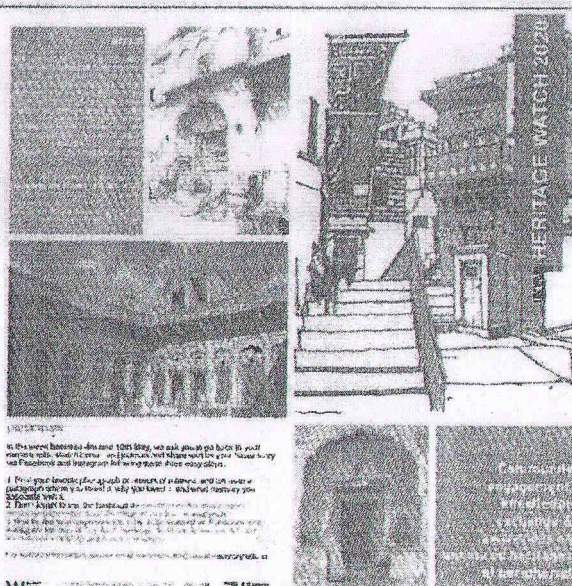
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	<p>Yet, amidst the encroaching shadows, glimmers of hope emerge. Initiatives such as Heritage Watch strive to reignite the flame of cultural preservation, advocating for the protection and restoration of Gurugram's lost typologies. Through community engagement, awareness campaigns, and advocacy efforts, these endeavors seek to safeguard the city's heritage for future generations.</p> <p>As Gurugram embarks on a journey of urban transformation, it is imperative to recognize the intrinsic value of its cultural heritage. The preservation of Havelis and Chaupals not only pays homage to the city's storied past but also fosters a sense of identity and belonging among its inhabitants. In embracing its heritage, Gurugram can carve a path towards sustainable development that honors the legacy of generations past while paving the way for a more inclusive and resilient future.</p>
Attendance Sheet*	<p>Probin Narzary Islary J Janak Narzary Sucheta Paul Biliphang Basumatary Iesha Basumatary Posmita Narzary Mrityunjay Kumara Padmanaja Ganraju</p>
Report Submitted by (write faculty coordinator name)	Prof. Parul Munjal



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Event Report

Title of Activity*	Community engagement, knowledge exchange & awareness on unnoticed heritages of peripheral villages of Gurgaon
Organized by (School/Centre Name)*	School of Art & Architecture – Master of Architecture in Built Heritage (M Arch. BH)
Program Theme*	Lost Typologies: Havelis and Chaupals
Date*	4th May 2020
Time*	5:00 p.m onwards
Poster*	 <p>It is the second Heritage Watch and 10th Day, we ask you to go back to your roots and share with us the stories of your Haveli or Chaupal and Instagram for a chance to win a prize.</p> <p>1. Post your knowledge of the history of Havelis and Chaupals on our Instagram page.</p> <p>2. Post a photo of your Haveli or Chaupal on our Instagram page.</p> <p>3. Share the post on your Facebook, Twitter, or LinkedIn.</p> <p>4. Tag us in the post.</p> <p>5. Use the hashtag #HeritageWatch2020.</p> <p>6. The winner will be selected by a jury of experts.</p> <p>7. The winner will receive a cash prize of ₹10,000.</p> <p>8. The winner will also receive a certificate of appreciation.</p> <p>9. The winner will be announced on our website.</p> <p>10. The winner will be invited to a special event.</p>
YouTube/Facebook Link: (if live streamed or video posted on FB/YT)	NA
Social media link (promoting in any one Facebook/Instagram/Twitter is mandatory)	NA
No. of Students* (only no. to be written, list in excel or word should be maintain at department level as proof for any further requirement)	07
No. of Faculty* (only no. to be written, list in excel or word should be maintain at department level as proof for any further requirement)	01
No. of External Participants (students+faculty) [write NA if not applicable]	NA



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(Geotag) Photograph-1*

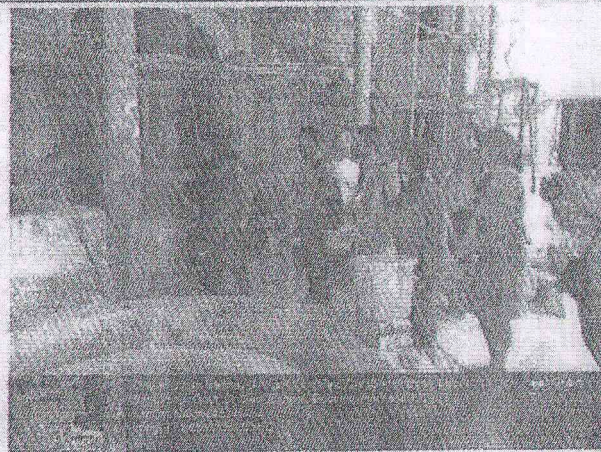


Fig 1 Urged to try their hand at this themselves

(Geotag) Photograph-2



Fig 2 Students are thrilled to see a real conservation site in progress

Description (min 250 to max 800 words)*

In the age of digital activism and social media influence, the power of a hashtag transcends mere words—it serves as a catalyst for change, a beacon of awareness, and a rallying point for communities. This community engagement, knowledge exchange & awareness on unnoticed heritages of peripheral villages of Gurgaon is an innovative campaign designed to shed light on unnoticed heritage, particularly focusing on the architectural gems of Havelis that adorn our cultural landscape.

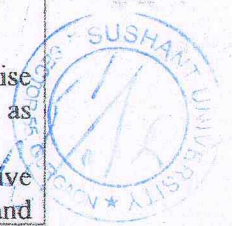
Objectives:

Raise Awareness: Spark conversations and raise awareness about the significance of Havelis as vital components of our cultural heritage.

Foster Engagement: Encourage active participation from individuals, communities, and



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stakeholders in the preservation and promotion of Havelis.

Document Heritage: Create a digital repository of Havelis across regions, capturing their architectural nuances, historical anecdotes, and cultural relevance.

Advocate for Preservation: Advocate for the conservation and restoration of Havelis through collaborative efforts and community-driven initiatives.

How to Participate:

Spot a Haveli: Whether you stumble upon a majestic Haveli in your neighborhood or encounter one during your travels, capture its essence through photographs or videos.

Share Your Discovery: Post your images or videos on social media platforms such as Instagram, Twitter, or Facebook using the hashtag #HashtagAHaveli. In your captions, share insights about the Haveli's history, architecture, and significance.

Tag and Nominate: Encourage friends, family, and followers to join the movement by tagging them in your posts and nominating them to share their own Haveli discoveries.

Engage with the Community: Engage in discussions, share stories, and exchange knowledge about Havelis with fellow participants. Explore different perspectives and learn about the diverse cultural heritage represented by Havelis.

Support Preservation Efforts: Amplify the voices of heritage conservationists, organizations, and local communities working tirelessly to preserve and protect Havelis. Consider donating or volunteering for preservation projects in your area.

Expected Impact:

Increased Awareness: The campaign aims to reach a diverse audience, fostering a deeper appreciation for Havelis and their cultural significance.

Community Empowerment: By actively involving individuals and communities in the preservation process, the campaign empowers them to become stewards of their heritage.



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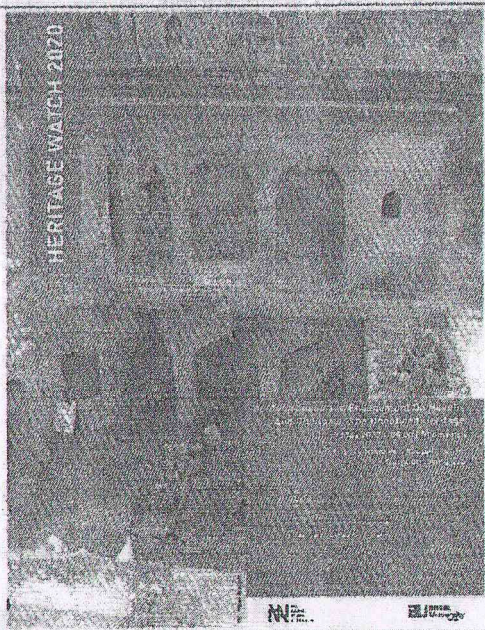
	<p>valuable resource for researchers, historians, and enthusiasts.</p> <p>Policy Advocacy: The campaign will advocate for policy measures and funding initiatives to support the conservation and restoration of Havelis at local, regional, and national levels.</p> <p>This event is more than just a social media campaign—it is a call to action, an invitation to rediscover, celebrate, and safeguard our cultural heritage. Together, let us embark on a journey to uncover the hidden stories, intricate designs, and timeless beauty of Havelis, ensuring that they remain cherished symbols of our shared heritage for generations to come. Join the movement, and let's #HashtagAHaveli today!</p>
Attendance Sheet*	<i>Annexure</i>
Report Submitted by (write faculty coordinator name)	Asso. Prof. Sehba Saleem

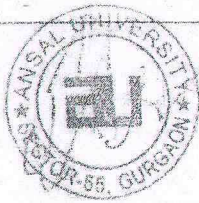
Attendance sheet for SSAA Heritage Watch: Lost Typologies

S.No.	Enrollment no.	Student name	Signature
1	190MARUD006	Jatin Grover	
2	190MARUD008	Rajorshi Banerjee	
3	190MARUD011	Anson Toms	
4	190MARUD019	Supriya Ghosh	
5	190MARUD005	Laveena Rajput	
6	190MARUD001	Shubhi Khare	
7	190MARUD007	Omuna Lalchandani	

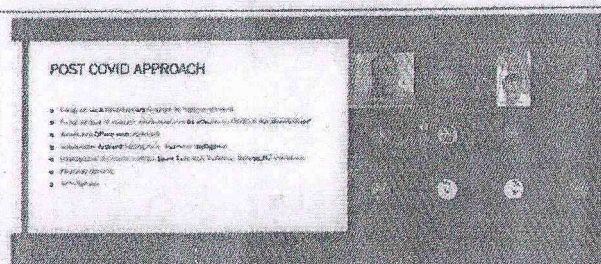


Event Report

Title of Activity*	An Awareness and Engagement On Havelis And Chaupals -The Unnoticed Heritage
Organized by (School/Centre Name)*	M.Arch. Build Heritage
Program Theme*	Lost typologies: chaupal, Haveli, an awareness drive to preserve the socio-culture as a part of Gurgaon Living Lab
Date*	09.05.2020
Time*	4:00p.m Onwards
Poster*	
YouTube/Facebook Link: (if live steamed or video posted on FB/YT)	NA
Social media link (promoting in any one Facebook/Instagram/Twitter is mandatory)	NA
No. of Students* (only no. to be written, list in excel or word should be maintain at department level as proof for any further requirement)	74 (28+17+18+11)
No. of Faculty* (only no. to be written , list in excel or word should be maintain at department level as proof for any further requirement)	02
No. of External Participants (students+faculty) [write NA if not applicable]	NA



(Geotag) Photograph-1*



Discussion on post-covid approach about conservation of havelis

(Geotag) Photograph-2

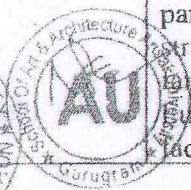
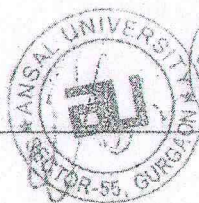


A session on Jaisalmer Havelis

Description (min 250 to max 800 words)*

The traditional architectural typologies of India hold a profound place in the country's rich cultural and social heritage. Among the many distinctive styles that have evolved over centuries, havelis, with their introverted courtyard designs, stand as an iconic representation of Indian architecture. Recognizing the importance of preserving and understanding these structures, the M. Arch. BH program at Sushant School of Art and Architecture, Ansal University, organized a webinar titled Decoding the Haveli on May 9, 2020. This initiative aimed to delve into the intricacies of haveli architecture, exploring its historical significance, regional variations, and the challenges it faces today.

The webinar, held virtually due to the global pandemic, brought together experts, faculty, and students from various architectural backgrounds, offering a platform for rich discussion and debate. The focus was on the haveli as an essential component of India's architectural legacy, particularly in urban settings, where these structures often served as homes for affluent families. The havelis of cities such as Jaisalmer, Lucknow, and Delhi are renowned for their grand facades, detailed ornamentation, and the unique



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design of their courtyards. These open spaces, often central to the home, were not merely decorative but served a functional purpose, offering ventilation, a private outdoor area, and a space for social activities within the confines of the household.

However, the webinar also addressed a more urgent issue: the gradual disappearance of these heritage structures. With rapid urbanization and changing lifestyles, havelis are increasingly being replaced by modern constructions, and their cultural significance is fading from public memory. The loss of these buildings is not just an architectural concern but also represents the erosion of the social structures and ways of life that havelis once supported. Traditional courtyard homes fostered strong family ties and provided a sanctuary from the hustle and bustle of city life. Today, the pressures of space, cost, and modern design preferences are threatening these spaces, leaving many havelis in a state of neglect or subject to demolition.

During the webinar, various experts highlighted the specific regional differences in haveli architecture, ranging from the intricately carved sandstone facades of Rajasthan to the more understated, yet equally grand, structures found in parts of North India. The discussion also touched upon the influence of climate, material availability, and local cultural practices on the design of these buildings. In regions like Rajasthan, for example, havelis were built to withstand the extreme desert heat, with thick walls and narrow windows helping to keep the interiors cool. The panel emphasized that each haveli is a unique reflection of its time, place, and the people who lived within its walls.

Participants in the webinar also explored potential solutions for the preservation and adaptation of havelis in the modern world. One idea discussed was the possibility of repurposing these historic structures for contemporary use, such as converting them into cultural centers, boutique hotels, or museums. By doing so, these buildings could be brought back to life, ensuring that they remain relevant and valuable in today's urban landscape. The concept of adaptive reuse is one way to strike a balance between preserving the past and meeting the needs of the present.



	<p>In conclusion, Decoding the Haveli served as a crucial reminder of the importance of protecting India's architectural heritage. As havelis continue to disappear, there is a growing need for awareness and action to prevent their extinction. Through initiatives like this webinar, the M. Arch. BH program at Sushant School of Art and Architecture is helping to keep these traditional typologies alive, fostering a deeper understanding of their cultural value and encouraging efforts to preserve them for future generations.</p>
Attendance Sheet*	Annexure
Report Submitted by (write faculty coordinator name)	Asso. Prof. Sehba Saleem



Sehba

Annexure

URBAN DESIGN

S.No.	Student Name	Batch	S.No.	Name	Batch
1	Shivani Agrawal	2018-2020	1	Jatin Grover	2019-2021
2	Surbhi Garg	2018-2020	2	Rajorshi Banerjee	2019-2021
3	Poonam Babbar	2018-2020	3	Anson Toms	2019-2021
4	Monshree Sharma	2018-2020	4	Monika	2019-2021
5	Neha Gupta	2018-2020	5	Supriya Ghosh	2019-2021
6	Jyoti Gupta	2018-2020	6	Laveena Rajput	2019-2021
7	Syed Ibrah	2018-2020	7	Shubhi Khare	2019-2021
8	Akshat Chouhan	2018-2020	8	Omung Lalchandani	2019-2021
9	Harsh Vardhan	2018-2020	9	Anushree Nehra	2019-2021
10	Ajit Rao	2018-2020	10	Ishita Sharma	2019-2021
11	Raghvendra Jha	2018-2020	11	Shibani Sahoo	2019-2021
12	Prabhamrit Thind	2018-2020	12	Ajit Rao	2019-2021
13	Sakshi Nagpal	2018-2020	13	Saudagar Singh	2019-2021
14	Priyanka Bhatt	2018-2020			
15	Saudagar Singh	2018-2020			

INTERIOR ARCHITECTURE

S.No.	Student Name	Batch	S.No.	Name	Batch
1	Garima Aggarwal	2018-2020	1	Megha Yadava	2019-2021
2	Ruchi	2018-2020	2	Sait Shekeel	2019-2021
3	Palika Manxani	2018-2020	3	Sruithi V	2019-2021
4	Devarshi Sangni	2018-2020	4	Allsha	2019-2021
5	Darvini Pahlwa	2018-2020	5	Aastha Gupta	2019-2021
6	Priyanka Kapoor	2018-2020	6	Niharika Mathur	2019-2021
7	Nayana Nair	2018-2020	7	Khushbu Singla	2019-2021
8	Himani Gupta	2018-2020	8	Anushri Gaur	2019-2021
9	Kamaksini	2018-2020			

LANDSCAPE ARCHITECTURE

S.No.	Student Name	Batch	S.No.	Name	Batch
1	Kriteeka Sharma	2018-2020	1	Harsh Bakhla	2019-2021
2	Yogeeta Bhandari	2018-2020	2	Prachita Passi	2019-2021
3	Ankita Singh	2018-2020	3	Sharmohavi Pandey	2019-2021
4	Alvin Sunny	2018-2020	4	Chehal	2019-2021
5	Harjot Kaur	2018-2020			
6	Lipika Goswami	2018-2020			
7	Iris Singhania	2018-2020			
8	Bhritu Raj Kumar	2018-2020			
9	Shubham Sharma	2018-2020			
10	P. Kiran Kumar	2018-2020			
11	Akanksha Sharma	2018-2020			



12	Rohit Sikri	2018-2020			
13	Ruchi Bajracharya	2018-2020			
14	Yashika Gupta	2018-2020			

BUILT HERITAGE

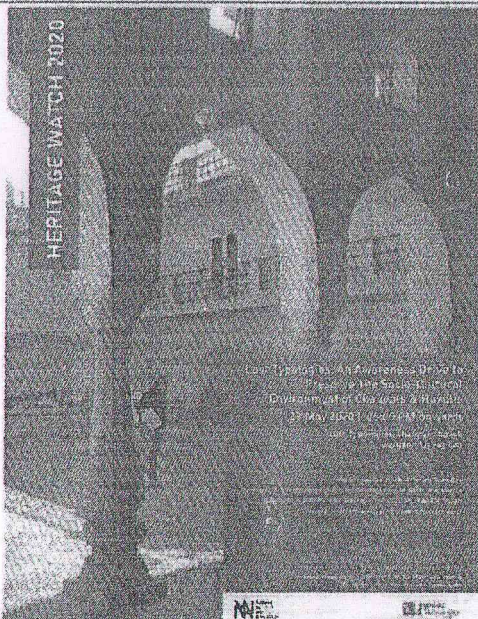
S.NO.	Student Name	Batch	S.NO.	Name	Batch
1	Mrinalini Singh	2018-2020	1	Raman Bhardwaj	2019-2021
2	Smriti Saraswat	2018-2020	2	Samvedna Patidar	2019-2021
3	Tejaswini Rai	2018-2020	3	Shriya Rajwade	2019-2021
4	Rimjhim Swami	2018-2020	4	Savar Suri	2019-2021
5	Manisha Jain	2018-2020			
6	Pragati Nigam	2018-2020			
7	Samrati Singh	2018-2020			

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Event Report

Title of Activity*	Lost Typologies: An Awareness Drive to Preserve The Socio-Cultural Environment of Chaupals & Havelis
Organized by (School/Centre Name) *	M.Arch. Build Heritage
Program Theme*	Lost typologies: chaupal, Haveli, an awareness drive to preserve the socio-culture
Date*	23.05.2020
Time*	4:00p.m Onwards
Poster*	
YouTube/Facebook Link: (if live steamed or video posted on FB/YT)	NA
Social media link (promoting in any one Facebook/Instagram/Twitter is mandatory)	NA
No. of Students* (only no. to be written, list in excel or word should be maintain at department level as proof for any further requirement)	11
No. of Faculty* (only no. to be written, list in excel or word should be maintain at department level as proof for any further requirement)	02
No. of External Participants (students+faculty) [write NA if not applicable]	NA



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(Geotag) Photograph-1*

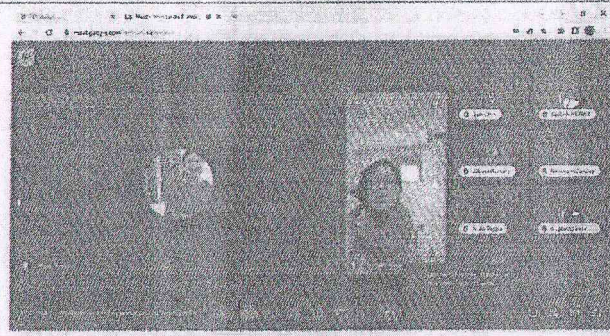


Fig 1: Expert addressing the community

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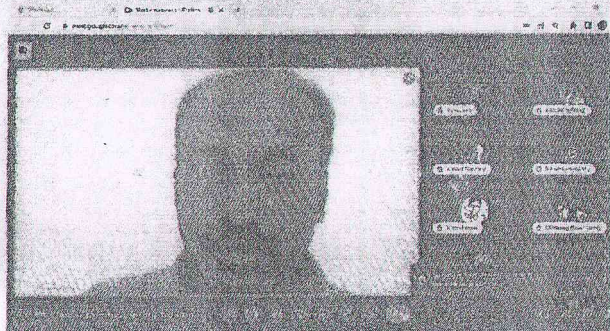


Fig 2 Community discussion

Description (min 250 to max 800 words)*

In the rich tapestry of Indian socio-cultural history, certain architectural typologies stand as poignant reminders of a bygone era, embodying traditions, community life, and a unique sense of belonging. Among these, the chaupal and haveli hold significant cultural importance, reflecting not only architectural brilliance but also serving as hubs of social interaction, storytelling, and communal harmony.

The Chaupal:

In rural India, the chaupal emerges as a quintessential gathering space, embodying the essence of community life. Traditionally an open-air meeting place, often nestled under the shade of a spreading tree, the chaupal serves as a platform for discussions, deliberations, and celebrations. Here, villagers congregate to exchange news, share stories, and seek counsel from elders, fostering a sense of kinship and solidarity within the community.

The Haveli

In contrast, the haveli represents a symbol of opulence and grandeur, showcasing exquisite architecture and intricate craftsmanship. Typically found in urban centers and affluent regions, havelis are sprawling mansions adorned with ornate facades, elaborate courtyards, and intricately carved interiors. Beyond their aesthetic appeal, havelis serve as repositories of cultural heritage, echoing the stories of generations past and embodying the aristocratic lifestyles of bygone eras.

Preserving Socio-Cultural Heritage:

However, amidst rapid urbanization, changing lifestyles, and modernization trends, these architectural typologies face the looming threat of neglect, deterioration, and eventual extinction. As urban landscapes evolve and traditional values erode, the chaupal and haveli risk fading into oblivion, taking with them centuries of shared memories, cultural practices, and communal identities.

To address this pressing issue, an awareness drive aimed at preserving socio-cultural heritage becomes imperative. Such an initiative seeks to educate communities, policymakers, and stakeholders about the intrinsic value of these architectural marvels and the need for their conservation. Through advocacy campaigns, public forums, and collaborative partnerships, the awareness drive endeavors to instill a sense of pride and ownership among citizens, fostering a collective responsibility towards safeguarding our shared heritage.

Furthermore, the preservation efforts extend beyond mere architectural conservation, encompassing broader initiatives aimed at revitalizing community engagement, promoting cultural exchange, and nurturing a sense of belonging among diverse demographics. By leveraging innovative approaches such as adaptive reuse, heritage tourism, and community-driven initiatives, stakeholders can breathe new life into these historic spaces, transforming them into vibrant centers of cultural revival and socio-economic development.

In conclusion, the preservation of lost typologies such as the chaupal and haveli is not merely a



	matter of architectural conservation but a testament to our commitment to safeguarding the rich tapestry of socio-cultural heritage that defines our collective identity. Through concerted efforts and unwavering dedication, we can ensure that these timeless treasures continue to resonate with future generations, serving as enduring symbols of resilience, creativity, and community spirit in an ever-changing world.
Attendance Sheet*	Annexure
Report Submitted by (write faculty coordinator name)	Asso. Prof. Sehba Saleem

Attendance sheet for Reinterpreting the Chaupal

S.No.	Enrollment no.	Student name	Signature
1	190MARLA001	Harsh Bakhla	
2	190MARLA005	Prachita Passi	
3	190MARLA002	Shambhavi Pandey	
4	190MARLA003	Chehal Uppal	
5	190MARBH001	Raman Bharadwaj	
6	190MARBH002	Samvedna Patidar	
7	190MARBH003	Shriya Rajwade	
8	190MARSH004	Savar Suri	
9	190MARUD014	Ishita Sharma	
10	190MARUD015	Shibani Sahoo	
11	180MARUD019	Ajit Rao	



Sehba