

Semester 2

Aesthetics of Form and Experience- SDe2SD211 (4 Credits)

Understanding Intersectionality- SDe2SD212 (4 Credits)

Studio II - Service Design- SDe2SD213 (8 Credits)

Electives (4 Credits)

Materials and Processes- SDe2SD001

UI/UX – SDe2SD007

Total - 20 Credits

Ambedkar University Delhi

Course Title: Aesthetics of Form and Experience

Credits: 4 Credits

Course Code SDe2SD211

Type of Course: Compulsory yes Cohort

Elective no Cohort

For MDes only (Mark an X for as many as appropriate):

1. Foundation (Compulsory)
2. Foundation (Elective)
3. Discipline (Compulsory) X
4. Discipline (Elective)
5. Elective

Course Coordinator and Team: Khushbu Dubish

Email of course coordinator: khushbu@aud.ac.in

Pre-requisites: BA / BDes

Aim: This course is designed as a theoretical and practice based course to understand and explore constituents of form and experience and their aesthetic qualities. The students will work with traditional and contemporary elements and principles of design and how these are used to create a rich user/public experience. In addition to looking at the rhetoric of “cyber-enthusiasts,” this course will also look at tactical media and how interaction design leverages the potential of IT towards more social and critical ends. This course aims to locate these ideas within parallel notions of global and local design. It maintains the possibility of returning to the studio, and further exploring or fine tuning situations or scenarios picked up earlier. The focus though is more on a reflective zone along an inter-disciplinary context which is necessary for the understanding of aesthetics as well as experience. Drawing from ideas of anthropology, sociology, material culture studies, the politics of representation, the course aims to locate design aesthetics within geo-politics of cultural production. These ideas would be discussed and explored in the context of interaction and possible interventions drawing from societal attitudes, behaviour patterns and exchange.

Brief description of modules/ Main modules:

The course will address the following themes:

Locating design in the domain of experiences in public systems, networks, communities and interfaces

Locating design as a behavioural, attitudinal influence on service design

Locating design within cultural production and global economies

Locating design within contemporary material culture studies

Question notions of rural and urban in design

Question presumptions of local and global design

Issues such as authenticity, commodification, hybridity and iconoclasm

The course will cover the following:

Revisit and reconfigure components of the aesthetics of experiences within the public domain by identifying possible

Discerning judgment on quality of aesthetics of form and experience.
The critical understanding to articulate and visualise cross-cultural and inter/intra special forms.

Multi-dimensional and multi-sensorial documentations of design practices – located within a socio-cultural-political experience

Alternative design experiences in response to the space / experience of study.

Bourdieu, P 1993 *The field of cultural production*. Columbian University Press, New York

Chomsky, N & E S Herman, 1988 *Manufacturing Consent*.

Dewey, John. *The Public and Its Problems*. (University Park: University of Pennsylvania Press, 2012).

Latour Bruno, *A Cautious Prometheus? A Few Steps Toward a Philosophy of Design (with Special Attention to Peter Sloterdijk)*, Keynote lecture for the *Networks of Design**meeting of the Design History Society- Falmouth, Cornwall, 3rd September 2008

Levi-Strauss, C. 1988 *The way of the masks*. Seattle: University of Washington Press.

Phillips, R. and Steiner, C. 1999 *Art, Authenticity and the Baggage of Cultural Encounter*, in *Unpacking Culture: Art and Commodity in Colonial and Post-Colonial Worlds* Berkeley: University of California Press pp.3-20 CP

Pinney, C, & Thomas, N. (eds.) 2001 *Beyond aesthetics: art and the technologies of enchantment* Oxford : Berg

Rubin, William (ed.) 1984 *Primitivism in 20th century art: Affinity of the Tribal and the Modern*. New York: Museum of Modern Art.

Sontag S, 1977 *On Photography*. Farrar, Strauss & Giroux

Svasek, Maruska 2007 *Anthropology, Art and Cultural Production*. London Pluto Press.

Thomas, N. 1991 *Entangled objects: exchange, material culture, and colonialism in the Pacific* London: Harvard University Press

References:

Bourdieu, P 1993 *The field of cultural production*. Columbian University Press, New York

Chomsky, N & E S Herman, 1988 *Manufacturing Consent*.

Dewey, John. *The Public and Its Problems*. (University Park: University of Pennsylvania Press, 2012).

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Thomas, N. 1991 *Entangled objects: exchange, material culture, and colonialism in the Pacific* London: Harvard University Press

Tentative Assessment schedule with details of weightage:

S.No	Assessment	Date/period in which Assessment will take place	Weightage in %
1	Assignment 1	MidFebruary	20
2	Assignment 2	Early March	30
3	Assignment 3	End March	30
4	Jury	End April	20

Ambedkar University Delhi

Course Title:	Understanding Intersectionality		
Credits:	4 Credits		
Course Code	SDe2SD212		
Type of Course:	Compulsory	yes	Cohort
	Elective	no	Cohort

For MDes only (Mark an X for as many as appropriate):

1. Foundation (Compulsory)
2. Foundation (Elective)
3. Discipline (Compulsory) X
4. Discipline (Elective)
5. Elective

Course Coordinator and Team: Venugopal Maddipati and Action Aid

Email of course coordinator: venugopal@aud.ac.in

Pre-requisites: BA / BDes

Aim: Intersectionality emerged as a theme in social science and humanities thinking in response to normative conceptions of social justice in identity politics. If, traditionally, race, gender, caste, and class were presented as normative axes along which exclusion and marginalization manifested themselves in society, the intersectional approach towards exclusion and marginalization entailed taking into account intra-group differences. Intersectionality took into account the manner in which exclusion and marginalization were also imbedded within identity categories, specifically in the manner in which specific identities were themselves always already riven and co-instituted by their cross-correspondence with other identity categories. Given how Social Design as a field approaches social inclusion as a way of expanding the domain of service-oriented, systems-oriented and infrastructure-oriented design-thinking, taking an intersectional approach towards recognizing patterns of exclusion becomes vital for the Social Designer. Since Design presents itself as a language of solutions to complex social problems, relying on an intersectional approach enables Social Designers to recognize the complex, layered and interconnected social circumstances which give rise to problems in the first place. Approaching problems parametrically, that is, by viewing how different parameters converge or intersect differently in different circumstances to disempower people, designers can also think of solutions to problems parametrically, by emphasizing the sheer diversity of ways in which people can be empowered.

Brief description of modules/ Main modules:

- The course begins with the instructor providing students with a few readymade personas belonging to specific identity categories. For example, a persona would be a site for the intersection between a specific gender identity, a specific occupational group/caste identity, a specific economic identity, a specific race identity, etc. The instructor will subsequently present a social situation or problem in a specific site in the city of Delhi, to the students. Different students will subsequently be encouraged to enact the different personas that have been assigned to them, and respond to the problem or situation. The expectation from such an exercise is that the students, while responding to problems

from the vantages of specific personas, will begin to observe how intersecting identity categories can begin to have a bearing on one's comportment in any given situation.

- The course will subsequently, over the course of three to four classroom sessions, explore the theme of intersectionality, through readings of the work of such writers as Kimberlé Williams Crenshaw and Sharmila Rege and Anandhi S. These classes will
 - a. Initially be devoted to exploring such categories as Caste, Class, Gender, Race and Sexuality independently.
 - b. Subsequently be devoted to exploring how these identity categories intersect in the context of specific personas.
- The next Four classes will be devoted to understanding how intersectionality between identity categories assumes different salencies in rural and urban settings. In this context, the students will be encouraged to
 - a. Visit a village, and explore how, frequently, caste identity is spatialized. For instance, caste identity is often spatialized, with specific groups occupying specific locations within the space of the village, based upon hierarchical orderings of caste identity. The students will also be expected to observe how disempowerment also transpires from within identity categories, on account of intersectionality. For instance, by giving importance to gender as an identity category, the students may be in a position to observe how women within specific identity categories face greater marginalization (spatial or otherwise) than men.
 - b. Visit a city space, or study the map of a city, and explore how class identities are spatialized. Moreover, students will also be expected to observe how disempowerment also transpires from within such identity categories as class identity, on account of intersectionality. The students will also reflect on how caste, as an identity category, or even religion as an identity category, can come to intersect with class as an identity category, in urban situations.
- The course will then move towards identifying a specific site of study in a village or a city, with an emphasis on a few socially salient themes such as Education, Sanitation, Cultural forms (such as dance, music, architecture or craft practice), employment, financial services, access to resources, infrastructure etc. Individual students will be asked to choose individual themes, and to subsequently engage in qualitative or quantitative research on those themes, based on a few parameters (identity categories) such as caste, class, gender, sexuality etc. The students will be expected to keep in mind at least three identity categories while engaging in research (the students can choose the categories), so as to explore how their data responds to an intersectional analysis.
- The course will end with the students reflecting on their data, and writing a project summary/report and/or prepare a presentation on A2 size sheets using photographs and other visual aids. This report/presentation will constitute a reflection on how the activity of design must respond to the manner in which disempowerment is a nuanced phenomenon, in which the intersection between identity categories, compounds problems for specific individuals or social groups.

References:

- Gender, Caste and the Politics of Intersectionality in Rural Tamil Nadu Review of Women's Studies." Anandhi S Vol. 48, Issue No. 18, 04 May, 2013
- "Dalit Women Talk Differently-A Critique of Difference and Towards a Dalit Feminist Standpoint Position." Sharmila Rege.
- *Writing Caste, Writing Gender: Reading Dalit Women's Testimonies*. Sharmila Rege.
- *Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Color*. Kimberle Crenshaw

Tentative Assessment schedule with details of weightage:

S.No	Assessment	Date/period in which Assessment will take place	Weightage in %
1	Assignment 1	Mid February	20
2	Assignment 2	Early March	30
3	Assignment 3	End March	30
4	Jury	End April	20

Ambedkar University Delhi

Course Title:	Social Studio II (Service Design)		
Credits:	8 Credits		
Course Code	SDeSD213		
Type of Course:	Compulsory	yes	Cohort
	Elective	no	Cohort

For MDes only (Mark an X for as many as appropriate):

1. Foundation (Compulsory)
2. Foundation (Elective)
3. Discipline (Compulsory) X
4. Discipline (Elective)
5. Elective

Course Coordinator and Team: Divya Chopra, Venugopal Maddipati, Swati Janu

Email of course coordinator: divyachopra@aud.ac.in

Pre-requisites: BA / BDes

Aim: Power of design to address new challenges and in fact turn that into opportunities, to offer new insights and value propositions, has been well understood, recognized and is being widely used by industry today.

This particular competence of design, often referred to as design thinking can help (a) visualize, express and choreograph what other people often can't see, (b) propose solutions that do not yet exist by observing and interpreting needs, behaviors and practices to transform them into possible futures, (c) model, express and then (d) test and evaluate these in the new language of experiences.

Opportunities for innovation often arise when there is large scale discomfort in our lives and simultaneously there is wide spread arrival of new technologies, materials and knowledge. Social Studio would explore this space where several people have already made use of new possibilities with innovative services.

Brief description of modules/ Main modules:

References:

1. Designing in the Bubble, John Thackara
2. Sustainable Everyday Ezio Menzini, Tuft Books
3. This is Service Design Thinking, by Marc Stickdorn and Jakob Schneider
4. 101 Methods of Design, by Vijay Kumar
5. Films on Service Design presentations of EzioMenzini

6. Tim Brown of Ideoin YouTube

Tentative Assessment schedule with details of weightage:

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1	Assignment 1	Mid February	20
2	Assignment 2	Early March	30
3	Assignment 3	End March	30
4	Jury	End April	20

Ambedkar University Delhi

Elective

Course Title: Materials and Processes

Credits: 4 Credits

Course Code SDe2SD001

Type of Course: Compulsory no Cohort

Elective yes Cohort

For MDes only (Mark an X for as many as appropriate):

1. Foundation (Compulsory)
2. Foundation (Elective)
3. Discipline (Compulsory)
4. Discipline (Elective) X
5. Elective

Course Coordinator and Team: Khushbu Dubish

Email of course coordinator: Khushbu@aud.ac.in

Pre-requisites: BA /MA

Aim: This course will introduce, understand and explore the properties of various linear, planar and granular materials via hands-on working and developing a sense of aesthetics.

Brief description of modules/ Main modules: To acquaint student with a sound and hands-on understanding of materials, processes and techniques with simple hand tools. Faced with developing products or models, students should be able to make an appropriate choice of materials with a critical understanding of their properties.

Content

1. Lectures and study about various materials and their properties.
2. Learning to make, use and develop artifacts with simple functionalities and expressive qualities.
3. Hands-on development of skills and learning appropriate use of material to build simple forms, products, structures and installations.
4. Visiting, identifying, studying and documenting social use of materials, processes and techniques as these have been articulated and used in our built contexts.

Expected Outcome

1. An intelligent understanding of materials and their properties.
2. Developing an ability to make simple products with a good degree of precision.
3. A capacity to critically appreciate appropriate use of materials, processes and techniques in social use contexts.

Pre-requisites:

BA /MA

Aim: This course will explore the interactive aspect of communication design. It will involve elements of design in creating responsive interfaces, producing efficient, functional wireframes and, finally, high-fidelity mock-ups.

Brief description of modules/ Main modules:

Module 1 – introduction to interaction design, human computer interaction, user experience and experience design with a focus on understanding user behaviour

Module 2 – Social Interaction, social computing, and social media

Module 3 – Contextual Design – Identification and development of chosen area of work – at this stage, one or two broad areas of work would be identified and subsequently individuals will detail sections.

Module 4 – Visual representation and creating mockups –understanding of Platform, and development of a visual design language, application of information hierarchy and architecture of data

Expected Outcome

Understanding the evolution human-computer interaction and the evolution of technology designed for the user

To understand and profile the user along social and contextual parameters

To use design thinking and systems thinking to understand information architecture and hierarchy

To use elements of design to ease the interaction of the user with data and information in a more aesthetic and effective way to ease user interface with web based applications

To explore linguistic, social and cultural categories into user interface design by including existing technologies of translation and mapping.

References:

Lowgren, Jonas and Stolterman, Erik A. (2004): Thoughtful Interaction Design: A DesignPerspective on Information Technology. MIT Press

Moggridge, Bill (2007): Designing Interactions. The MIT Press

Saffer, Dan (2006): Designing for Interaction: Creating Smart Applications and CleverDevices. New Riders Press

Sharp, Helen, Rogers, Yvonne and Preece, Jennifer J. (2007): Interaction Design: BeyondHuman-Computer Interaction. John Wiley and Sons

Carroll, J.M. (1997) Human-Computer Interaction: Psychology as a science of design. Annual Review of Psychology, 48, 61-83. (Co-published (slightly revised) in International Journal of Human-Computer Studies, 46, 501-522).

Grudin, J. (2012) A Moving Target: The evolution of Human-computer Interaction. In J.Jacko (Ed.), Human-computer interaction handbook: Fundamentals, evolvingtechnologies, and emerging applications. (3rd edition).Taylor & Francis.

Myers, B.A. (1998) A Brief History of Human Computer Interaction Technology. ACMinteractions. Vol. 5, no. 2, March. pp. 44-54.

Hassenzahl, M. (2010). Experience Design: Technology for All the Right Reasons.

Sutcliffe, A. (2009) Designing for User Engagement: Aesthetic and Attractive UserInterfaces

Wright, P. and McCarthy, J. (2010) Experience-Centered Design: Designers, Users, and Communities in Dialogue.

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