Specialisation in Design

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The Design specialisation progresses through four stages: system design, human interaction, strategic practice, and independent project development. Students first learn to construct scalable design systems across digital, generative, service, and brand contexts. The programme then shifts toward human-centred interaction and social communication design, followed by strategic and leadership perspectives in design practice. The final stage culminates in an independent design project and thesis demonstrating professional and research competence.

SEMESTER VII - Design

Advanced Practice & Conceptual Expansion

Sem. VII	Cultural Studies 1: Elementary Aspects of Culture, Society and Media			C4MM23071T
	Major (Core)	Theory	Marks: 100	**Credits 4**

Course Objective

This course critically examines foundational cultural studies frameworks to analyse how media systems construct identity, power relations, and ideological formations within contemporary socio-cultural contexts, with particular attention to visual media representation across animation, design, and film.

Course Content

Topics	No. of Classes	CO Mapping	Cognitive Level
Meaning of culture, culture and society	8	CO1, CO5	K1, K2
Media as cultural institution, representation	8	CO1, CO3	K1, K2
Signs, symbols, identity, stereotypes	8	CO2, CO3	K2, K3
Indian culture, globalisation, media flows	8	CO4, CO5	K3, K4
Review, critique, cultural discussions	8	All COs	K6

Course Outcomes (COs):

CO1: Critically interrogate foundational concepts of culture, society, and media as interconnected systems shaping ideological formations.

CO2: Analyse semiotic processes through which media constructs meaning, identity, and stereotypes in visual narratives.

CO3: Evaluate representational strategies in media texts, identifying mechanisms of power and cultural hegemony.

CO4: Synthesize Indian cultural contexts with globalization dynamics to assess media flows and hybridity.

CO5: Apply cultural theory frameworks to contemporary animation and multimedia case studies.

CO6: Produce theoretically informed critiques and multimodal responses to cultural issues in media practice.

Learning Outcomes (LOs):

- Understand basic relation between culture, society, and media.
- Read simple signs and symbols in visual media.

- Identify stereotypes and unfair representation.
- Explain how media shapes identity and culture.
- Relate media examples to Indian and global contexts.
- Write short reflections on cultural issues in media.

Evaluation

- CIA: 20 marks
- CA: 30 marks (Multi-media project)
- Semester Exam (Written): 50 marks
- TOTAL: 100 marks

Paper Structure for Semester Exam (50 marks):

- Section A: Short Answer - any 2 of 3 questions (2 × 5 = 10 marks)
- Section B: Medium Answer - any 2 of 3 questions (2 × 10 = 20 marks)
- Section C: Long Answer - any 1 of 2 questions (1 × 30 = 30 marks)

Text Books

1. Hall, S. (Ed.). (1997). *Representation: Cultural Representations and Signifying Practices*. Sage.
2. Storey, J. (2018). *Cultural Theory and Popular Culture: An Introduction* (8th ed.). Routledge.
3. During, S. (Ed.). (2007). *The Cultural Studies Reader* (3rd ed.). Routledge.

Suggested Readings

- Williams, R. (1983). *Culture and Society: 1780-1950*. Columbia University Press.
- Foucault, M. (1980). *Power/Knowledge: Selected Interviews and Other Writings*. Pantheon Books.
- Gramsci, A. (1992). *Prison Notebooks*. International Publishers.
- hooks, b. (1992). *Black Looks: Race and Representation*. South End Press.
- Said, E. W. (1978). *Orientalism*. Pantheon Books.
- Bendazzi, G. (2016). *Animation: A World History* (Volumes I-III). CRC Press.
- Meggs, P. B., & Purvis, A. W. (2016). *Meggs' History of Graphic Design* (6th ed.). Wiley.
- Bordwell, D., & Thompson, K. (2016). *Film Art: An Introduction* (12th ed.). McGraw-Hill.
- Tomlinson, J. (1999). *Globalization and Culture*. Polity Press.
- Iwabuchi, K. (2002). *Recentering Globalization: Popular Culture and Japanese Transnationalism*. Duke University Press.
- Du Gay, P., Hall, S., Janes, L., Mackay, H., & Negus, K. (2013). Doing cultural studies: The story of the Sony Walkman (2nd ed.). SAGE Publications.

Web Resources

- MIT OpenCourseWare: Introduction to Media Studies
- Senses of Cinema: Film theory articles
- Design Observer: Essays on design and culture
- TED Talks: Cultural and media studies

Sem. VII	History of Design & the Bauhaus Legacy			C4BMM23072C
	Major (Core)	Theory	Marks: 100	**Credits 4**

Course Objective:
Develop a critical understanding of the evolution of design from the Industrial Revolution and Arts & Crafts through the Bauhaus, modernism, and post-war movements, so that students can connect key movements, philosophies, and figures—including **Indian and Kolkata-based articulations such as "Bauhaus in Calcutta" and Satyajit Ray's design practice**—to contemporary design decisions and visual strategies.

Course Content:

Topics	No. of Classes	CO Mapping	Cognitive Level
Industrial Revolution, early design reform, and Arts & Crafts – Impact of industrialisation on artefacts and everyday life; design reform movements; William Morris and the Arts & Crafts ethos; debates on craft vs industry as foundations of modern design.	8	CO1, CO2	K2, K3
Avant-garde art and early modern design – Role of avant-garde art in redefining visual language; abstraction, geometry, symbolism; intersections with early modern design thinking and visual communication.	8	CO1, CO2, CO4	K3, K4
Bauhaus and the International Style – Founding principles, key Bauhaus masters, form-follows-function, De Stijl and geometric reduction; emergence of the International Style in architecture and graphic design; early transnational influences.	8	CO1, CO3, CO5	K3, K4
Mid-century modernism and global movements, with Indian/Kolkata articulations – American and European mid-century modernism (corporate identity, grids, information design); Ulm and post-Bauhaus schools; **Bauhaus in Calcutta and Santiniketan dialogues; Satyajit Ray's design work, publishing and title design as Indian modernist practice;** relations between global modernist vocabularies and Bengal/Kolkata visual culture.	8	CO1, CO2, CO4	K3, K4
Contemporary design histories and legacies – Designers and movements before and after WWII; globalisation of design; sustainability and ethical design; design activism; cultural diversity; current applications of historical insights	8	CO3, CO4, CO5, CO6	K4, K5

Topics	No. of Classes	CO Mapping	Cognitive Level
in graphic, interaction, and product/service design, including Indian case studies.			

Course Outcomes (COs)

CO1: Explain major design movements from Arts & Crafts to Bauhaus and mid-century modernism—including selected **Indian/Kolkata articulations**—and their core principles.
CO2: Analyse historical design artefacts in relation to their social, technological, and cultural contexts in both global and Indian settings.
CO3: Relate Bauhaus, International Style, and subsequent modernist ideas to current graphic, interaction, and product/design-systems practice.
CO4: Critically reflect on how industrialisation, globalisation, and ideology—across Europe, North America, and India—have shaped the evolution of design.
CO5: Connect key designers, schools, and manifestos (including "Bauhaus in Calcutta" and Satyajit Ray's design work) to shifts in design philosophy and visual language.
CO6: Apply historical and theoretical insights to inform and critique contemporary design concepts and strategic decisions.

Learning Outcomes (LOs)

LO1: Identify and describe key characteristics of Arts & Crafts, Bauhaus, International Style, and mid-century modern design, with reference to both international and Indian/Kolkata examples.
LO2: Compare different historical design movements in terms of form, function, ideology, and cultural context.
LO3: Analyse selected posters, identities, publications, interfaces, and spatial design artefacts using appropriate historical and theoretical vocabulary.
LO4: Discuss the impact of industrialisation, technology, mass production, and global media on design practice and education.
LO5: Use precedents from design history—including Indian modernist and Kolkata-based case studies—as reference points in their own studio work, presentations, and critiques.
LO6: Produce a short research paper or presentation that connects a historical movement (global or Indian) to a contemporary design practice, system, or problem.

Historical Analysis Mini-Redesign

Students select a historical artefact—such as a poster, book cover, identity, interface, title sequence, or product communication—from one of the movements studied (for example, Swiss Style, Bauhaus, **Bauhaus in Calcutta**, or Satyajit Ray's design work). They will:

- Analyse it using concepts from the course (movement principles, ideology, formal vocabulary, production context).
- Produce a small "today's reinterpretation" (e.g., a new poster, social-media tile set, landing page, or interface screen) that preserves key movement principles while addressing a contemporary context and audience.

- Submit the project as a short visual dossier with a **500–800 word** written explanation linking historical analysis to design decisions.

Evaluation:

- Continuous Assessment: 30 (20+10) marks
- Design analysis(CA): 20 marks
- Exam + Submission : 50 (35+15) marks
- Total: 100 marks

Textbooks:

1. Meggs, P. B., & Purvis, A. W. *Meggs' History of Graphic Design* (6th ed.). Wiley.
2. Hollis, R. *Swiss Graphic Design: The Origins and Growth of an International Style, 1920–1965*. Laurence King Publishing.
3. Heskett, J. *Design: A Very Short Introduction*. Oxford University Press.
4. Rhomberg, K. (Ed.). *The Bauhaus in Calcutta: An Encounter of the Cosmopolitan Avant-garde*. Hatje Cantz Verlag.

Suggested Readings:

- Aynsley, J. *A Century of Graphic Design*. Mitchell Beazley.
- Poynor, R. *Design Without Boundaries: Visual Communication in Transition*. Thames & Hudson.
- Sparke, P. *Design in Context*; *An Introduction to Design and Culture: 1900 to the Present*.
- Julier, G. *The Culture of Design*.

Sem. VII	Advanced UX Design & Future Interfaces			C4BMM23073P
	Major (Core)	Practical	Marks: 100	**Credits 4**

Course Objective:
This course strengthens students' ability to design user-centred digital products by focusing on interface architecture, usability strategy, and responsive interaction patterns across web and mobile platforms. It explicitly prioritises a "humans first, AI second" approach, using AI tools only to support and enhance human-centred design decisions. Students apply research insights to develop clear navigation structures, scalable interface systems, and interactive prototypes while addressing accessibility and inclusive design.

Course Content:

Topics	No. of Classes	CO Mapping	Cognitive Level
UX research and user modelling: contextual inquiry, user interviews, personas and behavioural archetypes, user journey mapping, pain-point identification, usability heuristics and evaluation frameworks.	10	CO1, CO5	K3, K4
Information architecture and interaction flow: IA structures, navigation systems and mental models, task flows and interaction pathways, content hierarchy, responsive/adaptive planning.	10	CO2, CO3	K3, K4
Interface design and prototyping: wireframing strategies, layout systems, visual hierarchy, interaction states, interactive prototyping tools and workflows, accessibility and inclusive design guidelines.	10	CO3, CO4, CO5	K3, K4
Emerging and future interfaces: voice user interfaces, gesture-based interaction, AR/VR and multimodal interfaces, modular UI component systems, design systems thinking and developer-ready specifications.	10	CO4, CO5, CO6	K4, K5

Course Outcomes (COs)

CO1 Plan and conduct UX research using personas, user journeys, and usability evaluation techniques.
CO2 Design structured information architectures, navigation systems, and interaction flows for complex digital interfaces.
CO3 Develop responsive and accessible interface layouts suitable for multi-device environments.

CO4 Prototype interactive interface concepts using contemporary UX design tools and workflows.
CO5 Develop modular UI component systems that support scalable and consistent digital products.
CO6 Communicate UX design decisions through documentation, prototypes, and developer-ready specifications.

Learning Outcomes (LOs)

LO1 – Research Conduct user research and synthesise findings into personas, user journeys, and usability insights.
LO2 – Structure Create information architectures, task flows, and interaction diagrams for a defined digital product.
LO3 – Prototype Produce wireframes and interactive prototypes demonstrating navigation, interaction states, and screen hierarchy.
LO4 – Accessibility & Usability Apply usability heuristics and accessibility guidelines to refine interface designs.
LO5 – Design System Components Build a small UI component library (buttons, forms, navigation elements, layout grids) aligned with a basic design system.
LO6 – Presentation & Documentation Present and justify UX decisions using research evidence, prototype demonstrations, and design documentation.

Evaluation:

- Continuous Assessment: 20 marks
- UX research and testing projects: 30 marks
- Final interface design system: 50 marks
- Total: 100 marks

Textbooks:

1. Krug, S. (2014). *Don't Make Me Think, Revisited* (3rd ed.). New Riders.
2. Buley, L. (2013). *The User Experience Team of One*. Rosenfeld Media.
3. Nielsen, J., & Norman, D. (2014). *Usability 101: Introduction to Usability*. Nielsen Norman Group.

Suggested Readings:

- Norman, D. (2013). *The Design of Everyday Things*. Basic Books.
- Hartson, R., & Pyla, P. S. (2012). *The UX Book*. Morgan Kaufmann.
- Gothelf, J., & Seiden, J. (2013). *Lean UX: Applying Lean Principles*. O'Reilly Media.
- Yablonski, J. *(2020) Laws of UX: Using Psychology to Design Better Products & Services (added)*

Sem. VII	Human–Computer Interaction & Advanced Interaction Design			C4BMM23074P
	Major (Core)	Practical	Marks: 100	**Credits 4**

Course Objective:
Deepen students' understanding of human–computer interaction by examining cognitive principles, behavioural psychology, and advanced interaction systems, enabling them to design complex interaction experiences including motion-based interfaces, data-rich visualisations, and story-based interactive information displays for contemporary digital products.

Course Content:

Topics	No. of Classes	CO Mapping	Cognitive Level
Cognitive foundations of interaction: mental models and user expectations, cognitive load and decision processes, attention, perception, Gestalt principles, error prevention and recovery, behavioural psychology in interface systems.	10	CO1, CO2	K3, K4
Advanced interaction design: interaction patterns and state logic, motion design and micro-interactions, feedback systems and responsive behaviour, complex interaction flows and system states.	10	CO2, CO3	K3, K4
Interactive systems prototyping and testing: high-fidelity interactive prototyping, motion-based interface behaviour, interface testing and evaluation methods, interaction performance and usability testing.	10	CO3, CO5, CO6	K4, K5
Story-based data interaction and infographics: principles of information design, dashboards and data visualisation for decision-making, narrative infographics and story-driven interaction flows, using interaction and motion to guide users through complex information.	10	CO3, CO4, CO5, CO6	K4, K5

Course Outcomes (COs)

CO1 Apply principles of cognitive psychology and human perception to interaction design.
CO2 Design complex interaction flows based on user goals, mental models, and error management strategies.
CO3 Develop high-fidelity interactive prototypes incorporating motion, micro-interactions, and state transitions.
CO4 Design interactive data visualisations and story-based infographics that help users understand and act on complex information.
CO5 Evaluate interactive systems using usability testing and UX evaluation techniques.
CO6 Communicate interaction design decisions through structured documentation and prototype demonstrations.

Learning Outcomes (LOs)

- **LO1 – Interaction Research:** Conduct UX research using contextual inquiry, interviews, and usability observation methods.
- **LO2 – Interaction Flow Design:** Design interaction flows that account for cognitive load, user expectations, and error prevention.
- **LO3 – Advanced Prototyping:** Create high-fidelity interactive prototypes demonstrating transitions, animations, and micro-interactions.
- **LO4 – Story-Based Information Design:** Develop at least one interactive dashboard or narrative infographic that communicates data through story-driven interaction and motion.
- **LO5 – Usability Evaluation:** Apply usability testing, heuristic evaluation, or expert review to assess interface performance.
- **LO6 – Interaction Documentation:** Produce documentation linking research insights, interaction logic, and prototype behaviour.

Evaluation:

- Continuous Assessment: 20 marks
- Advanced UX research project: 30 marks
- Final interactive prototype: 50 marks
- Total: 100 marks

Textbooks:

1. Interaction Design Foundation. (2016). *The Interaction Design Encyclopedia*. IDF.
2. Cooper, A., et al. (2014). *About Face: The Essentials of Interaction Design* (4th ed.). Wiley.
3. Snyder, C. (2003). *Paper Prototyping*. Morgan Kaufmann.

Suggested Readings:

- Nielsen, J., & Norman, D. (2014). *Usability 101*. Nielsen Norman Group.
- Tognazzini, B. (1992). *TOG on Interface*. Addison-Wesley.
- Raskin, J. (2000). *The Humane Interface*. Addison-Wesley.
- Tidwell, J. (2010). *Designing interfaces: Patterns for effective interaction design (2nd ed.)*. O'Reilly Media.
- Frost, B. (2016). *Atomic design*. Brad Frost.

Sem. VII	Service & Experience Design Strategy			C4BMM23075P
	Minor	Practical	Marks: 100	**Credits 4**

Course Objective:
Develop students' ability to apply design thinking and systems thinking to complex services and experiences, enabling them to map stakeholders and touchpoints, design service journeys, and propose sustainable, impactful service interventions including temporary spatial communication **installations**, exhibition environments, and spatial storytelling projects.

Course Content:

Topics	No. of Classes	CO Mapping	Cognitive Level
Service design fundamentals: service design thinking, stakeholder mapping, service blueprints, customer journey mapping, touchpoint analysis.	10	CO1, CO2	K2, K3
Experience design, Pavilion and spatial installations: installation and exhibition design as temporary spatial communication, multi-sensory experience design, narrative construction through space, visitor movement and interaction, immersive public engagement environments.	10	CO1, CO3, CO4	K3, K4
Systems thinking in design: complex system analysis, circular-economy principles, sustainability in services, social-impact design, services as interconnected networks of people, processes, channels, and touchpoints.	10	CO2, CO3, CO5	K3, K4
Implementation and strategy: design strategy development, spatial and/or digital touchpoint prototyping, testing and iteration, measuring design impact, communicating service concepts through visual, narrative, and experiential artefacts.	10	CO3, CO4, CO5, CO6	K4, K5

Course Outcomes (COs)

CO1 Explain key principles and tools of service and experience design, including blueprints, journeys, stakeholder maps, and spatial installations.
CO2 Analyse existing services as interconnected systems of people, processes, channels, and touchpoints.
CO3 Design improved or new service concepts that address user needs, organisational realities, and social impact.

CO4 Integrate spatial, digital, and communication elements into coherent experience strategies and temporary installations.
CO5 Consider sustainability, circular-economy principles, and inclusive practices in service proposals.
CO6 Prototype and communicate service concepts through visual, narrative, and experiential artefacts.

Learning Outcomes (LOs)

LO1 Create stakeholder maps, customer journeys, and service blueprints for a chosen context.
LO2 Identify breakdowns and opportunities within existing services and reframe them as design challenges.
LO3 Develop a service concept including blueprint, touchpoint prototypes, and a visualised service journey.
LO4 Design artefacts such as touchpoint mock-ups, story-based experience flows, and **installation concepts** to communicate service ideas.
LO5 Integrate sustainability and social-impact considerations into service and experience strategies.
LO6 Present a service design project that demonstrates research, systems thinking, and strategic framing.

Evaluation:

- Continuous Assessment: 20 marks
- Service design project: 30 marks
- Strategy presentation and documentation: 50 marks
- Total: 100 marks

Textbooks:

1. Polaine, A., et al. (2013). *Service Design: From Insight to Implementation*. Rosenfeld Media.
2. Brown, T. (2009). *Change by Design: How Design Thinking Transforms Organizations*. HarperBusiness.
3. Stickdorn, M., & Schneider, J. (2011). *This is Service Design Thinking*. BIS Publishers.

Suggested Readings:

- Manzini, E. (2009). *Design for Social Innovation*. Journal of Design Strategies.
- Thackara, J. (2005). *In the Bubble: Designing in a Complex World*. MIT Press.
- Simon, H. (1996). *The Sciences of the Artificial* (3rd ed.). MIT Press.

Sem. VII	Design Systems & Scalable Branding			C4BMM23076P
	Minor	Practical	Marks: 100	**Credits 4**

Course Objective:
Train students to create robust brand and design systems that maintain coherence across media and scale over time, by developing component-based visual languages, guidelines, and digital libraries aligned with contemporary product and communication workflows.

Course Content:

Topics	No. of Classes	CO Mapping	Cognitive Level
Design system principles: component-based architecture, design tokens and variables, modular design approach, scalability and consistency, documentation standards.	10	CO1, CO2	K2, K3
Identity systems and typography (Latin & non-Latin): core logo structures and key variations (not full logo design studio), integrated iconography and colour systems, typography hierarchies, introduction to non-Latin and multi-script identity (with case examples inspired by global type design programmes such as the University of Reading).	10	CO1, CO2, CO3	K3, K4
Comprehensive brand guidelines: brand voice and tone, visual language documentation, usage rules and application guidelines, digital and print specifications, concise case-study analysis of existing brand manuals.	10	CO3, CO4, CO6	K3, K4
Digital design systems: component libraries, design-to-development handoff, CSS/design token alignment, pattern documentation, system maintenance and evolution across platforms.	10	CO4, CO5, CO6	K4, K5

Course Outcomes (COs)

CO1 Explain the principles of scalable design systems and their relationship to brand identity.
CO2 Develop modular brand identity elements including typography, colour, imagery, and iconography.
CO3 Construct structured brand guidelines that ensure consistency across multiple media platforms.

CO4 Translate brand systems into reusable visual components for print, digital, and environmental applications.
CO5 Collaborate with development and production teams through clear implementation specifications.
CO6 Evaluate and refine design systems to maintain coherence as brands expand across platforms and contexts.

Learning Outcomes (LOs)

LO1 – Identity System Design Design core identity elements including logotype, typography system (including basic non-Latin considerations), colour palette, and iconography.
LO2 – Modular Visual Language Develop a coherent visual language using grids, layout systems, and modular design principles.
LO3 – Brand Guidelines Produce a structured brand manual including usage rules, tone of voice, and application examples.
LO4 – Cross-Media Applications Apply the brand system across print, social media, packaging, and environmental graphics.
LO5 – Component Libraries Create a small digital design system (e.g., in Figma) containing reusable brand components and patterns.
LO6 – System Presentation Present a complete brand system demonstrating scalability across diverse communication platforms.

Evaluation:

- Continuous Assessment: 20 marks
- Brand guidelines project: 30 marks
- Digital design system implementation: 50 marks
- Total: 100 marks

Textbooks:

1. Wheeler, A. (2012). *Designing Brand Identity* (3rd ed.). Wiley.
2. Salvo, J. (2016). *Design Systems*. O'Reilly Media.
3. Buley, L. (2013). *The User Experience Team of One*. Rosenfeld Media.

Suggested Readings:

- Armin, V., & Burkhardt, O. (2007). *Thinking with Type: A Critical Guide*. Princeton Architectural Press.
- Armstrong, H. (2012). *Graphic Design Theory: Readings from the Field*. Princeton Architectural Press.
- Adams, S., & Morioka, N. (2006). *Ideas for Design*. Laurence King Publishing.

SEMESTER VIII - Design

Systems, Theory & Research Orientation

Sem. VIII	Cultural Studies 2: Cultural Subjectivity and Issues of Representation			C4MM23081T
	Major (Core)	Theory	Marks: 100	**Credits 4**

Course Objective

This course extends Cultural Studies 1 by examining how subjectivity, power, and representation are shaped through contemporary media systems, with particular emphasis on algorithms, Indian media policy, and visual culture across animation, design, and film.

Course Content

Topics	No. of Classes	CO Mapping	Cognitive Level
Postmodernism/Intersectionality/Identity	10	CO1, CO2	K3, K4
Ideology/Power (Althusser/Foucault)	8	CO2, CO3	K4
Algorithmic Representation/Bias	6	CO3	K5
Indian Policy/Censorship/OTT	6	CO4	K4, K5
Visual Culture in Animation	6	CO5	K5, K6
Multimodal Critique Project	4	All COs	K6

Practice Component: Multimodal Cultural Critique Project

Students create a short practice-based cultural analysis using their specialisation:

Animation students

- 1–2 minute animated critical essay or visual commentary

Design students

- Visual culture audit, design activism poster series, or interactive media critique

Film students

- Duration = **2–3 minutes** per student (or up to 5 minutes for a group project).
- They can **draw on rushes** from Documentary or the Capstone where appropriate.

Output 2 (compulsory):

A Multimodal Cultural Critique Project presented in a public classroom screening/exhibition.

Course Outcomes (COs):

CO1: Analyse postmodern and intersectional theories of subjectivity and identity in relation to media and culture.

CO2: Apply ideological and power-based critiques (e.g., Althusser, Foucault) to questions of media representation.

CO3: Evaluate the role of digital platforms and algorithms as cultural agents shaping visibility, bias, and exclusion.
CO4: Interpret Indian media laws, censorship frameworks, and policy debates in relation to creative practice and audience rights.
CO5: Critically assess visual culture across animation, design, and film for encoded nationalism, identity, and ideological messages.
CO6: Produce practice-based cultural critique projects that integrate theory, research, and creative expression in a medium aligned with the student's specialisation (animation, design, or film).

Learning Outcomes (LOs):

- Use intersectionality to examine how gender, caste, class, religion, and other axes of identity are represented in media texts.
- Apply concepts of ideology, discourse, and power to analyse selected visual and audiovisual examples.
- Identify and discuss forms of algorithmic bias, visibility, and "censorship by design" on digital platforms.
- Explain key elements of Indian media policy, including certification, OTT regulation, and intellectual property, and relate them to creative practice.
- Decode visual symbols, composition, and design strategies that communicate nationalism, identity, or political ideology in visual media.
- Create a short practice-based cultural critique project—such as an animated essay, design activism piece, or documentary/video essay—according to the student's specialisation, and present it with a brief analytical statement.

Assessment Structure (100 Marks)

A. CIA – 20 Marks
Weekly discussions, quizzes, reading reflections, short analytical tasks.
B. CA – 20 Marks (based off Unit 6)
Multimodal Cultural Critique Project with a brief explanatory statement
(Short film, mini-animation, design activism project, mixed-media essay)
C. Semester-End Written Exam – 50 Marks
Section A: Short answers (2 out of three, 5 marks each)
Section B: Medium answers (2 out of three, 10 marks each)
Section C: Long analytical essay (1 out of two, 20 marks)

Reading List

Core Texts

1. Hall, S. (Ed.). (1997). *Representation: Cultural Representations and Signifying Practices*. Sage.
2. Storey, J. (2018). *Cultural Theory and Popular Culture: An Introduction* (8th ed.). Routledge.
3. During, S. (Ed.). (2007). *The Cultural Studies Reader* (3rd ed.). Routledge.
4. Appadurai, Arjun, 1949. *Modernity at Large: Cultural Dimensions of Globalisation*. Minneapolis, MN :University of Minnesota Press, 1996.
5. Selected writings by Lawrence Liang, Nalin Mehta, Shohini Ghosh, among others.

Sem. VIII	Evolution of Contemporary Design: Post-War to Present			C4BMM23082C
	Major (Core)	Composite	Marks: 100	**Credits 4**

Course Objective:
Critically examine the evolution of design from the post–World War II period to the contemporary digital era, focusing on how cultural shifts, postmodern thought, technological change, and Indian design practices have shaped design aesthetics, methods, and discourses in both global and local contexts.

Course Content:

Topics	No. of Classes	CO Mapping	Cognitive Level
Post-war design recovery and Swiss Style: reconstruction and revival, grid systems, Swiss Style, legible design principles, design as cultural marker in early post-war Europe and America.	10	CO1, CO2	K2, K3
Postmodernism and design: critiques of modernism, postmodern design aspects, expressive typography and subculture graphics, cultural critique through design, shifting ideas of authorship.	10	CO1, CO3	K3, K4
Digital revolutions and network culture: CAD and desktop publishing, proliferation of design tools, multiplicity of styles, “multitude” in design, mixed cultures, online platforms and changing authorship.	10	CO1, CO2, CO3, CO4	K3, K4
Globalisation, localisation, and Indian design: cultural hybridity, sustainable and ethical design, design activism, Indian design histories and practitioners (including figures such as K. Balram), Indian visual communication and branding case studies, and contemporary debates around global vs local design languages.	10	CO2, CO4, CO5, CO6	K4, K5

Course Outcomes (COs)

CO1 Describe key phases in post-war design history, including Swiss Style, postmodernism, and digital revolutions.

CO2 Analyse contemporary and historical design artefacts in relation to social, political, technological, and cultural contexts, including Indian contexts.

CO3 Apply theoretical lenses (modernism, postmodernism, cultural studies) to interpret design work.

CO4 Evaluate current debates around globalisation, localisation, sustainability, and design activism.

CO5 Connect historical developments—including selected Indian design movements and practitioners—to current practices in graphic, interaction, and service design.

CO6 Formulate informed critical positions on contemporary design trends and practices using global and Indian examples.

Learning Outcomes (LOs)

LO1 Identify major post-war design movements and explain their visual and conceptual characteristics.

LO2 Compare modernist and postmodern design approaches using specific examples.

LO3 Critically read contemporary design work through theoretical and cultural lenses.

LO4 Discuss how digital tools and network culture have transformed design practice and authorship.

LO5 Write a critical essay on a contemporary design issue, grounded in historical and theoretical references.

LO6 Use insights from global and Indian design history and theory to inform their own project concepts and critiques.

Practice Component: Post-War Style Reinterpretation

Students choose one post-war or contemporary movement (e.g., Swiss Style, postmodern graphics, digital/network culture, or an Indian design movement) and:

- analyse 2–3 reference artefacts;
- design a small set of applied pieces (e.g., poster + social media tile; interface landing page; zine cover + spread) that consciously adopt, adapt, or critique that visual language;
- write a 600–800 word reflection connecting their design decisions to the historical and theoretical debates discussed in class.

  This component anchors theory in **visible design work**, and can be evaluated through a studio review.

Evaluation:

- Continuous Assessment: 20 marks
- Applied design project: Post-war style reinterpretation: 30 marks
- Critical research paper (≈ 2,500 words): 50 marks
- Total: 100 marks

Textbooks:

1. Poynor, R. (2003). *Design Without Boundaries*. Thames & Hudson.

2. Sparke, P. (2009). *The Genius of Design*. Quadrille Publishing.
3. Meggs, P. B., & Purvis, A. W. (2016). *Meggs' History of Graphic Design* (6th ed.). Wiley.

Suggested Readings:

- Poynor, R. (1998). *Typographica*. Thames & Hudson.
- Heller, S., & Chwast, S. (2006). *Graphic Design Before Graphic Designers*. Allworth Press.
- Aynsley, J. (2002). *A Century of Graphic Design*. Mitchell Beazley.

Sem. VIII	Generative & Design Principles			C4BMM23083C
	Major (Core)	Practical	Marks: 100	**Credits 4**

Course Objective:
Introduce students to generative and computational design approaches, enabling them to think algorithmically, construct rule-based visual systems, and use code and parametric tools to create adaptive, scalable, and exploratory design outcomes.

Course Content:

Topics	No. of Classes	CO Mapping	Cognitive Level
Generative design and cognition: idea of cognition and language, cognitive mapping and representational art, psychology of designer and consumer, emergence and complexity in visual systems.	10	CO1, CO5	K2, K3, K4
Computational design tools: Processing and p5.js, parametric design (e.g., Grasshopper), node-based systems, scripting for design automation, visualisation approaches and perception.	10	CO1, CO2, CO3	K3, K4
Generative systems and exploration: generative typography, cognitive pattern and space creation, evolutionary design approaches, machine-learning-assisted exploration, AI-assisted design workflows.	10	CO3, CO4, CO5	K4, K5
Applications, aesthetics, and ethics: generative branding systems, responsive generative layouts, evaluating aesthetic and communication value, ethical considerations in algorithmic design, documentation and reproducibility of systems.	10	CO4, CO5, CO6	K4, K5

Course Outcomes (COs)

CO1 Apply principles of generative and computational design to construct rule-based visual systems.
CO2 Use computational tools such as Processing, p5.js, or parametric environments to generate visual outputs.
CO3 Develop parametric design frameworks that enable controlled variation and scalable visual exploration.
CO4 Integrate data inputs, randomness, and constraints to produce complex generative compositions.

CO5 Evaluate the aesthetic, conceptual, and ethical implications of algorithmic and AI-assisted design practices.
CO6 Document generative design processes for reproducibility, collaboration, and future development.

Learning Outcomes (LOs)

LO1 – Algorithmic Thinking Translate a visual design problem into a rule-based or parametric system.
LO2 – Computational Tools Develop generative visual outputs using scripting environments or node-based systems.
LO3 – Parameter Control Manipulate variables such as scale, colour, position, and randomness to explore structured design variations.
LO4 – Data-Driven Design Use data inputs or external parameters to generate responsive visual patterns or compositions.
LO5 – Curating Generative Outputs Evaluate and curate generative results to select designs suitable for communication or branding contexts.
LO6 – Process Documentation Present a generative design project with clear explanation of system logic, parameters, and iterations.

Evaluation:

- Continuous Assessment: 20 marks
- Generative system prototypes: 30 marks
- Final generative design project: 50 marks
- Total: 100 marks

Textbooks:

1. Reas, C., & McWilliams, B. (2010). *Processing: A Programming Handbook for Visual Designers*. MIT Press.
2. Shiffman, D. (2012). *The Nature of Code*. Daniel Shiffman.
3. Bohnacker, H., et al. (2012). *Generative Design: Visualize, Program, and Create*. Princeton Architectural Press.

Suggested Readings:

- McCormack, J., & d'Inverno, M. (2012). *Computers and Creativity*. Springer.
- Whitelaw, M. (2004). *Metacreation: Art and Artificial Life*. MIT Press.
- Candy, L., & Edmonds, E. (2002). *Explorations in Art and Technology*. Springer.

Sem. VIII	Human-Centred Communication Design & Social Problem Solving			C4BMM23084P
	Major (Core)	Practical	Marks: 100	**Credits 4**

Course Objective

Cultivate students as socially responsible communication designers who can research, frame, and address social issues through photography, print, poster, publication, and spatial communication, producing ethically grounded visual interventions in real contexts.

Course Content

Topics	No. of Classes	CO Mapping	Cognitive Level
Understanding people and problems: how people think, feel, and behave in everyday life; how family, community, and culture shape behaviour; finding and defining social problems; basic design research methods for social issues; simple ideas of empathy, ethics, and responsibility in design.	10	CO1, CO2	K2, K3
Photography as documentation and storytelling: observing and recording real situations with a camera; building visual stories from photo series; basic rules of consent and respectful representation; using photography as evidence, advocacy, and critique.	10	CO2, CO3	K2, K3, K4
Posters and print for social communication: posters as public messages; designing strong posters for social causes (message, image, headline); editorial layout for small publications; hierarchy and readability; print pieces for awareness, education, and behaviour change.	10	CO3, CO4	K3, K4
Spatial and campaign-based engagement: simple exhibition or installation ideas; arranging images, posters, and text in space; guiding visitors through a story; combining print, photography, and basic interactive elements into a small social-issue communication project.	10	CO4, CO5, CO6	K3, K4, K5

Course Outcomes (COs)

CO1 Frame social and cultural issues using human-centred observation and simple design research.

CO2 Use photography and visual documentation as tools for research, storytelling, and communication.

CO3 Design posters and other print communication pieces that address selected social issues clearly and sensitively.
CO4 Develop small editorial and spatial communication projects that invite public reflection or action.
CO5 Reflect on ethical questions of representation, consent, and power in social communication design.
CO6 Present a communication design project that combines research, visual storytelling, and basic spatial or campaign thinking.

Learning Outcomes (LOs)

LO1 Identify a focused social issue and describe it in simple language based on basic field observation or desk research.
LO2 Create a small photo-based documentation set that shows real people, places, or situations linked to the chosen issue.
LO3 Design at least one poster and a supporting print piece (e.g., flyer or mini-brochure) that communicate a clear message about the issue.
LO4 Plan a simple spatial or exhibition layout combining photos, posters, and text to guide viewers through a story.
LO5 Explain design choices in terms of audience, message clarity, and ethical representation.
LO6 Present a final social-issue communication project that demonstrates research, design, and reflection on impact.

Evaluation

- Continuous Assessment (research, documentation, process): 20 marks
- Mid-semester communication design project (photo / print / spatial): 30 marks
- Final integrated social design project: 50 marks

Total: 100 marks

Textbooks

1. Frascara, J. (2004). *Communication Design: Principles, Methods, and Practice*. Allworth Press.
2. Landa, R. (2018). *Graphic Design Solutions*. Cengage Learning.

Suggested Readings

- Margolin, V., & Margolin, S. (2002). *A Social Model of Design*. Design Issues.
- Heller, S., & Vienne, V. (2015). *Citizen Designer*. Allworth Press.

Indicative Design Outcomes (for Reference)

- Social documentation photo essays
- Editorial publications and zines on social issues
- Public information campaigns

- Exhibition or pavilion-based communication installations
- Integrated visual communication systems addressing real-world social problems

Sem. VIII	Critical Design History & Media Theory			C4BMM23085T
	Major (Core)	Theory	Marks: 100	Credits 4

Course Objective:
Provide a theoretical framework for critically analysing design and visual communication through media theory, cultural studies, and critical design, building on Cultural Studies I and II, so that students can understand and critique design's role in power, ideology, identity, and social justice within concrete design practice.

Course Content:

Topics	No. of Classes	CO Mapping	Cognitive Level
Design theory foundations: critical design theory, design as discourse, power and ideology in design, design ethics and responsibility, introduction to discourse analysis in design.	10	CO1, CO2	K3, K4
Media and communication theory: semiotics and meaning-making, McLuhan and media literacy, visual culture studies, reception theory and audiences, reading images and interfaces as media texts.	10	CO1, CO3	K3, K4
Critical perspectives in design practice: how cultural identity, representation, and stereotypes appear in *actual design artefacts*; gender and sexuality in interface and graphic design; race and colonial legacies in branding and visual culture; critical design logic and basic ergonomics as ways to question "normal" users and bodies; design and social justice framed through concrete case studies (not theory repetition from Cultural Studies I & II).	10	CO2, CO3, CO4	K4, K5
Contemporary critical issues: sustainability and design ethics, accessibility and inclusive design, algorithmic and technological determinism, AI-mediated interfaces.	10	CO4, CO5, CO6	K4, K5

Course Outcomes (COs)

CO1 Explain key concepts from critical design theory, media theory, and cultural studies relevant to design.

CO2 Analyse design artefacts as carriers of ideology, power relations, and cultural representation.

CO3 Apply semiotics and visual-culture methods to interpret images, interfaces, and communication systems.
CO4 Critically examine issues of gender, race, class, and coloniality in design practice and history.
CO5 Evaluate contemporary debates on sustainability, accessibility, and speculative/futures design.
CO6 Develop informed, ethically grounded positions on the responsibilities of designers in society.

Learning Outcomes (LOs)

- Use concepts from key theorists (e.g., McLuhan, Barthes, Hall, Foucault) to analyse design and media examples.
- Deconstruct visual and interaction artefacts to reveal underlying assumptions, stereotypes, and power structures.
- Discuss how design participates in constructing and contesting identities and social norms.
- Critically evaluate design projects in terms of ethics, accessibility, sustainability, and inclusivity.
- Write a theoretically informed essay or case study that applies critical frameworks to a design domain.
- Reflect on their own design practice through a critical, media-theoretical lens.

Practice Component: Critical Design Case-Study Project
Students work individually or in pairs to select a real design artefact or system (e.g., brand identity, app, campaign, public information system, comics/visual narrative) and:

- analyse it using concepts from critical design theory, media theory, and cultural studies (ideology, representation, power, gender, race, coloniality, accessibility, algorithmic bias);
- produce a small visual response: a redesign, counter-poster, interface re-frame, critical zine, or annotated "design audit" layout;
- present their findings and visual response in a 10–12 minute session with supporting slides.
  This component makes the course function as a **critical studio** where theory is directly tested against contemporary design practice.

Evaluation:

- Continuous Assessment: 20 marks
- Critical design case-study project (visual + oral): 30 marks
- Critical research essay (3000 words): 50 marks
- Total: 100 marks

Textbooks:

1. Braudy, L., & Cohen, M. (Eds.). (2016). *Film Theory and Criticism* (8th ed.). Oxford University Press.
2. Sontag, S. (1977). *On Photography*. Farrar, Straus & Giroux.

3. Barthes, R. (1978). *Image-Music-Text*. Fontana Press.

Suggested Readings:

- Foucault, M. (1977). *Discipline and Punish*. Pantheon Books.
- Hooks, B. (1994). *Teaching to Transgress*. Routledge.
- Said, E. W. (1993). *Culture and Imperialism*. Chatto & Windus.

Sem. VIII	Research Methodology for Design (Semester VIII)			C5BMM23091D
	Major (Core)	Theory	Marks: 0	**Credits 0**

Course Objective:
Introduce students to **design-focused research methods** so that they can frame clear research questions, review relevant literature, choose appropriate methodologies (including practice-based and user/field research), and develop a **workable thesis proposal** for Semester IX, with attention to academic ethics and documentation standards.

Note This course forms the first 0-credit, PASS/FAIL phase of the continuous paper C5BMM23091D, which is completed as the 12-credit Final Thesis in Semester IX.

Course Content:

Topics	No. of Weeks	CO Mapping	Cognitive Level
Research questions and problem framing in design: identifying gaps in design practice, systems, history, or contexts; turning practice concerns into researchable questions.	2	CO1	K3
Research methodologies for design: textual/theoretical research, case-study analysis, practice-based research, user/field research, archives and visual/artefact analysis.	2	CO2	K3–K4
Literature review and source mapping: finding and organising books, articles, theses, design case studies, and visual references; reading and annotating for relevance.	2	CO3	K4–K5
Thesis proposal and writing fundamentals: basic structure of a design thesis, aligning questions, methods, and chapters; academic ethics, citation style, and proposal drafting.	4	CO4, CO5, CO6	K5–K6

Course Outcomes (COs)

CO1 Formulate focused, researchable **design questions** linked to contemporary practice, history, systems, or social contexts.

CO2 Select appropriate **design research methodologies** (textual, case study, practice-based, user/field, archival) and justify their use.

CO3 Conduct a basic **literature and precedent review**, identifying key texts, projects, and debates relevant to their topic.

CO4 Apply suitable **theoretical or conceptual frameworks** to structure their proposed inquiry.

CO5 Develop a clear, coherent **thesis proposal** that aligns questions, objectives, methods, and scope.

CO6 Demonstrate awareness of **academic ethics and citation practices** in design research.

Learning Outcomes:

- Identify a **design research gap** and articulate it as a simple problem statement and research question.
- Briefly **justify their chosen methodology** (or combination) for a design-related study.
- Summarise and **synthesise key scholarship and design precedents** in an organised manner.
- Sketch a basic **theoretical/conceptual framework** that links their topic to existing ideas in design and media studies.
- Write a short **thesis proposal outline and preliminary bibliography** in the prescribed citation style (e.g., Chicago).
- Compile an **annotated list of 15–20 sources** (texts and/or design case studies) with short notes on relevance.

Evaluation (PASS/FAIL):

- Week 4: **Methodology statement** (≈ 500 words)
- Week 6: **Annotated bibliography** (15–20 sources, including design projects/case studies where relevant)
- Week 10: **Thesis proposal outline** (research question, objectives, method, brief framework, and updated bibliography)

All three components must be submitted at an acceptable standard to receive a **PASS**.

Core Resources:
Textbooks:

1. Eco, U. (2015). *How to Write a Thesis*. MIT Press.
2. Booth, W. C., et al. (2016). *The Craft of Research* (4th ed.). University of Chicago Press.
3. Bendazzi, G. (2016). *Animation: A World History* (Vol. III). CRC Press.

Key Journals: Design Studies, Design Issues, Journal of Design History, Eye Magazine

Archives: Design Museum Collections, Typography Centers, Brand Archives, AIGA Resources

SEMESTER IX – Design

Research Development & Project Pre-Production

Sem. IX	**Advertising and Promotion**			**C5BMM23091C**
	Major (Core)	Composite	Marks: 100	**Credits 4**

Course Objective:

Develop strategic and creative competence in advertising, branding, and packaging so that students can plan and execute simple, clear campaigns across print, packaging, and digital media, using AI tools carefully as support for ideation and layout while understanding what must not be delegated to AI in ethical design practice.

Course Content:

Topics	No. of Classes	CO Mapping	Cognitive Level
Understanding briefs, brands, and campaign goals: Brief development strategy; basic brand story and positioning; defining clear campaign goals, Ethical integration of AI for Brand Research. Understanding demography and psychography. introduction to packaging and basic brand touchpoints as part of a campaign	10	CO1, CO2	K2, K3
Creative ideas and messages: simple methods for idea generation (mind-maps, word lists, “what if” questions); understanding Brand Imagery, Brand Voice and Tone, sketching posters, social posts, and packaging roughs.	10	CO2, CO3	K3, K4
Branding and packaging applications: applying the core idea to brand and product contexts; front-of-pack message hierarchy, basic information and legal elements; Packaging Checklist, Sustainable Design; adapting the same concept to poster, social media, and simple in-store/point-of-sale pieces; keeping visual identity consistent across all formats.	10	CO3, CO4, CO5	K3, K4
AI, ethics, and campaign evaluation: what AI is good for in advertising and branding (mock-ups, size/format variations, trying colour options, quick visual exploration); ethical integration of AI in Research and Fabrication; simple ways of checking if a campaign is clear, truthful, and respectful; basic ideas of looking at response (feedback, reach, engagement) in everyday language.	10	CO4, CO5, CO6	K3, K4, K5

Course Outcomes (COs)

CO1 Read and simplify client briefs into clear brand and campaign goals.

CO2 Develop basic advertising and branding strategies that link audience, message, and core idea.

CO3 Generate and articulate creative concepts for posters, social media, and packaging that combine copy and visuals.
CO4 Apply a single brand idea consistently across print, packaging, and digital touchpoints.
CO5 Use AI tools in limited, transparent ways (such as rough layout exploration and mock-ups) while protecting originality, consent, and truthfulness.
CO6 Reflect on whether a campaign is clear, fair, and ethically acceptable in terms of representation, claims, and AI use.

Learning Outcomes (LOs)

LO1 Re-write a complex brief into a simple problem statement and list of goals.
LO2 Sketch a small set of campaign ideas and choose one based on audience and brand fit.
LO3 Design at least one poster and one social-media visual plus a basic front-of-pack layout that share the same core idea.
LO4 Keep logo, colours, and key messages consistent across all outputs.
LO5 Use AI carefully to generate trial layouts or mock-ups without copying competitor brands or unlicensed imagery.
LO6 List concrete "AI do's and don'ts" for advertising and packaging and apply them to their own campaign work.

Evaluation:

- Continuous Assessment: 30 marks
- Campaign strategy and creative development: 20 marks
- Final integrated advertising campaign: 50 marks
- Total: 100 marks

Textbooks:

1. Moriarty, S. E., et al. (2014). *Advertising and Public Relations* (4th ed.). Cengage Learning.
2. Ogilvy, D. (1983). *Ogilvy on Advertising*. Crown Publishers.
3. Williams, R. (2014). *The Non-Designer's Design Book* (4th ed.). Peachpit Press.

Suggested Readings:

- Ries, A., & Trout, J. (2001). *Positioning: The Battle for Your Mind*. McGraw-Hill.
- Schwepker, C. H., & Ingram, T. W. (2016). *Ethical Leadership in Sales and Marketing*. Routledge.
- Franzen, G. (1999). *Advertising Effectiveness: Findings from Empirical Research*. Thexis.

Sem. IX	Design Thinking & Innovation Management			C5BMM23092T
	Major (Core)	Theory	Marks: 100	Credits 4

Course Objective:
Prepare students to take on leadership roles in design and innovation contexts by using design thinking to frame problems, lead small creative teams, and manage innovation processes in organisations, studios, and content-creation environments such as independent brands and YouTube channels.

Course Content:

Topics	No. of Classes	CO Mapping	Cognitive Level
Design thinking foundations: human-centred problem framing, empathy and insight generation, defining "problem statements", basic design thinking steps (discover–define–develop–deliver), simple tools like journey maps and storyboards.	10	CO1, CO2	K3, K4
Design leadership in innovation: what design leadership looks like in practice (from studio leads to solo creators); leading small teams or collaborators; setting a design vision and "tone" (visual, verbal, spatial); examples from YouTubers and content creators (channel branding, studio/set design, lighting, props, on-screen graphics) as everyday design-leadership decisions; facilitating ideas and giving feedback.	10	CO1, CO3, CO6	K3, K4, K5
Innovation and creativity management: simple innovation processes (idea pipeline, testing, learning); low-risk experiments and prototypes; managing creative risk and failure; balancing consistency with freshness in ongoing projects (e.g., keeping a channel or brand visually coherent while trying new formats); documenting what works as repeatable "playbooks".	10	CO2, CO3, CO4	K3, K4, K5
Strategic design and change: using design thinking to support organisational or community change; basic strategy tools (vision, goals, stakeholders, roadmap) in accessible language; design's role in social and civic innovation; personal leadership practice and ethics for emerging designers.	10	CO4, CO5, CO6	K4, K5

Course Outcomes (COs)

CO1 Explain core concepts of design thinking and design leadership in clear, practical terms.

CO2 Apply design-thinking frameworks to structure problem-solving and opportunity-finding in design and media contexts.

CO3 Plan and manage small design or content projects (including studio/channel setups) that rely on collaboration and iterative experimentation.

CO4 Use simple innovation processes to test ideas, learn from results, and evolve design solutions over time.

CO5 Develop strategic design initiatives that align with broader business, social, or community objectives.

CO6 Demonstrate personal leadership behaviours such as facilitation, vision-setting, and ethical decision-making in team or project work.

Learning Outcomes (LOs)

LO1 Analyse case studies of design-led organisations and content creators (including YouTube channels) to identify leadership and design-thinking practices.

LO2 Use design-thinking tools (framing, ideation, prototyping) to structure an innovation process in a chosen context.

LO3 Outline a plan for a design-driven change initiative, including stakeholders, risks, and simple success measures.

LO4 Discuss how design leadership can operate in studios, agencies, independent creator setups, public sector, and community contexts.

LO5 Develop a short strategic design roadmap or "playbook" for a brand, service, or content channel.

LO6 Reflect on their own leadership style and create a personal development plan for future design and innovation practice.

Evaluation:

- Continuous Assessment: 30 marks
- Leadership case study analysis: 20 marks
- Innovation strategy project: 50 marks
- Total: 100 marks

Textbooks:

1. Brown, T. (2009). *Change by Design: How Design Thinking Transforms Organizations*. HarperBusiness.
2. Kolko, J. (2011). *Exposing the Magic of Design*. Oxford University Press.
3. Kelley, D., & Kelley, T. (2013). *Creative Confidence*. Crown Business.

Suggested Readings:

- Drucker, P. (2006). *The Effective Executive*. HarperBusiness.
- Dweck, C. (2006). *Mindset: The New Psychology of Success*. Random House.
- de Bono, E. (1985). *Six Thinking Hats*. Little, Brown and Company.

Sem. IX	**Final Thesis**			**C5BMM23091D**
	Major (Core)	Theory	Marks: 200	**Credits 12**

Course Objective:
This course culminates the MSc in Design with a **10,000-word research thesis** and annotated bibliography (no design project is assessed here), emphasising original research in design and visual communication and the ability to construct a sustained, theory-informed scholarly argument that can inform design practice, policy, or further study.

Prerequisites: Successful completion (PASS) of the Sem VIII phase of **C5BMM23091D – Research Methodology for Design**.

Course Structure:

Components	Scope	Criteria
Thesis	10,000 words, bibliography ≈ 30 sources	Research depth, analytical rigour, and contribution to design studies and/or design practice.
Defense	Viva and presentation	Critical engagement with questions; clarity in explaining methods, findings, and implications.
Appendices (optional)	Visual and design artefact supplements (e.g., diagrams, case material, process maps)	Relevance and clarity of visual materials as support for the written argument.

Course Outcomes (COs)

- **CO1** Execute an approved **design research plan** to produce a 10,000-word thesis in a clearly defined area of design, communication, or interaction.
- **CO2** Analyse primary and/or secondary **design materials** (artefacts, systems, interfaces, practices, policies) using appropriate theoretical and methodological frameworks.
- **CO3** Synthesise literature, precedents, and findings into a coherent, well-structured academic argument.
- **CO4** Demonstrate academic writing standards, including Chicago-style citation, ethical use of sources, and careful integration of visual material.
- **CO5** Articulate the significance, limitations, and possible **implications for design practice, education, or further research**.
- **CO6** Present and defend the thesis in an oral examination with clarity, critical reflection, and openness to critique.

Learning Outcomes:

- Produce a complete **10,000-word design thesis** that demonstrates sustained analysis of a design-related research problem.
- Integrate **literature review, methodology, and analysis of design artefacts/systems/practices** into a logically organised thesis structure.
- Apply appropriate theories and methods to analyse topics such as branding and design systems, UX/UI, service and social design, generative/computational design, design history, or design education.
- Use **Chicago Manual of Style** consistently for citations, bibliography, and referencing, including image and figure credits.
- Reflect critically on the research process, including scope, limitations, positionality, and ethical considerations.
- Communicate and defend key arguments and findings in a **viva voce** examination using clear visual and verbal aids.

Thesis Specifications:

- Length: **10,000 words** (excluding abstract, footnotes, appendices, and bibliography).
- Abstract: Maximum **300 words**.
- Suggested structure: Introduction, Literature & Precedent Review, Methodology, Analysis/Discussion, Conclusion, Bibliography; Appendices as needed for visual material.
- Citation style: **Chicago Manual of Style** (author–date or notes–bibliography, as prescribed).

Evaluation (GRADED: 200 marks):

Component	Marks
Research Design & Execution	50
Literature & Precedent Review	40
Analysis & Original Insights	60
Writing Quality & Academic Rigor	30
Originality & Contribution to Design	20
TOTAL	**200**

Assessment Timeline

- Week 2: Research progress check (problem statement, updated outline).
- Week 6: Draft chapter(s) or extended analysis section review.
- Week 10: Final thesis submission and viva scheduling.

Faculty Support

- Weekly or bi-weekly supervisor meetings.
- Peer-feedback seminars or colloquia.
- Short writing and citation workshops scheduled during the semester.

Sem. IX	Individual Project - PreProduction (Semester IX)			C5BMM23101PJ
	Major (Core)	Project	Marks: 0	**Credits 0**

Course Objective

Develop a **complete pre-production blueprint** for the capstone Design project. Students move from a broadly defined idea to a clearly framed design problem, research-informed strategy, and full pre-production dossier for a substantial design outcome (e.g., brand system, UX/UI product, service/experience design, spatial communication, comics/graphic narrative, or story illustration project). This module is assessed on a PASS/FAIL basis and functions as the approved plan for Semester X production.

Course Structure

Phases	Key Tasks	Indicative Outputs
Problem, context, and research	Define project context, audience, and stakeholders; collect and summarise research and precedents.	Background note, problem statement, target users/stakeholders, research summary and key insights.
Strategy and concept	Formulate project objectives, value proposition, and core concept; outline system/experience architecture.	Design brief, objectives and success criteria, concept notes, user journeys/service blueprints/site maps, etc.
Visual/interaction direction	Explore visual language, interaction patterns, or narrative style suited to the project domain.	Moodboards, style frames, sample layouts or wireframes, component sketches, page/spread layouts for comics/illustration.
Implementation roadmap	Plan scope, deliverables, schedule, and tools; identify risks and constraints.	Deliverables list, milestone plan, basic timeline, tools/pipelines, risk and contingency notes.

Course Outcomes (COs)

CO1 Define a focused **design problem and project brief** grounded in contextual research.
CO2 Translate research insights into a **clear design strategy and concept** appropriate to their chosen domain.
CO3 Map a preliminary **system, experience, or narrative structure** (e.g., journeys, blueprints, information architecture, page flows).
CO4 Establish an initial **visual, interaction, or storytelling language** for the project.
CO5 Plan a realistic **scope and production roadmap** for Semester X.
CO6 Present a coherent **pre-production dossier** to a faculty review panel for approval to proceed to production.

Learning Outcomes (LOs)

- Write a concise **project brief** stating problem, context, users/readers, and intended impact.
- Summarise **desk/field/precedent research** and link it to design decisions.
- Produce mapping artefacts appropriate to the project (e.g., user journeys, service blueprints, app/site maps, story outlines, or page-flow diagrams).
- Develop **moodboards and exploratory frames** (screens, spreads, key visuals) that indicate the project's aesthetic and interaction/narrative direction.
- Draw up a **deliverables and milestone plan** with a basic schedule and identification of major risks.
- Present and defend the proposed project in a **review meeting**, incorporating feedback into the final dossier.

Requirements for PASS

To obtain a PASS, students must submit a pre-production dossier that normally includes:

- Project background note and design brief.
- Research summary (key references, benchmark projects, and/or user/field findings).
- Strategy and objectives, including success criteria and constraints.
- System/experience/narrative structure (e.g., journeys, blueprints, site/app map, brand architecture, story or page-flow outline).
- Visual/interaction/storytelling direction: moodboards, style frames, sample layouts/wireframes, page designs or key illustrations.
- Implementation roadmap: list of Semester X final deliverables, milestones, basic timeline, tools, and risk notes.
- Oral presentation of the dossier to a faculty review panel.

Projects that meet the required standard are marked PASS and may proceed to Semester X – Individual Project: Production/Post-Production (C5BMM23101PJ); projects that do not meet the standard must be revised and resubmitted as directed

SEMESTER X - Design

Capstone Production & Professional Integration

Sem. X	Individual Project: Production/Postproduction			C5BMM23101PJ
	Major (Core)	Project	Marks: 400	Credits 22

Course Objective

Realise the **capstone Design project** developed in Semester IX through full production, refinement, and professional presentation. Students deliver a substantial, polished design outcome—such as a brand and design system, UX/UI product, service/experience design, spatial communication, generative system, **comics/graphic narrative**, or **story illustration project**—accompanied by rigorous documentation suitable for portfolios, clients, or further study.

Examples of Acceptable Project Types

Projects may include, but are not limited to:

- A comprehensive **brand and design system** with key applications across print, digital, and/or environmental touchpoints.
- A **UX/UI product** (web, mobile, or multi-device) with high-fidelity interactive prototype and supporting design system.
- A **service or experience design** project, including service blueprint, critical touchpoints, and key spatial/interaction elements.
- A **spatial communication** or exhibition/pavilion concept with detailed visualisations and communication artefacts.
- A **generative or computational design** system with curated outputs and clearly documented parameters.
- A **comics or graphic narrative** project (print or digital), including character and world-building, page/sequence design, and publication or platform strategy.
- A **story illustration or visual storytelling** project (e.g., picture-book, visual essay, digital illustrated narrative) with defined audience and communication goals.

(The exact scope and format must align with the approved pre-production dossier.)

Phases	Key Tasks	Typical Deliverables
Production	Create all visual, interaction, spatial, or narrative components according to the approved plan.	Final brand assets, UI screens and components, touchpoint mockups, page/spread layouts, illustrations, artefacts, generative outputs, etc.
Testing & Iteration	Conduct testing/feedback (users, peers, mentors); refine design based on findings.	Usability or audience feedback notes, revised prototypes/layouts, improved sequences and components.

Phases	Key Tasks	Typical Deliverables
Integration & Polish	Ensure cross-platform/system consistency, accessibility, error handling, and production detail.	Cohesive design system or experience across all agreed platforms and contexts; press-ready or publication-ready files.
Documentation & Presentation	Prepare narrative documentation and professional presentation of the project.	Project report/case-study deck, curated process documentation, and final presentation for jury/portfolio.

Course Outcomes (COs)

CO1 Implement a **large-scale design project** from approved pre-production plan to finished system, product, or narrative.

CO2 Demonstrate advanced **visual, interaction, spatial, and/or narrative design craft** appropriate to their chosen format.

CO3 Maintain **systemic coherence and consistency** across multiple touchpoints, channels, media, or pages/sequences.

CO4 Use **testing and critique** to refine design decisions and address usability, readability, or experience issues.

CO5 Produce clear **documentation and case-study material** that communicates goals, process, and outcomes to external audiences.

CO6 Present the project professionally to a **jury and/or public audience**, positioning it within contemporary design practice.

Learning Outcomes (LOs):

- Deliver a **finished design outcome** that meets the agreed scope and quality expectations for a capstone project.
- Demonstrate evidence of **iteration and refinement**, informed by structured feedback and self-evaluation.
- Manage time, complexity, and (where applicable) collaboration to meet production milestones.
- Produce a **written and visual project documentation** (case study/report) suitable for portfolios, websites, or client communication.
- Explain how **research, context, and theory** informed key design decisions and final outcomes.

- Present the project in a **formal jury setting**, responding thoughtfully to critique and questions.

Project Requirements

Each student must submit:

- Final design artefacts appropriate to the project type (e.g., brand guidelines and applications; interactive prototype; service blueprint and touchpoints; spatial visualisations; printed/digital comic or illustrated narrative; generative outputs and selected applications).
- A project documentation dossier (≈ 3,000–4,000 words) outlining context, objectives, process, key decisions, and reflection on outcomes.
- Selected process materials (sketches, iterations, tests, alternative explorations) evidencing design development.
- A portfolio-ready case study (slide deck or equivalent) used for jury and future professional presentations.

Evaluation (400 Marks)

Component	**Marks**
Concept & Research-Informed Strategy	60
System/Experience/Narrative Design Quality	90
Visual/Interaction/Illustration Execution	90
Testing, Iteration, and Problem-Solving	60
Documentation & Design Rationale	50
Professional Presentation & Portfolio Readiness	50
TOTAL	**400**