



Criteria 2.3. Teaching -Learning Process

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

Report

on

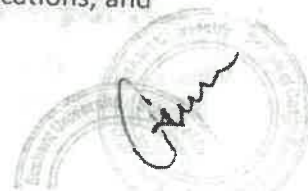
Student-Centric Learning: Experiential Learning, Participative Learning, and Problem Solving at the School of Design

The School of Design adopts a student-centric approach to learning, combining theoretical knowledge with hands-on practical experience. By leveraging experiential learning, participative methods, and Information and Communication Technology (ICT) tools, the School fosters an interactive and immersive educational environment. These methodologies equip students with the critical thinking, problem-solving, and technical skills necessary to excel in the ever-evolving global design landscape.

1. Experimental Learning: Industrial Visits and International Programs

A key element of the School of Design's teaching approach is experiential learning, which strengthens students' theoretical foundation by immersing them in real-world design practices. This is achieved through industrial visits, live projects, and international global immersion programs, offering students hands-on experience and the opportunity to apply their classroom knowledge to practical design challenges.

- **Industrial Visits:** The School of Design organizes industrial visits to various design-centric spaces, providing students with valuable insights into real-world industry operations and emerging trends. These visits offer hands-on exposure to materials, manufacturing processes, spatial planning, and design execution across different sectors. For instance, students visit the Office Banao Experience Center, where they explore innovative workplace solutions and ergonomic office layouts. At the Red Fort Experience Center, they gain an understanding of heritage conservation, adaptive reuse, and immersive spatial storytelling. The Magpie Kitchen visit offers a deep dive into kitchen design, workflow optimization, material selection, and modular solutions for functional and aesthetic culinary spaces. These industrial visits provide students with practical learning experiences, bridging the gap between classroom theories and industry applications, and preparing them for dynamic careers in the design industry.



- **International Global Immersion Programs:** The School of Design actively promotes global immersion programs, offering students invaluable exposure to international design practices, emerging trends, and cross-cultural collaborations.

A key initiative is the academic exchange and workshop with KMUTT University, Thailand, where students and faculty participate in design workshops at KMUTT's Bangkok campus, engaging in hands-on learning alongside Thai students and faculty. In return, KMUTT faculty and students visit our Gurgaon campus for a week-long collaborative workshop, fostering cross-cultural learning and innovation.

Additionally, students visit Dubai, where they explore leading universities, design firms, and industries, gaining insights into global architectural and interior design practices while experiencing cultural diversity.

Another highlight is the 15-day workshop at Arts University Bournemouth, UK, where students engage in intensive design training, interdisciplinary projects, and industry visits, broadening their perspectives on international design methodologies.

These global experiences equip students with a broader understanding of design thinking, innovation, and cross-cultural collaboration, preparing them for success in the global design industry.

2. Participative Learning: Case Studies, Guest Lectures, Quizzes, and Term Papers

The School of Design emphasizes participative learning, encouraging active student engagement, critical thinking, and collaborative problem-solving. Through interactive discussions, hands-on projects, group activities, and peer learning, students develop a deeper understanding of design concepts and industry applications. This approach aligns with NAAC's focus on student involvement, ensuring an immersive and dynamic learning experience that enhances creativity, innovation, and practical knowledge.

- The School of Design follows a project-based approach, where students conduct in-depth research on real-world design challenges and develop innovative solutions. This methodology forms a core component of the curriculum, allowing students to analyze practical design problems and engage in creative problem-solving activities.

Through this approach, students develop critical thinking, decision-making, and technical skills. Working collaboratively, they apply theoretical design concepts to real-world scenarios, fostering innovation, teamwork, and industry-ready expertise.

- The School of Design regularly organizes guest lectures by industry experts and design leaders, providing students with valuable insights into contemporary design practices, emerging trends, and industry challenges. Notable sessions include a lecture on Furniture Design by Paras Sood, offering expertise on materials, craftsmanship, and innovation in furniture-making. Ribhav Kapur, Founder of

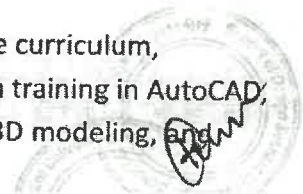


Econock, shared insights on sustainable design and eco-friendly materials, emphasizing the future of sustainable interiors. Additionally, Ella Davis from the University of Arts London conducted a session on global design trends and creative methodologies, broadening students' perspectives on international design education and practices. These expert interactions enhance students' learning experiences, bridging the gap between academia and industry, and preparing them for dynamic careers in design.

- The School of Design follows a progressive marking policy, where students' projects are evaluated at every stage to ensure continuous learning and development. This approach encourages iterative improvement, allowing students to refine their design concepts based on feedback. Regular critiques, reviews, and assessments help students understand key design principles, material applications, and execution strategies. Additionally, group discussions on design trends, sustainability, and user experience, along with interactive presentations and hands-on workshops, foster critical thinking, creativity, and collaborative learning. This structured evaluation system ensures that students receive constructive feedback throughout their design process, preparing them for real-world challenges.
- B.Des and M.Des students are required to complete a Thesis in their final year, which involves extensive research, analysis, and design development on a chosen topic. This allows students to apply theoretical knowledge to real-world design challenges, fostering independent learning and critical thinking. Additionally, M.Des students undertake a Dissertation as a subject, where they are encouraged to conduct in-depth research and write on their selected topic, contributing to academic and industry-relevant discourse in design. These research-driven subjects help students develop a comprehensive understanding of design principles, methodologies, and innovations, preparing them for professional practice and higher studies.
- Additionally, students at the School of Design are encouraged to take Massive Open Online Courses (MOOCs) offered by platforms like Coursera, and Udemy. These courses cover a wide range of design-related topics, such as Design Thinking, Sustainable Materials, Digital Fabrication, and User Experience (UX) Design, allowing students to expand their knowledge beyond the classroom. By engaging with global design practices and trends, students stay updated with the latest industry developments, incorporating cutting-edge innovations and enhance their technical and conceptual skills, making them more adaptable to the evolving design landscape.

3. Problem Solving

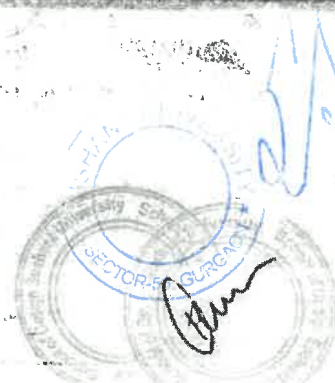
The School of Design integrates modern design software tools into the curriculum, enhancing both teaching efficiency and student engagement. Through training in AutoCAD, SketchUp, Rhino, and Revit, students develop proficiency in drafting, 3D modeling, and



architectural visualization, essential for interior and spatial design. Software like Adobe Creative Suite (Photoshop, Illustrator, InDesign) fosters creativity in graphic design, branding, and visual communication, while Blender and V-Ray equip students with advanced rendering and animation techniques.

Additionally, students gain expertise in parametric and computational design using tools like Grasshopper and explore UX/UI design through Figma and Adobe XD. Proficiency in these tools ensures that students are industry-ready, capable of tackling complex design challenges with technical expertise and innovative thinking.

Through these initiatives, the School of Design provides a well-rounded, future-focused education, preparing students for the evolving demands of the global design industry.



Report for Field Visit/ workshops

Name of the Visit/ Workshop	Understanding wood for Floors & Fenestrations
Address	E-209, Sushant University
Programme	B.Des and M.Des
Semester	All semesters
Date	14.03.2024

The lecture was conducted by Product specialist from Greenlam Industries. The session was commenced by understanding the significance of wood in both functional and aesthetic aspects of design. With a captivating blend of technical expertise and passion for sustainability, the speaker unveiled the innate qualities of wood that make it a preferred choice for flooring and fenestrations. From its natural warmth to its versatility in complementing various design styles, the lecture highlighted how wood transcends mere construction material, becoming a cornerstone of architectural expression.

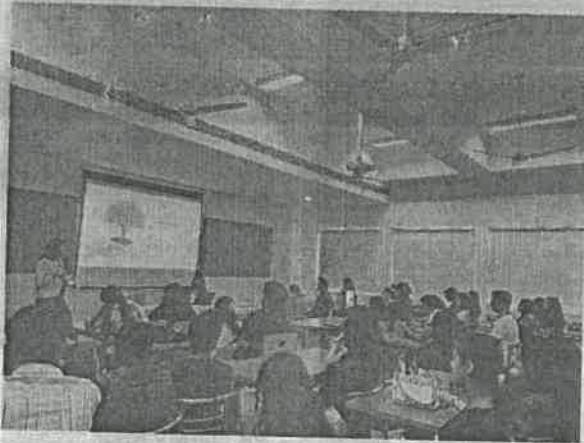
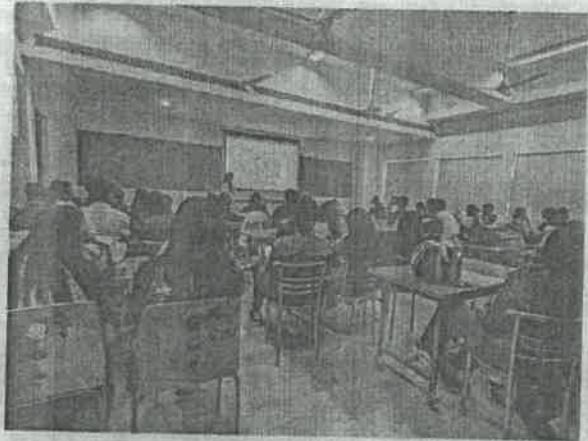
As the lecture progressed, students were treated to a holistic understanding of wood, encompassing its characteristics, sourcing methods, and environmental impact. The emphasis was on responsible forestry practices and the importance of certifications resonated deeply with the aspiring designers, igniting a collective commitment to ethical design principles.

Furthermore, the lecture delved into the intricate interplay between wood and fenestrations, shedding light on how the choice of wood species, finishes, and detailing can elevate the functionality and visual appeal of windows and doors. Students were inspired to explore innovative design solutions that seamlessly integrate wood into fenestration systems, enhancing both interior comfort and exterior aesthetics.

Towards closure, students emerged with newfound appreciation for the timeless allure of wood and its transformative potential in architectural design. Armed with insights gleaned from the lecture, they departed with a renewed sense of purpose, ready to infuse their future projects with the rich tapestry of possibilities that wood offers in floors and fenestrations.



Photographs



Attendance for Field Visit/ workshops

Name of the Visit/ Workshop	Understanding blood for floors & Fences by Anushi Chaudhary
Address	E-209, Greenedun
Programme	B.Des ID / IA / PD / CD, H-DES ID / UB-UI
Semester	Sem 4, sem 6; Sem 2
Date	14 th March 2024.

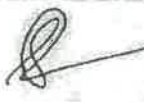

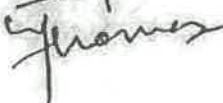
S.NO	Name	Signature
1.	Sehajpreet Kaur	Sehaj
2.	Gunjan Joshi	Gunjan
3.	Neema Singh	Neema
4.	Ekta Chawla	Ekta
5.	Kriti Aggarwal	Kriti
6.	Ananya Anuja	Ananya
7.	Mihir Pandey	Mihir
8.	Ayush Yadav	Ayush
9.	Arth Singh	Arth
10.	Amber Sachdeva	Amber
11.	SAKSHAM BERRY	Saksham
12.	Vidit Gupta	Vidit
13.	Amolika Walia	Amolika
14.	Rishika Nishita Verma	Rishika
15.	Nitish Sharma	Nitish
16.	Meenalini Gupta	Meenalini
17.	Yamini Malhotra	Yamini
18.		

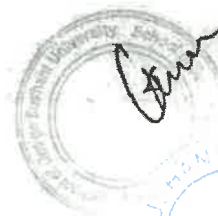


Signature

19	Parak Jindal	Parak
20	Praksha Jain	Praksha
21	Ablishek Verna	Ablishek
22	Divya Rana	Divya
23	Tanisha Goyal	Tanisha
24	Priga Suthar	Priga
25	Vinshi Pant	Vinshi
26	Aniket	Aniket
27	ICE	ICE
28	Juraj Poddar	Juraj
29	Aditya Bhargava	Aditya
30	Aash Jain	Aash
31	Aashra Dhal	Aashra
32	Pari Tyagi	Pari
33	Anam Sochdeva	Anam
34	Venika	Venika
35	Urvasi	Urvasi
36	Drashti Dua	Drashti
37	Daksh Sahramat	Daksh
38	Abir Bahl	Abir

Name and Signature of the Faculty

1. Amal Dhillon 
2. Anjali Marwah 
3. Mareena Thomas 
4. _____



39. Raamya Singh

40. Vandana Kataria

41. Garima Yadav

42. Mishtha Mangla

43. Anyani Agarwal

44. Anshu Singh

45. Khushi Sehgal

46. Malika Singh

47. Barbie Chawla

48. Shauneq Surr

49. Riya Tyagi

50. Poornima tarunwar

51. Anushka Bhal

52. Chahat Gupta

53. Siddhartha Saneerwal

54. Disva

55. Kritagya Chopra

56. Anupam Goyal

57. Bhavya Gupta

58. Parthi Sareethi Goel

59. Saumya Jain

Raamya Singh

Vandana Kataria

Garima Yadav

Mishtha

Anyani

Anshu

Khushi

Malika

Barbie Chawla

Shauneq Surr

Riya Tyagi

Poornima

Anushka

Chahat

Siddhartha

Disva

Kritagya

Anupam

Bhavya

Parthi Sareethi

Goel

Saumya

Jain

Shreya

Nitish

Ashi

Sarvesh



Report for Field Visit/ workshops

Name of the Visit/ Workshop	Installation for CDEF at Red Fort, Delhi
Address	Red Fort, Delhi
Programme	B.Des IA
Semester	4
Date	5th - 7th April 2024

School of Design, Sushant University was approached by Aatmanirbhar Bharat Centre of Design (ABCD) for construction of an installation to be set up at the Red Fort during the Craft & Design Exchange Forum (CDEF) organised by IGNCA.

One of the standout features of this project was the involvement of master paper mache craftsmen from Kashmir. These artisans were invited to the School of Design campus, where they shared their expertise with the students and provided essential guidance in executing the installation. By working closely with these craftsmen, students not only gained practical insights into the intricate art of paper mache but also developed a deeper appreciation for the craftsmanship that underpins India's cultural heritage.

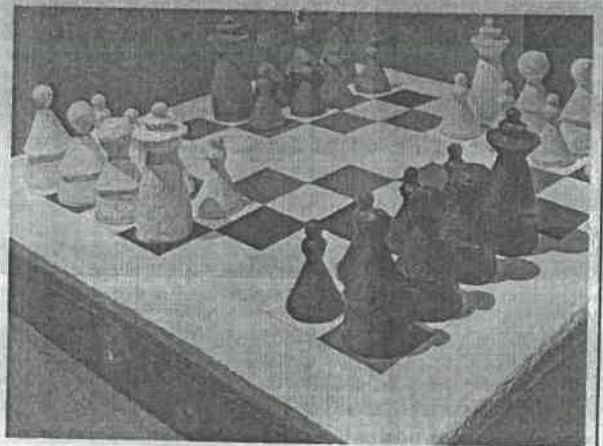
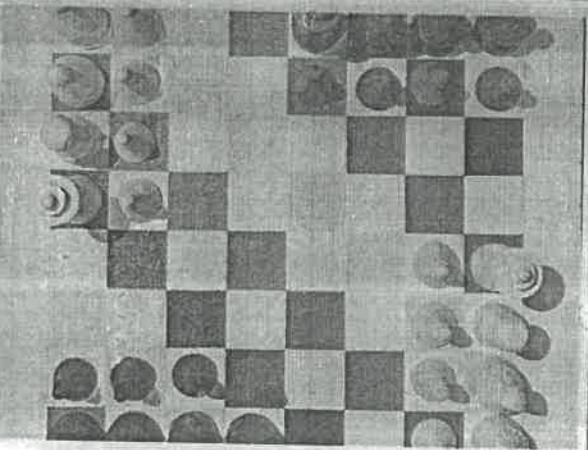
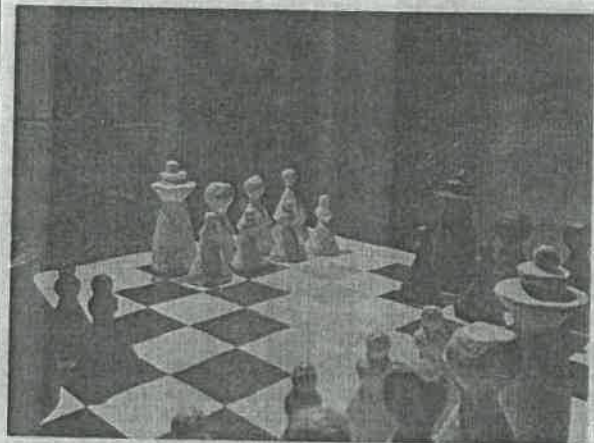
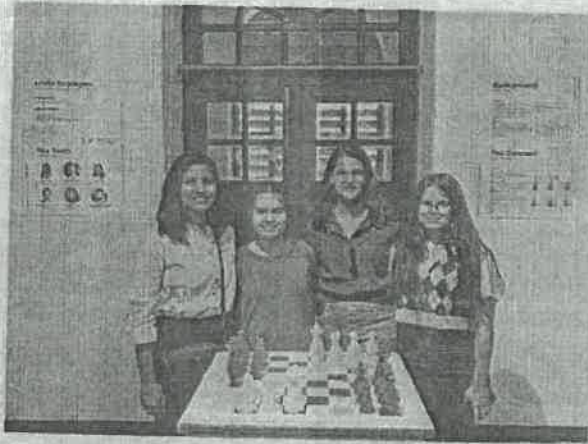
Beyond the tangible outcomes of the installation, the project served as a transformative learning experience for the students involved. Moreover, the project instilled in them a sense of responsibility towards preserving and promoting India's rich cultural legacy.

The Chaturanga board game featured in this installation is crafted entirely in papier mache, using traditional techniques passed down through generations of Kashmiri artisans. Unlike modern papier mache crafts, which often stray from traditional methods and designs, this installation stays true to the original form of the art. The

embellishments and decorations. Primary colors are applied to the surfaces, echoing the simplicity of the craft and the texture is intentionally left raw, allowing visitors to touch and feel the paper, connecting them more deeply with the craft.



Photographs of the visit



Attendance list

Aashma Dahiwal	B des 1A Sem 4	Aashma
Aashi Jain	B des 1A Sem 4	Aashi
Pari Tuagi	B des 1A Sem 4	Pari

Name & Signature of the Faculty:

1. Mareena Thomas *Mareena Thomas*



Report for Field Visit/ workshops

Name of the Visit/ Workshop	Exhibition visit: Art Architecture Design BIENNALE
Address	Red Fort, Delhi
Programme	Communication Design
Semester	6 (six)
Date	5 March 2024

ABOUT: Indira Gandhi National Centre for the Arts, Ministry of Culture, Government of India, has set up the Aatmanirbhar Bharat Centre for Design (ABCD) to pave the way for a sustainable cultural economy derived from the indigenous crafts of India by empowering the artisan communities with new designs and innovations. This Centre, named as Project Aatman is housed in a colonial barrack from the year 1861 in the Red Fort premises, a site of historical and cultural importance. Students of Sushant university school of design visited ABCD on 5th March 2024 to get a glimpse of the various art and crafts of India and learn about the materials and design process and get inspired to contribute to the preservation of Indian Indigenous Art and crafts.



Photographs of the visit



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5 March 2024 - 14:38

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Internal storage/DIGI Camera

Samsung SM-S908E

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ISO 64 25mm 0.8ev 1/160s



M63Q+6XF: Lal Qila, Chandni Chowk, Delhi, 110006, India

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Remaster Object eraser

5 March 2024 - 14:40

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Internal storage/DIGI Camera

Samsung SM-S908E

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M63Q+6XF: Lal Qila, Chandni Chowk, Delhi, 110006, India

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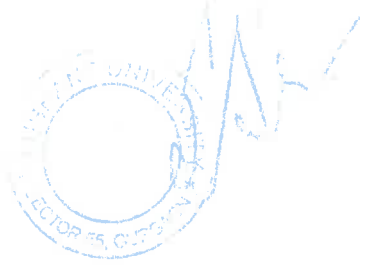
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Attendance list

Attendance for Workshops

Name of the Visit / Workshops	1st Int'l Biennale Visit
Address	1st Int'l
Programme	Communication Design
Semester	6 (Six)
Date	5/3/24

S. No.	Name of the Student	Programme/ Semester	Signature
1	ANANYA MALIK	CD 6	
2	MUDITA HARWANA	CD 6	
3	RINA SONI	CD 6	
4	Salanya	CD 6	
5	Isha	CD 6	
6	Pooja	CD 6	
7	Khushi	CD 6	
8	Vanika	CD 6	
9	Priyanka	CD 6	
10	Ash Jain	CD 6	
11	Pooja	IA 4	
12	Disha	IA 4	
13	Aditya	CD 6	
14	Ashish	CD 6	
15	Anshu	CD 6	
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Report for Field Visit/ workshops

Name of the Visit/ Workshop	Exhibition visit: Art Architecture Design BIENNALE
Address	Red Fort, Delhi
Programme	Communication Design
Semester	6 (six)
Date	5 March 2024

ABOUT: Indira Gandhi National Centre for the Arts, Ministry of Culture, Government of India, has set up the Aatmanirbhar Bharat Centre for Design (ABCD) to pave the way for a sustainable cultural economy derived from the indigenous crafts of India by empowering the artisan communities with new designs and innovations. This Centre, named as Project Aatman is housed in a colonial barrack from the year 1861 in the Red Fort premises, a site of historical and cultural importance. Students of Sushant university school of design visited ABCD on 5th March 2024 to get a glimpse of the various art and crafts of India and learn about the materials and design process and get inspired to contribute to the preservation of Indian Indigenous Art and crafts.



Photographs of the visit



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Internal Storage/DCIM/Camera

Samsung SM-S908E

8.02 MB 4000x1868 7MP

ISO 240 18mm 0.0s 0.2 VAG



M63Q+6XF, Lal Qila, Chandni Chowk, Delhi, 110006, India

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Attendance list

Attendance for Workshops

Name of the Visit / Workshops	1st Inst Biennale Visit
Address	1st Inst
Programme	Communication Design
Semester	6 (Six)
Date	5/3/24

S. No.	Name of the Student	Programme/Semester	Signature
1	ANANYA MALIK	CD 6	
2	MUDITA MARWAHA	CD 6	
3	RIYA SONI	CD 6	
4	Sabirya	CD 6	
5	Isha	CD 6	
6	Pooja	CD 6	
7	Khushi	CD 6	
8	Vaish	CD 6	
9	Rishika	CD 6	
10	Ash Jain	CD 6	
11	Pooja	CD 6	
12	Disha	CD 6	
13	Aditya	CD 6	
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Report for Field Visit/ workshops

Name of the Visit/ Workshop	JAHAZ MAHAL
Address	MEHRAULI, NEW DELHI
Programme	M.DES (ID)
Semester	2 ND
Date	08-01-24

ABOUT: Jahaz Mahal in Mehrauli, Delhi, is the real definition of extraordinary beauty, which serves as one of the best places to visit. It is situated in the Mehrauli area; Delhi is one of the magnificent monuments which features some of the fantastic engineering and outstanding architecture. The palace was built in-between the years 1453 and 1525 and is also known as 'Sarai' in the bygone times. The magnificent architecture of Jahaz Mahal occupies an effective expense in the Mehrauli, Delhi. The palace was constructed during the reign of the Lodi dynasty; Jahaz Mahal palace displays minute detailing as well as delicate Islamic art.

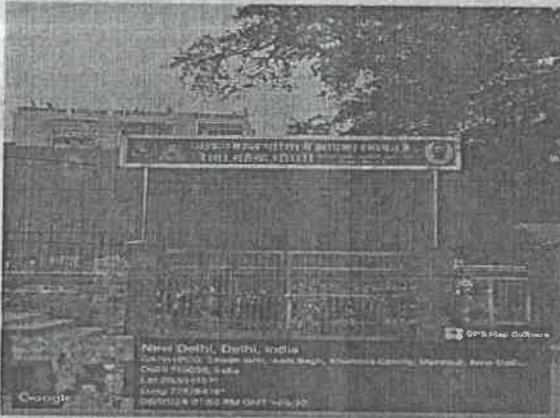
The palace in the Mehrauli area was mainly constructed to provide an accommodation facility to the travellers and pilgrims flocking to Delhi from places like Turkey, Iraq, Iran, Morocco, and Arab. The term Jahaz Mahal refers to "Ship Palace," and this beautiful name is highly inspired by the placement of the monument near a lake named as known as Hauz-i-Shamsi. Moreover, it is also known that the real reason behind the construction of the Jahaz Mahal was for creating a comfortable and beautiful summer resort for the royal Mughal rulers as well as their families.

HISTORY: Jahaz Mahal in Mehrauli was constructed around 200 years later during the Lodi period. Due to its reflection on the vast lake, it gets a ship-like appearance, and hence it was named Jahaz Mahal. The huge Hauz – i – Shamsi Lake, which is located next to the Jahaz Mahal Delhi, is an exciting mix of history as well as legend. It is believed that the Prophet had arrived in the dream of Iltutmish and mentioned about the suggestible site of the historical tank. After that, Iltutmish visited the place and found the hoofmarks of the horse, which was of the Prophet. Iltutmish had the tank dug, also, in the centre of the tank, he made a dome housing the stone with the footprint of the Prophet's horse. The chain traveller Iban Battuta was struck by the enormity of the tank.

In today's time, the tank is a shadow of the past, and probably it has also reduced in size; the water looks dirty. The domed structure approached by a particular passage is perhaps a continued version of the one original one created by Iltutmish.



Photographs of the visit



Attendance list

Attendance for Field Visit/ Workshops

Name of the Visit/ Workshop	JAINA'S MAHAL
Address	MEHRAULI
Programme	M.Des (ID)
Semester	II nd
Date	8-1-24

S. No.	Name of the student	Programme/ Semester	Signature
1	Shamang Suri	M.Des (ID), 2 nd Sem	Shamang Suri
2	Ankit Kumar	M.Des (ID), 2 nd Sem	Ankit Kumar
3	Savesh	M.Des (ID)	Savesh
4	Riya Tuagi	M.Des (ID)	Riya Tuagi
5	Pooja	M.Des (ID)	Pooja
6	Poojima	M.Des (ID)	Poojima
7	Nutanshi	M.Des (ID)	Nutanshi
8	Nikita	M.Des (ID)	Nikita
9	Chahat	M.Des (ID)	Chahat
10	Tanya	M.Des (ID)	Tanya
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29			
30			

Name & Signature of the Faculty:

1. Anand Mahesh Bhatnagar - Art B22p21

2.



Nain Pflan

