**MAHATMA GANDHI UNIVERSITY, KERALA**

**Abstract**

Graphic Art (Minor) - Fourth Semester - Substitution of a course and approval of the syllabus for the same - Approved - Orders Issued.

**ACA 16**

No. 11404/ACA 16/2025/MGU Priyadarsini Hills,Dated: 05.12.2025

*Read:*-1. U.O.No.5797/AC A16/2024/MGU, dated. 27.06.2024.

2. Minutes of the meeting of the Expert Committee on Animation and Graphic Design (UG).

3. Orders of the Vice Chancellor under Section 10(17), Chapter III of the Mahatma Gandhi University Act 1985, dated. 04.12.2025.

**ORDER**

The syllabi of various Honours Under Graduate Programmes coming under The MGU-UGP (Honours) Regulations, 2024, have been approved vide paper read as (1) above and published on the website of the University.

The Expert Committee on Animation and Graphic Design (UG), deliberated on substituting the course MG4DSCGRA200: Computer Aided Design - I, with MG4DSCGRA200: Simple Product Design, in the Fourth Semester syllabus of Graphic Art (Minor) and has submitted recommendations, vide paper read as (2) above.

**(Syllabus for the new course is attached as Annexure).**

Considering the urgency of the matter, sanction has been accorded by the Vice Chancellor, in exercise of the powers of the Academic Council vested upon him under Section 10(17), Chapter III of the Mahatma Gandhi University Act 1985, vide paper read as (3) above, to approve the aforementioned recommendations.

Orders are issued accordingly.

SUDHA MENON J

ASSISTANT REGISTRAR III

(ACADEMIC)

For REGISTRAR

Copy To

1. PS to VC
2. PA to Registrar/CE
3. Convenor, Expert Committee, Animation and Graphic Design (UG)
4. JR 2 (Admin)/DR 2, AR 3 (Academic)
5. JR/DR/AR (Exam)
6. Tabulation/Academic Sections concerned
7. AC C1/AC C2 Sections
8. IT Cell 3/OQPM1 Sections
9. PRO/IQAC/Records Sections
10. Stock File/File Copy

File No. 118401/AC A16-3/2025/ACA 16

Forwarded / By Order

Section Officer

# Mahatma Gandhi University Kottayam

| | | | | | | |
|---|---|---|---|---|---|---|
| **Programme** | | | | | | |
| **Course Name** | **SIMPLE PRODUCT DESIGN** | | | | | |
| **Type of Course** | **DSC C** | | | | | |
| **Course Code** | MG4DSCGRA200 | | | | | |
| **Course Level** | **200 -299** | | | | | |
| **Course Summary** | This course introduces students to the fundamentals of product design with a focus on how architects and artists approach furniture and product design by exploring everyday Indian design traditions, identify design gaps, conduct market and case studies, and develop solutions through conceptual ideation and prototyping. The course emphasizes creativity, material exploration, and hands-on model-making to transform ideas into tangible product outcomes. | | | | | |
| **Semester** | 4 | Credits | | | 4 | Total Hours |
| **Course Details** | Learning Approach | Lecture | Tutorial | Practical/ Practicum | Others | |
| | | 0 | 3 | 1 | 0 | 75 |
| **Pre-requisites, if any** | Aptitude and basic skills in miniature model making is appreciated. | | | | | |

## COURSE OUTCOMES (CO)

| CO No. | Expected Course Outcome | Learning Domains * | PO No |
|---|---|---|---|
| 1 | Understand how architects and artists design furniture and everyday products within cultural and contextual frameworks. | K, U | 1,3 |
| 2 | Identify design gaps and opportunities through market research and case studies. | An | 2,6 |
| 3 | Develop design concepts through ideation, sketching, and exploration of color, material, and finish. | E, A, U | 1,4,6 |
| 4 | Construct physical prototypes using materials such as clay, thermocol, or 3D printing techniques. | A, An | 1,2,4,6 |

***Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)***

## COURSE CONTENT

### Content for Classroom transaction (Units)

| Module | Units | Course Description | Hrs | CO No. |
|---|---|---|---|---|
| **Understanding Design and Cultural Context** | | | | |
| 1 | 1.1 | Study of how architects and artists conceptualize and design furniture and products. | 5 | 1 |
| | 1.2 | Indian design in everyday life — traditional craftsmanship, cultural symbolism, and functional simplicity. | 5 | 1 |
| **Understanding Market, trends and Gaps** | | | | |
| 2 | 2.1 | Identifying user needs, design gaps, and opportunities in everyday life. Market research techniques: user surveys, trend analysis, and benchmarking. | 10 | 2 |
| | 2.2 | Case studies of successful and failed products. Formulating a design brief based on contextual understanding. | 10 | 2 |
| **Ideation, Concept Development** | | | | |
| 3 | 3.1 | Design thinking process: problem-solving through creativity and empathy. Ideation methods: brainstorming, mind mapping, and sketching. Exploring form, function, ergonomics, and visual appeal. | 15 | 3 |
| | 3.2 | Application of color theory, material selection, and finishes. Concept development and presentation through drawings and mock-ups. | 10 | 3,4 |
| **Prototyping** | | | | |
| 4 | 4.1 | Materials and methods: clay, thermocol, foam board, wire, paper, and 3D printing. Techniques for shaping, assembling, and finishing models | 20 | 4 |
| 5 | **Teacher specific content** | | | |

| | |
|---|---|
| **Teaching and Learning Approach** | **Classroom Procedure (Mode of transaction)**<br><br>CD-1 Students conduct observational research to understand how people interact with designed objects in daily life. students study local materials, craftsmanship, and traditional design logic.<br><br>CD-2 Hands- Market and case studies are carried out to help students identify design gaps and analyze user needs, trends, and sustainability factors. Research findings are compiled into visual documentation (sketches, photographs, notes) to serve as the foundation for ideation.<br><br>CD-3 Conceptual Ideation and Visual Thinking: Through guided brainstorming, mind mapping, and sketching exercises, students develop a wide range of conceptual ideas. Emphasis is given to visual storytelling—students learn to express ideas clearly through quick sketches, digital renderings, and mock-ups.<br><br>CD-4 Prototyping and Material Exploration: The course emphasizes learning by making, where students translate their ideas into tangible models. Students |

<table>
<tr><td></td><td>work with materials such as clay, thermocol, cardboard, wood, and 3D printing filaments to understand form and ergonomics. Students learn finishing techniques like painting, texturing, and surface treatment to enhance model presentation.</td></tr>
<tr><td>Assessment Types</td><td>MODE OF ASSESSMENT<br><br>A. Continuous Comprehensive Assessment (CCA)<br>Research documentation, ideation sketches, process journal, and interim models -30Marks</td></tr>
<tr><td></td><td>B. End Semester Evaluation (ESE) - Practical<br>Final prototype/model, presentation sheets, and viva - 70marks<br><br>
<table>
<tr><th>Mapped CO</th><th>ESE Assessment Criteria & Description</th><th>Marks</th></tr>
<tr><td>CO1</td><td>Understanding Design and Cultural Context – Presentation on how architects and artists have designed products.</td><td>10</td></tr>
<tr><td>CO2</td><td>Understanding Market, trends and Gaps – Market study through collecting data from local shops along with net study.</td><td>20</td></tr>
<tr><td>CO3</td><td>Ideation, Concept Development - concept development through multiple ideations reaching simplified form.</td><td>20</td></tr>
<tr><td>CO4</td><td>Prototyping – Understanding materials and prototyping in scaled form, utilizing colours and finishes.</td><td>20</td></tr>
<tr><td></td><td>ESE Total</td><td>70</td></tr>
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**References**


1. Don Norman. (2004). *The Design of Everyday Things*. A Member of the Perseus Books Group New York.
2. Jahnvi Dameron Nandan. (2017). *Pukka Indian: 100 Objects that Define India*. New Delhi: Lustre Press, Roli Books
3. Alice Rawsthor (2013). *Hello World: Where Design Meets Life Book* . New York, NY : Overlook