



K.R. MANGALAM UNIVERSITY
THE COMPLETE WORLD OF EDUCATION

**SCHOOL OF
ARCHITECTURE AND DESIGN
(SOAD)**

School Code: 06

Programme Handbook

(Programme Study and Evaluation Scheme)

Bachelor of Design (Hons./Hons. with Research) Fashion Design

Undergraduate Course 2025-29

Programme Code: 221

FOUR YEAR UNDERGRADUATE PROGRAMME

As per National Education Policy 2020

(Multiple Entry and Exit in Academic Programmes)

(with effect from 2025-29 session)

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1. Preface

The outcome-based curriculum at K.R. Mangalam University enhances students' learning experiences, preparing them for careers in both academia and the global fashion industry. Through this curriculum, students acquire the skills needed for employability, sustainability, and lifelong learning, with a strong emphasis on innovation and adaptability in the ever-evolving field of fashion.

Each program at the university exemplifies its dedication to helping students achieve their career aspirations through targeted learning outcomes. The attributes developed in the Fashion Design program include values of well-being, emotional resilience, critical thinking, social justice, and the skills necessary for entrepreneurship and innovation.

The revamped curriculum reflects the interdisciplinary nature of fashion design, combining essential design subjects with the technical expertise required to visually and practically convey design concepts. Students gain skills in areas such as sketching, textile development, and draping, which enable them to express the creative process effectively.

An essential component of this curriculum is the ability to transform ideas from conceptual stages into fully realized, market-ready designs. This practical approach ensures that students are well-prepared to bring their visions to life, integrating aesthetic sensibility with functional design elements suited to diverse contexts.

K.R. Mangalam University emphasizes hands-on, project-based education in fashion design, allowing students to explore materials, techniques, and technologies relevant to the industry. In interactive studio sessions, students engage in exercises that build their technical and conceptual skills, supported by an environment that fosters creativity and experimentation.

In addition to full-time faculty, visiting professors and external examiners are carefully selected from among top industry professionals and academics in fashion design. Their diverse expertise and real-world insights bring valuable perspectives, enriching the students' educational experiences.

A collaborative approach underpins the program, with students developing their projects alongside a motivated team of faculty members and industry mentors. These experts offer guidance on design development, market analysis, and sustainable practices, helping students refine their ideas with practical feedback.

This outcome-based curriculum prepares students to thrive in the fashion industry, equipping them with critical skills for creative problem-solving and adaptability in a competitive market. K.R. Mangalam University believes that this approach not only enhances technical competencies but also fosters a deep understanding of the cultural, ethical, and ecological

dimensions of fashion.

The Fashion Design program fosters an awareness of global trends while encouraging students to experiment and innovate with local and sustainable resources. By integrating elements of both traditional and contemporary fashion, students gain an appreciation for diverse fashion systems and the importance of responsible design practices.

Graduate attributes in this program extend beyond technical skills, incorporating ideals related to well-being, emotional resilience, social equity, and business innovation. Students develop a holistic approach to design, balancing creativity with social responsibility and environmental consciousness.

The curriculum also offers students the chance to actively participate in research, where they investigate emerging trends, consumer behaviour, and sustainable practices within the fashion industry. This comprehensive approach is designed to develop both analytical and practical skills, ensuring graduates are well-prepared for the demands of the industry.

Opportunities for collaboration, mentorship, and project-based learning allow students to gain insights into the intricacies of the fashion design process, from concept to final product. In this process, they receive support from a committed team of faculty and industry experts who guide them toward realizing their unique creative visions.

K.R. Mangalam University's outcome-based curriculum aims to nurture knowledgeable, empathetic, and forward-thinking fashion designers. By implementing this student-centred approach, the university seeks to create a pathway for students to develop as versatile and thoughtful professionals who are capable of making meaningful contributions to the fashion industry.

Founded in 2013 by Mangalam Edu Gate, K.R. Mangalam University remains dedicated to providing a well-rounded, student-focused education. Through its outcome-based curriculum, the university fosters an environment where students can thrive, equipped with the skills and knowledge to shape the future of fashion.

Uniqueness of KRMU

- i. Enduring legacy of providing education to high achievers who demonstrate leadership in diverse fields.
- ii. Protective and nurturing environment for teaching, research, creativity, scholarship, social and economic justice.

Education Objectives

- i. To impart undergraduate, post-graduate and Doctoral education in identified areas of higher education.
- ii. To undertake research programmes with industrial interface.
- iii. To integrate its growth with the global needs and expectations of the major stake holders through teaching, research, exchange & collaborative programmes with foreign, Indian Universities/Institutions and MNCs.
- iv. To act as a nodal centre for transfer of technology to the industry.
- v. To provide job-oriented professional education to the student community with particular focus on Haryana.

2. NEP-2020: Important features integrated in the curriculum

K.R. Mangalam University has adopted the National Education Policy NEP-2020 to establish a holistic and multidisciplinary undergraduate education environment, aiming to equip our students for the demands of the 21st century. Following the guidelines of NEP-2020 regarding curriculum structure and duration of the undergraduate programme, we now offer a Four-Year Undergraduate Programme with multiple entry and exit points, along with re-entry options, and relevant certifications.

- **UG Certificate** after completing 1 year (2 semesters with the required number of credits) of study, and an additional vocational course/internship of 4 credits during the summer vacation of the first year.
- **UG Diploma** after completing 2 years (4 semesters with the required number of credits) of study, and an additional vocational course/internship of 4 credits during the summer vacation of the second year.
- **Bachelor's Degree** after completing 3-year (6 semesters with the required number of credits) programme of study.
- **4-year Bachelor's Degree (Honours)** with the required number of credits after eight semesters programme of study.
- Students who secure 75% marks and above in the first six semesters and wish to undertake research at the undergraduate level can choose a research stream in the fourth year. Upon completing a research project in their major area(s) of study in the 4th year, a student will be awarded **Bachelor's Degree (Honours with Research)**.

Advantage of pursuing 4-year Bachelor's degree programme with Honours/Honours with Research is that the Master's degree will be of one year duration. Also, a 4-year degree

programme will facilitate admission to foreign universities

S. No.	Broad Categories of Courses	Minimum Credit Requirement for Four Year UG Program
1	Major (Core)	80
2	Minor	32
3	Multidisciplinary	09
4	Ability Enhancement Course (AEC)	08
5	Skill Enhancement Course (SEC)	09
6	Value-Added Course (VAC)	06-08
7	Summer Internship	02-04
8	Research Project/Dissertation	12
9	Total	160

2.1 Categories of Courses

- i. **Major:** The major would provide the opportunity for a student to pursue in-depth study of a particular subject or discipline.
- ii. **Minor:** Students will have the option to choose courses from disciplinary/interdisciplinary minors and skill-based courses. Students who take a sufficient number of courses in a discipline or an interdisciplinary area of study other than the chosen major will qualify for a minor in that discipline or in the chosen interdisciplinary area of study.

Students have multiple minor streams to choose from. They can select one minor stream from the available options, which will be pursued for the entire duration of the programme.

- iii. **Multidisciplinary (Open Elective):** These courses are intended to broaden the intellectual experience and form part of liberal arts and science education. These introductory-level courses may be related to any of the broad disciplines given below:
 - Natural and Physical Sciences
 - Mathematics, Statistics, and Computer Applications
 - Library, Information, and Media Sciences
 - Commerce and Management
 - Humanities and Social Sciences

A diverse array of Open Elective Courses, distributed across different semesters and aligned with the categories, is offered to the students. These courses enable students to expand their perspectives and gain a holistic understanding of various disciplines. Students can choose

courses based on their areas of interest.

- iv. **Ability Enhancement Course (AEC):** Students are required to achieve competency in a Modern Indian Language (MIL) and in the English language with special emphasis on language and communication skills. The courses aim at enabling the students to acquire and demonstrate the core linguistic skills, including critical reading and expository and academic writing skills, that help students articulate their arguments and present their thinking clearly and coherently and recognize the importance of language as a mediator of knowledge and identity.
- v. **Skills Enhancement Courses (SEC):** These courses are aimed at imparting practical skills, hands-on training, soft skills, etc., to enhance the employability of students.
- vi. **Value-Added Course (VAC):** The Value-Added Courses (VAC) are aimed at inculcating Humanistic, Ethical, Constitutional, and Universal human values of truth, righteous conduct, peace, love, non-violence, scientific and technological advancements, global citizenship values and life-skills falling under below-given categories:
 - Understanding India
 - Environmental Science/Education
 - Digital and Technological Solutions
 - Health & Wellness, Yoga education, Sports, and Fitness
- vii. **Research Project / Dissertation:** Students choosing a 4-Year Bachelor's degree (Honours with Research) are required to take up research projects under the guidance of a faculty member. The students are expected to complete the Research Project in the eighth semester. The research outcomes of their project work may be published in peer-reviewed journals or may be presented in conferences /seminars or may be patented.

3. University Vision and Mission

3.1 Vision

K.R. Mangalam University aspires to become an internationally recognized institution of higher learning through excellence in interdisciplinary education, research, and innovation, preparing socially responsible life-long learners and contributing to nation-building.

3.2 Mission

- Foster employability and entrepreneurship through futuristic curriculum and progressive pedagogy with cutting-edge technology.
- Instill the notion of lifelong learning through stimulating research, Outcomes-based education, and innovative thinking.
- Integrate global needs and expectations through collaborative programs with premier universities, research centers, industries, and professional bodies.
- Enhance leadership qualities among the youth having understanding of ethical values and environmental realities.

4. About the School

The **School of Architecture & Design (SOAD)** offers a robust, interdisciplinary education, providing students with hands-on experience through **experiential and project-based learning**. The curriculum is designed to foster innovation and technical proficiency across various design fields.

SOAD offers seven key programs:

1. **Bachelor of Architecture (B.Arch)** – A five-year program that develops visionary architects with a strong foundation in design, construction, and environmental sustainability.
2. **Bachelor of Design (B. Des) in Fashion Design** – A four-year program focused on fostering creativity and technical skills in fashion, preparing students for the dynamic fashion industry.
3. **Bachelor of Design (B. Des) in Interior Design** – Prepares students to design functional and aesthetically pleasing interior spaces through a combination of creativity, technical knowledge, and practical applications.
4. **Bachelor of Design (B. Des) in Textile Design** – Emphasizes innovative textile creation with an emphasis on sustainability and traditional craftsmanship.
5. **Bachelor of Fine Arts (B.F.A)** – Explores various visual arts disciplines such as painting, sculpture, and graphic arts.
6. **Bachelor of Design (B. Des) in Game Design & Animation** – A specialized program focused on designing interactive games and animations, merging creative storytelling with technical skills.
7. **Bachelor of Design (B. Des) in UX UI & Interaction Design** – Concentrates on creating user-centric digital solutions, emphasizing user experience (UX), user

interface (UI), and interaction design.

SOAD emphasizes **experiential learning** through **project-based education**, giving students practical exposure to real-world challenges. This is further enhanced through **site visits, study tours, guest lectures**, and **industry integration**, ensuring students gain valuable insights and experience in their respective fields. The school maintains strong industry connections, enabling students to engage with leading professionals and firms in architecture, design, and related industries.

5. School Vision and Mission

Vision: To be a leading institution that develops innovative and sustainable design thinkers who shape the future of Architecture and Design globally.

Mission:

- Provide a comprehensive structured learning experience that develops strong cognitive thinking and skills in the field of architecture and design.
- Foster a collaborative and inclusive learning environment that encourages creativity and critical thinking.
- Promote sustainable and ethical design practices that address global and local challenges.
- Instil a strong foundation of ethical principles, ensuring graduates act with integrity and social responsibility in their professional endeavours.
- Engage with the community and industry to advance the role of architecture and design in society.

6. About the Programme

The **Bachelor of Design (Hons. / Hons. with Research) Fashion Design** program is a four-year undergraduate degree designed to provide students with a robust foundation in fashion design, blending creative exploration with technical expertise. The program is crafted to develop an understanding of garment design, fashion aesthetics, textile selection, and consumer behavior, empowering students to create innovative and functional fashion

collections.

The Fashion Design specialization emphasizes the creative and practical aspects of apparel design for various markets, including haute couture, ready-to-wear, and sustainable fashion. Students receive training in garment construction, fabric selection, pattern-making, draping, and the integration of technology in fashion design. This specialization stresses the alignment of design principles with market trends, equipping graduates to meet the fast-paced demands of the fashion industry.

Throughout the program, students develop a professional portfolio showcasing their work, from initial concept sketches to final garments, technical flats, and 3D visualizations. Graduates of the program are well-prepared to pursue careers in fashion design studios, fashion houses, retail brands, or as independent designers, contributing to the creation of innovative and sustainable fashion solutions.

This specialization fosters students' creative vision while providing them with the technical skills, industry insights, and project management abilities required to succeed in today's dynamic and competitive fashion design industry.

6.1 Definitions

- **Programme Outcomes (POs)**

Programme Outcomes are statements that describe what the students are expected to know and would be able to do upon the graduation. These relate to the skills, knowledge, and behaviour that students acquire through the programme.

- **Programme Specific Outcomes (PSOs)**

Programme Specific Outcomes are statements about the various levels of knowledge specific to the given program which the student would be acquiring during the program..

- **Programme Educational Objectives (PEOs)**

Programme Educational Objectives of a degree programme are the statements that describe the expected achievements of graduates in their career, and what the graduates are expected to perform and achieve during the first few years after graduation.

- **Credit**

Credit refers to a unit of contact hours/ tutorial hour per week or 02 hours of Lab/ Practical work per week.

- **Studio Course**

Studio courses are practical, hands-on classes where students engage in design projects, allowing them to apply theoretical knowledge in real-world scenarios. These courses

emphasize creativity, collaboration, and iterative design processes, often culminating in tangible outcomes like models or design presentations.

- **Multi-Entry & Multi-Exit**

The multi-entry, multi-exit system allows students to enter and exit their academic programs at various points, depending on their personal and professional circumstances. This flexibility enables students to earn qualifications such as certificates or diplomas at different stages of their education while providing options for re-entry to complete their degrees.

6.2 Programme Educational Objectives (PEO)

PEO 1 – Human Values and Social Impact- Graduates will embody human values and social responsibility in their designs, producing inclusive and sustainable fashion that contributes to the well-being of communities.

PEO 2 - Innovative Design Excellence: Graduates will excel in creating innovative, aesthetically pleasing, and functional fashion designs that enhance individual expression and cater to diverse client needs.

PEO 3 - Continuous Professional Development: Graduates will engage in lifelong learning, staying current with evolving trends, technologies, and methodologies in the fashion industry.

PEO 4 - Ethical and Sustainable Practices: Graduates will adhere to the highest ethical standards, demonstrating integrity, social responsibility, and a commitment to sustainable and inclusive fashion design practices.

PEO 5 - Collaborative and Leadership Skills: Graduates will effectively lead and collaborate within multidisciplinary teams, contributing to the advancement of the fashion design profession and the improvement of industry standards.

6.3 Programme Outcomes (PO)

PO 1 - Creative and Functional Design Solutions: Demonstrate the ability to develop innovative, functional, and aesthetically pleasing fashion designs that meet client needs and enhance user expression.

PO 2 - Technical Expertise and Competence: Apply advanced technical skills in garment construction, textiles, and fashion illustration to create efficient and sustainable fashion designs.

PO 3 - Ethical Responsibility and Professionalism: Exhibit a strong commitment to ethical practices, social responsibility, and professional conduct, ensuring respect for cultural, environmental, and societal contexts.

PO 4 - Effective Communication Skills: Effectively communicate design ideas and solutions through visual, oral, and written means, engaging with clients, stakeholders, and multidisciplinary teams.

PO 5 - Sustainable and Environmental Design Practices: Integrate principles of sustainability into fashion design projects, promoting environmental stewardship and reducing the ecological impact of the fashion industry.

PO 6 - Leadership and Collaborative Skills: Lead multidisciplinary teams, effectively communicate with diverse stakeholders, and exhibit strong social skills essential for collaborative and inclusive design practices, contributing to the community through socially responsible design initiatives.

6.4 Programme Specific Outcomes (PSO)

On completion of the program students will be:

PSO 1 - Understanding: Grasp the principles, theories, history, materials, processes, and technologies of fashion design, enabling students to articulate complex concepts and design contexts.

PSO 2 -Applying: Utilize knowledge of garment construction, textile science, colour theory, and fashion illustration to create functional, aesthetically pleasing, and user-centred fashion designs that meet diverse client needs.

PSO 3 - Analysing: Analyse fashion design challenges, assessing material performance, human factors, and sustainability considerations to ensure effective and efficient design solutions in various contexts.

PSO 4 - Evaluating: Evaluate fashion design projects using established criteria and industry standards to ensure quality, safety, sustainability, and ethical considerations, making appropriate design decisions.

PSO 5 -Creating: Create original and innovative fashion designs through experimentation with new materials and technologies, emphasizing sustainable and environmentally friendly practices.

PSO 6 - Technical and Technological Proficiency: Graduates will demonstrate proficiency in utilizing contemporary design tools and technologies, ensuring precision, innovation, and sustainability in their fashion design solutions.

6.5 Career Avenues

- **Fashion Designer (Menswear, Womenswear, Kidswear):** Design tailored collections for diverse markets, specializing in men's, women's, or children's fashion. This includes understanding market trends, cultural influences, and consumer preferences to create compelling designs.
- **CLO 3D Digital/Virtual Fashion Designer:** Use CLO 3D software to create virtual fashion designs for brands, e-commerce, or independent collections. This role involves 3D garment simulation, pattern creation, and virtual prototyping, enabling designers to test and visualize garments before production.
- **Illustrator (Womenswear, Menswear, Kidswear):** Create detailed sketches and technical drawings for fashion collections. As an illustrator, you work with design to conceptualize designs for various categories, ensuring accuracy in fit and detail.
- **Fashion Researcher:** Conduct in-depth research into fashion trends, sustainable practices, or material innovations. Researchers provide insights to brands and educational institutions, helping shape the future of fashion by exploring social, cultural, and technological impacts.
- **Fashion Forecaster:** Analyse global trends to predict future styles in colour, texture, and silhouette. Forecasters are integral to brands looking to stay ahead of the curve, providing valuable insights on the direction fashion will take in the coming seasons.
- **Fashion Stylist:** Curate outfits for brands, advertising campaigns, or personal clients. Stylists have a deep understanding of trends and aesthetics, ensuring that looks are cohesive and resonate with brand identity or client needs.
- **Fashion Journalist/Blogger:** Write about fashion trends, designers, and events for magazines, newspapers, or online platforms. Fashion journalists provide critical insights and coverage of the latest happenings in the industry.
- **Costume Designer (Film, TV, Theatre):** Design costumes for various media productions, ensuring that the clothing matches the period, narrative, and characters. Costume designers often collaborate with directors to bring the vision of the script to life.
- **Technical Designer:** Specialize in garment construction, pattern making, and ensuring the fit and functionality of designs. Technical designers ensure that clothing is produced to the designer's specifications and that it meets industry standards.

- **Fashion Merchandiser (Retail Visual Merchandiser):** Manage product placement in retail stores or online platforms, ensuring that clothing and accessories are displayed in a way that maximizes sales. Visual merchandisers are responsible for creating appealing and engaging displays.
- **Entrepreneur in Fashion:** Build your own fashion brand, managing everything from design to production and marketing. Entrepreneurs can introduce innovative fashion lines, sustainable collections, or custom couture.

6.6 Duration

8 semesters, 4 Years (Full-Time)

6.7 Criteria for Award of Degree

Credit Completion: Students must earn a total of 196 credits over a minimum period of 8 semesters

7. Student's Structured Learning Experience from Entry to Exit in the Programme

➤ Education Philosophy and Purpose:

- **Learn to Earn a Living:**

At KRMU we believe in equipping students with the skills, knowledge, and qualifications necessary to succeed in the job market and achieve financial stability. All the programmes are tailored to meet industry demands, preparing students to enter specific careers and contributing to economic development and employability focused.

- **Learn to Live:**

The University believes in learners' holistic development, fostering emotional and social intelligence, and a deeper understanding of the world. Our aim is to nurture well-rounded individuals who can contribute meaningfully to society, lead fulfilling lives, and engage with the complexities of the human experience.

➤ University Education Objective: Focus on Employability and Entrepreneurship

through Holistic Education using Bloom's Taxonomy

By targeting all levels of Bloom's Taxonomy—remembering, understanding, applying, analyzing, evaluating, and creating—students are equipped with the knowledge, skills, and attitudes necessary for the workforce and entrepreneurial success. At KRMU we emphasize on learners critical thinking, problem-solving, and innovation, ensuring application of theoretical knowledge in practical settings. This approach nurtures adaptability, creativity, and ethical decision-making, enabling graduates to excel in diverse professional environments and to innovate in entrepreneurial endeavours, contributing to economic growth and societal well-being.

➤ Importance of Structured Learning Experiences

A structured learning experience (SLE) is crucial for effective education as it provides a clear and organized framework for acquiring knowledge and skills. By following a well-defined curriculum, learners can build on prior knowledge systematically, ensuring that foundational concepts are understood before moving on to more complex topics. This approach not only enhances comprehension but also fosters critical thinking by allowing learners to connect ideas and apply them in various contexts. Moreover, a structured learning experience helps in setting clear goals and benchmarks, enabling both educators and students to track progress and make necessary adjustments. Ultimately, it creates a conducive environment for sustained intellectual growth, encouraging learners to achieve their full potential. At K.R. Mangalam University SLE is designed as rigorous activities that are integrated into the curriculum and provide students with opportunities for learning in two parts:

- **Inside Classroom:** Structured learning in the classroom focuses on building cognitive outcomes through a student-centric approach. The methods used in this approach include:
 - **Cognitive Learning:** Students enhance their critical thinking and problem-solving skills by engaging with the foundational elements of fashion design, including garment construction, textile properties, and design principles. They are taught to analyze trends, understand consumer behaviour, and create innovative and market-relevant fashion collections.
 - **Student-Centric Learning:** Active participation is at the core, encouraging students to collaborate, ask questions, and engage in peer discussions. This approach fosters independent learning and reflection on the design process, helping students develop unique design identities and fashion sensibilities.
 - **Teaching Methods:** A blend of lectures, design critiques, and workshops ensures that

students gain both theoretical knowledge and practical skills in fashion design. The use of visual aids, case studies from the fashion industry, and multimedia presentations enriches students' learning experience.

- **Tools and Techniques:** Students are introduced to design software used in the fashion industry, such as Adobe Illustrator and CAD for pattern-making and fashion illustration. Hands-on practice with these tools equips them with the technical skills needed to create detailed technical flats, digital renderings, and innovative garment designs.
- **Approach:** Design thinking and project-based learning are emphasized, allowing students to explore fashion concepts through research, ideation, prototyping, and final garment construction. This approach enhances creativity, attention to detail, and technical prowess while encouraging sustainable and innovative design solutions.

➤ **Outside Classroom:** The outside classroom experience students' people skills and psychomotor skills through industry-related, community, and hands-on activities:

- **People Skills:** Students collaborate with industry professionals, peers, and clients through real-world projects, improving communication, teamwork, and client interaction skills. Internships with fashion houses, retail brands, and design studios, along with participation in fashion shows and workshops, provide exposure to industry dynamics and professional practices.
- **Psychomotor Skills:** Hands-on activities such as garment construction, fabric manipulation, and pattern-making help students hone their psychomotor skills. In workshops, they work with sewing machines, cutting tools, and various fabrics, improving dexterity and a deep understanding of material properties and garment fabrication techniques.
- **Industry Interactions:** Regular internships, industry visits, and collaborative projects with fashion designers and retail brands bridge the gap between classroom learning and industry expectations. Students apply their classroom knowledge in professional settings, gaining practical insights into fashion trends, consumer preferences, and production processes.
- **Community Engagement:** Engaging in community-based fashion projects helps students develop a sense of social responsibility. They might work on sustainable fashion initiatives or design clothing for marginalized communities, using their design skills to create socially conscious and impactful fashion solutions.

➤ **Educational Planning and Execution: WHAT, WHEN & HOW learning will happen**

The educational planning and execution framework for the Bachelor of Design (B. Des.) Fashion Design program at the School of Fashion & Design (SOFD) is designed to provide a structured and enriching learning experience. This framework aims to facilitate meaningful engagement, foster critical thinking, and encourage creativity among students. By clearly outlining “WHAT, WHEN, and HOW” learning will take place, the school ensures that all educational activities align with the program's objectives and contribute to the holistic development of aspiring fashion designers.

The program is built around the educational philosophy of "LEARN TO EARN LIVING" and "LEARN TO LIVE," providing a well-rounded learning journey from entry to exit.

- **Entry Phase**

Upon entry, students are introduced to the foundational principles of Fashion Design. Orientation sessions emphasize understanding the fashion industry, design ethics, and sustainable practices. This phase is designed to help students recognize that knowledge goes beyond earning a living—it is a way to contribute meaningfully to society through creative and innovative fashion solutions.

- **Core Learning**

As students progress through the program, they delve deeper into the creative and technical aspects of fashion design. Courses covering topics such as design thinking, sustainable fashion, and consumer behaviour equip students with essential skills for their careers. Workshops, fashion shows, and industry collaborations emphasize learning as preparation for professional success while also promoting personal growth. A robust support system ensures that students of different learning paces (slow and fast learners) receive the guidance they need, through mentor-mentee systems and personal counselling, ensuring steady progress.

- **Skill Development**

The program focuses on the development of essential fashion design skills, such as research, garment construction, pattern-making, and draping. Collaborative design projects, industry visits, and networking events help students build communication, teamwork, and presentation skills, which are vital not only for professional success but also for building strong personal connections.

- **Final Collection and Exit Phase**

In the final phase, students work on their capstone project, developing a complete

fashion collection that integrates all aspects of their learning. This is showcased in a final portfolio that demonstrates their creativity, technical expertise, and readiness for the fashion industry. The KRMU Career Development Cell (CDC) supports students with job placements and internships, reinforcing the "Learn to Earn" philosophy. The program also emphasizes lifelong learning, encouraging students to view their careers as opportunities to contribute positively to society through responsible and sustainable fashion.

- **Co-Curricular and Extra-Curricular Activities**

Students are actively involved in the university's 13 clubs and societies, which include fashion and cultural events, media production, and student leadership opportunities. These activities promote peer interaction, teamwork, and leadership skills, contributing to the development of well-rounded personalities. Regular industry visits, guest lectures, and workshops with fashion industry experts ensure students remain connected to current trends and practices, bridging the gap between classroom learning and professional expectations.

- **Community Connect**

Community engagement is a key component of the Fashion Design program. Students participate in socially responsible fashion projects, such as creating sustainable clothing for underserved communities or collaborating on eco-friendly fashion initiatives. This experience encourages students to consider the impact of fashion on society and the environment, while contributing to a greater cause. Participation in sports and cultural activities is also encouraged to help students maintain a balanced lifestyle, promoting teamwork and resilience.

- **Ethics and Values**

The program places strong emphasis on ethics, sustainability, and professional integrity. Students are encouraged to adhere to a code of conduct that promotes responsible fashion practices, preparing them to be ethical fashion designers who contribute to positive social and environmental change.

- **Career Counselling and Entrepreneurship**

The Career Development Cell (CDC) provides comprehensive career guidance, including job placements, internship opportunities, and skill development workshops. Additionally, the university's incubation center nurtures entrepreneurial ambitions, offering students the resources to develop innovative fashion ideas and start their own fashion ventures.

➤ **Components of Educational Planning**

All planned activities are executed as scheduled, ensuring a consistent and enriching learning environment that supports the development of both practical and theoretical skills in fashion design. The school follows the following framework to execute semester-long educational, co-curricular, and extracurricular activities:

1. **University Calendar:** The University Calendar outlines key academic dates, such as term start and end dates, exam periods, and holidays that impact the Bachelor of Design (B. Des.) Fashion Design program.
2. **Timetable:** The Timetable provides a clear structure of class sessions, including lecture timings, studio hours, and project work, ensuring that students have a well-organized weekly schedule.
3. **School Calendar:** The School Calendar includes key events, design critiques, workshops, and submission deadlines specific to the School of Fashion & Design.
4. **Activity Calendar:** The Activity Calendar highlights extracurricular activities, guest lectures by fashion industry professionals, and site visits that complement the academic curriculum, enhancing students' understanding of fashion design.
5. **Class Sessions/Lectures:** Scheduled activities encompass theoretical lectures, practical studio sessions, and collaborative projects, offering a balanced learning experience that fosters both creativity and technical proficiency.
6. **Monitoring:** Continuous monitoring ensures that the educational objectives of the Bachelor of Design (B. Des.) Fashion Design program are being met, and all planned activities are effectively carried out.
7. **Correction of Deviations:** Any deviations from the planned framework are promptly addressed to maintain the integrity and quality of the learning experience.

➤ **Course Registration and Scheduling**

➤ **Major and Minor Selection Process:**

In the Bachelor of Design (B. Des.) Fashion Design program, students have the opportunity to choose from a variety of major and minor courses throughout their studies. There are 26 major courses and 8 minor courses available over the entire duration of the program. The selection process for minors is centralized, allowing students to make informed choices about their specialization. Every student must register at the beginning of each semester for

the courses offered in that semester. Major courses are registered centrally for the students. However, for other multidisciplinary courses (Minor, VAC, OE), students must register by themselves through ERP.

The School of Architecture and Design offers the following minors with 32 credits spread throughout the eight semesters:

1. Interior Styling
2. Contemporary Art Practice
3. UI/UX Design
4. Game Development
5. Fashion Design

➤ **Value-Added Courses (VAC) and Open Electives (OE):**

Value-Added Courses (VAC) and Open Electives (OE) are offered to enhance students' skills and knowledge beyond the core curriculum. Students can select these courses based on their interests, enabling them to gain practical insights and experience in specific areas related to fashion design. The choice of VAC and OE typically occurs at the beginning of each semester, where students can consult with faculty and peers to make informed decisions.

➤ **Internships, Projects, Dissertations, and Training**

- **Internships**

Students are required to complete a summer internship after the fourth semester. The internship carries 2 credits and is evaluated in the following odd semester. This hands-on experience is designed to provide students with practical exposure to the fashion industry, allowing them to apply theoretical knowledge in real-world settings.

- **Thesis and Research Project**

In the seventh semester, all students undertake a Thesis in Fashion Design project, where they work on real-life fashion projects. This hands-on approach enables them to conduct in-depth research, critically analyze design challenges, and propose innovative solutions, bridging academic learning with real-world practice. Students pursuing Bachelor of Design (Hons. with Research) in Fashion Design engage in research projects that allow them to focus on specific areas within the field, aligning with their career goals. These projects are mapped to practical courses and

experiential learning activities, ensuring students gain comprehensive insights into their chosen specializations.

- **Training**

In the eighth semester, students undertake industry training, where they collaborate with industry professionals on real-life projects. Those pursuing a research-oriented path will complete a Research Project (Dissertation) instead. This structured approach to projects and dissertations enables students to develop critical thinking, research, and project management skills.

➤ **Co-Curricular Activities Credit Choices**

Participation in co-curricular/extracurricular activities is part of outside classroom learning.

Students must earn 2 credits from co/ extracurricular activities. One credit from participation in co-curricular activities like Club/Society activities and another credit from Community Service (1 credit each) through participation in NSS/ Redcross activities or NGOs that contribute to their personal development, leadership skills, and community engagement.

Under the category of Club/Society, 1 credit can be earned by

- Registration in one of the Club/Societies of university and active participation in the events organized by the club/society

OR

- 15 hours of active engagement in any of the recreational/sports activities

Under the category of Community Service, 1 credit can be earned by

- 15 hours active engagement in community service through NGO/NSS/Redcross or any other society approved/ empanelled by the university

At the end of the semester, students are required to submit a log of hours, a report, and a certificate of participation/ completion summarizing their activities followed by a presentation.

➤ **Academic Support (Differential learning needs):**

Academic Support Systems for B. Des Fashion Design students are designed to address diverse learning needs, ensuring each student excels. These systems include:

- 1. Personalized Tutoring:** One-on-one sessions with experienced tutors focus on areas such as design software, space planning, furniture design, lighting systems, material selection, and project management, customized to individual skill levels.

- 2. Workshops and Seminars:** Regular workshops on topics like sustainable design, digital modelling, construction techniques, and interior design ethics, along with industrial connections, enhance both practical and theoretical knowledge.
- 3. Peer Mentoring Programs:** Advanced learners' mentor fellow students by leading project teams and offering guidance on assignments and design critiques, fostering a collaborative and supportive environment.
- 4. Accessible Learning Resources:** Online platforms provide access to tutorials, design templates, articles, and interactive tools, accommodating various learning styles.
- 5. Production and Outcome-Based Activities:** Students are encouraged to engage in practical, hands-on activities like design builds, mock-ups, and real-world projects. These works are showcased and recognized, boosting confidence and learning outcomes.
- 6. Diversity and Inclusion Initiatives:** Programs promoting inclusivity ensure that all design ideas are valued, enriching the learning environment.
- 7. Feedback and Assessment:** Continuous feedback systems allow students to receive constructive reviews of their work, facilitating growth, innovation, and skill development.

➤ **Student Career & Personal Support:**

- **Mentor-Mentee:** The Mentor-Mentee Program is an essential component for fostering successful careers as it acts as a bridge between faculty and students. Mentor-mentee relationships often go beyond academic and professional growth at KRMU.
- **Counselling and Wellness Services:** Counselling and Wellness Services for the students of the Bachelor of Design (B. Des.) Fashion Design program are designed to support their mental health and overall well-being in a demanding academic environment. These services include confidential individual counselling sessions, where trained professionals provide guidance on stress management, time management and personal challenges. Group therapy sessions and workshops focus on topics such as resilience, coping strategies and mindfulness, promoting a sense of community and shared experiences. The school conducts sessions on mental health awareness from time to time. Wellness initiatives may include fitness programs, relaxation activities and access to health resources that promote physical and mental health. By creating a supportive environment, these services help students navigate the pressures of their studies while fostering a balanced and healthy lifestyle.

- **Career Services and Training:** The Career Development Center (CDC) at KRMU provides comprehensive career services and training for Journalism and Mass Communication students, focusing on creating ample placement opportunities. In addition to inviting corporate recruiters to campus, the Centre hosts various counselling and training programs aimed at enhancing students' academic and professional skills. These programs equip students with the essential tools needed to secure lucrative careers in their field. Each year, prominent companies visit the KRMU campus, offering attractive job packages to emerging talent. The faculty members and the mentors also ensuring that students are well-prepared for the competitive job market.

➤ **Learning and Development Opportunities**

- **Practical Learning (Course Handouts, Session Plans):** Practical learning is supported by detailed handouts, providing structured guidance for students in areas like building material, space planning, furniture design, interior services and construction techniques etc. Sessions are conducted in specialized environments such as the Computer labs, studios, Material Museum and Construction Yard to enhance practical skills.
- **Experiential Learning (Learning by Doing):**
 - **Inside Classroom:** Design workshops, lighting system setups, and spatial planning exercises provide students with hands-on experience. Students apply theories through practical activities like model-making and digital design tool sessions.
 - **Outside Classroom:** Activities such as site visits, industrial visits, material procurement processes, and client interaction give students exposure to real-world challenges, with a focus on developing industry-relevant practical skills.
- **Case-Based Learning/Problem-Based Learning/Project-Based Learning:** Projects and case studies are carefully aligned with learning outcomes. Students are assigned tasks like redesigning existing interiors or working on sustainable design solutions, with detailed learning guidelines provided to map out the entire process from concept to execution.
- **Workshops, Seminars, and Guest Lectures:** Regular workshops on topics like sustainable materials, advanced lighting, and digital modelling, supplemented by guest lectures from industry professionals. A tentative schedule will ensure these activities occur throughout each semester, giving students opportunities for direct interaction with experts and hands-on learning experiences.

➤ Assessment and Evaluation

Grading Policies and Procedures for theory courses, practical courses, projects, Internships,

Dissertation: As per university examination policy of K R Mangalam University, the Program Outcome assessments is done by aggregating both direct and indirect assessments, typically assigning 80% weightage to direct assessments and 20% to indirect assessments, to compute the final course attainment.

Evaluation Scheme:

Evaluation pattern I: (100% internal)

	Total Maximum Marks: 100				
Component	Major 1	Assignments	Major 2	Review	Attendance
Marks	20	30	20	20	10
Level	Mid Term Internal	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Class Test/ Time Problem/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

Evaluation pattern II: (100% internal)

	Total Maximum Marks: 100			
Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

Evaluation pattern III: (50% internal-50% external (theory exam or Jury))

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance

Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

It is compulsory for a student to secure 40% marks to secure minimum passing grade

Summer Internship grading at the completion of II, IV, VIth semester

Students are required to complete a minimum four-week summer internship with a reputable architecture or interior design firm. During the internship, students must maintain a logbook documenting their daily activities and submit a detailed internship report for evaluation. Additionally, students must provide an appointment letter and a completion certificate from the firm to receive credit for the internship. Refer Annexure

Clubs and community- grading at the completion of IVth and Vth semester

Students must demonstrate active involvement in the University clubs, societies, and community engagement activities, including participation with the National Service Scheme (NSS) or an approved Non-Governmental Organization (NGO), to qualify for the award of credits. To secure the credits, students are required to submit certificate or letter of appreciation as formal proof of their participation along with a detailed report of the activity.

MOOC grading at the completion of VIIIth semester

In Semester V, students will be informed about the requirement to complete MOOC courses. The information will be disseminated via notice boards, emails, and during classroom briefings by faculty members. Annexure 2

- **Feedback and Continuous Improvement Mechanisms:**

Teaching-learning is driven by outcomes. Assessment strategies and andragogy are aligned to course outcomes. Every CO is assessed using multiple components. The attainment of COs is calculated for every course to know the gaps between the desired and actual outcomes. These gaps are analysed to understand where does the student lags in terms of learning levels. Thereafter each student's learning levels are ascertained, if found below desirable level, and intervention strategy is effected in the following semester to make necessary corrections. To cater to the diverse learning needs of its student body, K.R. Mangalam University employs a comprehensive assessment framework to identify both slow and advanced learners. Students' learning levels are continually assessed based on their performance at various stages. If a student's performance in internal assessments falls below or equal to 55%, they are categorized as slow learners. Conversely, if a student's performance score in internal assessments is greater than or equal to 80%, they are identified as advanced learners. Such students are encouraged to participate in advanced learning activities. Through periodic evaluations and the utilization of modern management systems, the institution adeptly tracks students' performance across various courses, allowing for targeted interventions and support mechanisms.

- **Feedback and Continuous Improvement Mechanisms:** Teaching-learning is driven by outcomes. Assessment strategies and andragogy are aligned to course outcomes. Every CO is assessed using multiple components. The attainment of COs is calculated for every course to know the gaps between the desired and actual outcomes. These gaps are analysed to understand where does the student lags in terms of learning levels. Thereafter each student's learning levels are ascertained, if found below desirable level, and intervention strategy is effected in the following semester to make necessary corrections. To cater to the diverse learning needs of its student body, K.R. Mangalam University employs a comprehensive assessment framework to identify both slow and advanced learners. Students' learning levels are continually assessed based on their performance at various stages. If a student's performance in internal assessments falls below or equal to 55%, they are categorized as slow learners. Conversely, if a student's performance score in internal assessments is greater than or equal to 80%, they are identified as advanced learners. Such students are encouraged to participate in advanced learning activities. Through periodic evaluations and the utilization of modern management systems, the institution adeptly tracks students' performance across various courses, allowing for targeted interventions and support mechanisms.
- **Academic Integrity and Ethics:** The School of Architecture and Design places a strong emphasis on academic integrity and ethics, fostering a culture of honesty and responsibility among students. Clear guidelines are established to educate students about the importance of plagiarism prevention, proper citation practices, and ethical sourcing in their work. Regular workshops and seminars are conducted to discuss case studies and real-world scenarios, encouraging critical thinking about ethical dilemmas in Interior and Construction field. Faculty members serve as role models, promoting transparency and accountability in their interactions and evaluations. By instilling these values, the school prepares students to uphold high ethical standards in their professional careers, emphasizing the critical role that integrity plays in journalism and mass communication.

8. Program Structure

Semester 1										
Sr. No	Category	Course Code	Module Title	L	T	S	P	Credits	Assessment	Marking Int -Ext
1	Major -1	ADD SVC151	Visual Communication Fundamentals – I	1	0	3		4	External Jury	50-50
2	Major -2	ADD SDT152	Introduction to Design Thinking	1	0	3		4	External Jury	50-50
3	Major -3	ADD SHD153	History of Design	1	0	1		2	Int. Assessment	100
4	SEC -1		Material Exploration & Techniques-I	0	0	2	2	3	Int. Assessment	100
5	SEC -2		Digital Design Basics	0	0	0	4	2	Int. Assessment	100
6	SEC -3		Design Drawing & Sketching	0	0	5		5	Int. Assessment	100
7	AEC -1		Design Communication CDC	2	0	0		2	Int. Assessment	100
8	VAC -1	ADV AES154	Environmental Studies	2	0	0		2	Int. Assessment	100
	Hours		27	7	0	14	6	24		
Semester 2										
Sr. No	Category	Course Code	Module Title	L	T	S	P	Credits	Nature	Marking Int -Ext
1	Major -4	ADD SVC251	Visual Communication Fundamentals – II	1	0	3		4	External Jury	50-50
2	Major -5	ADD SDS252	Design & Society	0	0	3		3	Int. Assessment	100
3	SEC -4		Material Exploration & Techniques-II	0	0	2	2	3	Int. Assessment	100
4	SEC -5		Design Drawing & Digital Tools	0	0	2	4	4	Int. Assessment	100
5	VAC -2	ADV ASS253	Social & Cultural Studies	2	0	0		2	Int. Assessment	100
6	OE -1		Elective I (School specific)	1	0	2		3	Int. Assessment	100
7	Minor -1		Minor from other design domain	0	0	4		4	Int. Assessment	100
	Hours		26	4	0	16	6	23		
<p><i>Summer Project : NGO, Documentation, Summer School, apprenticeship</i></p> <p><i>Student has to acquire any of the above mentioned or similar certification or recommendation to achieve credit in next semester</i></p> <p><i>All Electives will be domain specific</i></p>										

Semester 3										
Sr. No	Category	Course Code	Module Title	L	T	S	P	Credits	Assessment	Marking Int -Ext
1	SEC -6		Textile Design -I	0	0	0	4	2	Jury	100 Int
2	SEC -7		Fashion Illustration - I Lab		0	4	0	4	Jury	100 Int
3	Major -6	ADFDPG351	Pattern Making & Garment Construction -I	0	0	2	4	4	Jury	100 Int
4	Major -7	ADFDP352	Integrated Project -I	0	0	2	0	2	Jury	60-40
5	Major -8	ADFDFS301	Fabric Science	2	0	0		2	Theory	60-40
6	SI		Summer Project -1 (Evaluation)	0	0	0		1	Jury	100 Int
	Hours		28	3	0	15	10	24		
Semester 4										
Sr. No	Category	Course Code	Module Title	L	T	S	P	Credits	Nature	Marking Int -Ext
1	SEC -8		Textile Design -II	0	0	0	4	2	Jury	100 Int
2	SEC -9		Fashion Illustration - II Lab	0	0	3	0	3	Jury	100 Int
3	Major -9	ADFDPG453	Pattern Making & Garment Construction -II	0	0	2	6	5	Jury	100 Int
4	Major -10	ADFDP454	Integrated Project -II	0	0	2	0	2	Jury	60-40
5	Major -11	ADFDR455	Regional Study Trip	0	0	0		1	Study Trip	
6	VAC- 4		Entrepreneurship	2	0	0		2	Jury	100 Int
7	OE -3		Elective III Fashion Studies	1	0	2		3	Jury	60-40
8	Clubs/ Society		Clubs/ Society	0	0	0		1	Clubs/ Society	cert.
	Hours		27	3	0	12	12	23		
<p><i>*Student Will Go On Summer Internship; Evaluation Will Be Done In Vth Semester</i></p> <p><i>**In Semester V, Students Will Be Informed About The Requirement To Complete A MOOC Course. The Information Will Be Disseminated Via Notice Boards, Emails, And During Classroom Briefings By Faculty Members.</i></p> <p><i>Students Must Demonstrate Active Involvement In The University Clubs, Societies, And Community Engagement Activities, Including Participation With The National Service Scheme (NSS) Or An Approved Non-Governmental Organization (NGO), To Qualify For The Award Of Credits. To Secure The Credits, Students Are Required To Submit Certificate Or Letter Of Appreciation As Formal Proof Of Their Participation Along With A Detailed Report Of The Activity</i></p>										

Semester 5										
Sr. No	Category	Course Code	Module Title	L	T	S	P	Credits	Assessment	Marking Int -Ext
1	Major - 12	ADFDAQ502	Apparel Manufacturing & Quality Control	2	0	0		2	Theory	60-40
2	Major - 13	ADFDPG556	Pattern Making & Garment Construction -III	0	0	2	4	4	Jury	100 Int
3	Major - 14	ADFDTF557	Trend Forecasting	1	0	3	0	4	Jury	60-40
4	Major - 15	ADFDDR558	Integrated Project -III	0	0	1	4	3	Jury	60-40
5	SEC-10		Draping	0	0	2	2	3	Jury	60-40
6	AEC -3		Portfolio & Professional Communication	0	0	2		2	Jury	100 int
7	SI		Summer Project - 2(Evaluation)	0	0	0		1	Jury	100 Int
8	CS		Community Service	0	0	0		1	Community Service	cert.
	Hours		28	3	0	13	12	24		
Students Must Demonstrate Active Involvement In The University Clubs, Societies, And Community Engagement Activities, Including Participation With The National Service Scheme (NSS) Or An Approved Non-Governmental Organization (NGO), To Qualify For The Award Of Credits. To Secure The Credits, Students Are Required To Submit Certificate Or Letter Of Appreciation As Formal Proof Of Their Participation Along With A Detailed Report Of The Activity										
Semester 6										
Sr. No	Category	Course Code	Module Title	L	T	S	P	Credits	Nature	Marking Int -Ext
1	Major - 12	ADFDAQ502	Apparel Manufacturing & Quality Control	2	0	0		2	Theory	60-40
2	Major - 13	ADFDPG656	Pattern Making & Garment Construction -IV	0	0	2	4	4	Jury	100 Int
3	Major - 14	ADFDTF557	Trend Forecasting	1	0	3	0	4	Jury	60-40
4	Major - 15	ADFDDR558	Integrated Project -III	0	0	1	4	3	Jury	60-40
5	SEC-10		Draping	0	0	2	2	3	Jury	60-40
6	AEC -3		Portfolio & Professional Communication	0	0	2		2	Jury	100 int
7	SI		Summer Project - 2(Evaluation)	0	0	0		1	Jury	100 Int
8	CS		Community Service	0	0	0		1	Community Service	cert.
	Hours		28	3	0	13	12	24		
Summer Project : NGO, Documentation, Summer School, apprenticeship										

Semester 7										
Sr. No	Category	Course Code	Module Title	L	T	S	P	Credits	Assessment	Marking Int -Ext
1	Major - 21	ADFDCP762	Capstone Project	2	0	8	4	10	Jury	60-40
2	RP/D		Research Methodology I	2	0	0		2	Jury	60-40
3	AEC -4		Visual Merchandising	3	0	0		3	Theory	60-40
4	SI		Summer Internship (Evaluation)	0	0	0		1	Jury	100 Int
5	Hours		21	7	0	8	8	20		
Semester 7 with Research										
Sr. No	Category	Course Code	Module Title	L	T	S	P	Credits	Nature	Marking Int -Ext
1	RP/D		Dissertation	0	0	8	4	10	Jury	60-40
2	RP/D		Research Methodology II	2	0	0		2	Jury	60-40
3	AEC -4		Visual Merchandising	3	0	0		3	Theory	60-40
4	Minor- 6		Minor from other design domain	0	0	0	4	2	Jury	100 Int
5	Minor		Mooc 2	0	0	0		2	Online	cert.
6	SI		Summer Project - 3(Evaluation)	0	0	0		1	Jury	100 Int
7	Hours		21	5	0	8		20		
Semester 8										
Sr. No	Category	Course Code	Module Title	L	T	S	P	Credits	Assessment	Marking Int -Ext
1	Major - 22	ADFDFI863	Fashion Design Internship	0	0	0	0	14	Jury	60-40
2	Minor- 7		Minor from other design domain	0	0	0	0	6	Jury	100 Int
								20		
				Total Credits				186		

Semester – I

ADDSVC151	VISUAL COMMUNICATION FUNDAMENTALS-I	L	T	S	P	C
Version	1.0	1	0	3	0	4
Category of Course	Major					
Total Contact Hours	60					
Pre-Requisites/ Co-Requisites	Basic Drawing Skills, Logical thinking & Observation Skills					

Course Perspective:

The primary objective of this course is to equip students with foundational skills in visual communication by introducing the principles of design, color theory, and visual perception. It fosters the ability to interpret, organize, and create effective visual compositions. The course also enhances visual literacy, creativity, and critical thinking essential for all areas of design practice.

Course Outcomes:

On completion of the course the learner will be:

CO1: Identifying various design tools and media used in the creation of visual compositions.

CO2: Understanding the concept of visual perception and how the brain interprets visual information within design contexts.

CO3: Applying knowledge of color properties, harmonies, and physiology to create visually effective compositions that enhance communication.

CO4: Analysing how the elements and principles of design work together to structure and convey meaning within visual compositions.

Course Content:

Unit 1: Introduction to Visual Communication

No. of Hours: 12

- **A-** Understanding how visuals convey messages, ideas, and emotions.
- **B-** Design Tools and Media used in visual communication.

Unit 2: Color Theory and Communication

No. of Hours: 18

- **A-** Exploration of Color Properties
- **B-** Study of Color Harmonies
- **C-** Understanding psychology of colors

Unit 3: Elements & Principles of Visual Composition

No. of Hours: 18

- **A-** Introduction to elements and principles.

- **B-** Understanding how elements and principles contribute to structure, meaning, and composition in design.

Unit 4: Visual Perception and Gestalt

No. of Hours: 12

- **A-** Introduction to visual perception and how the brain processes visual stimuli.

- **B-** Study of Gestalt principles: figure-ground, similarity, proximity, closure, continuation, and symmetry.

Learning Experience:

This course combines lectures, hands-on studio work, and group activities to build both theoretical understanding and practical skills in visual communication. Students will engage in interactive, real-world tasks both inside and outside the classroom to develop creativity, visual literacy, and critical thinking.

Inside Classroom:

Lectures and Tutorials: Key concepts such as visual communication, color theory, perception, and Gestalt principles will be introduced through interactive lectures and reinforced through guided tutorials and discussions.

Hands-on Learning and Projects: Students will engage in exercises like decoding visual messages, creating color compositions, and applying elements and principles of design in visual layouts. Projects will involve drawing, digital tools, and experimentation with media.

Group Work: Collaborative tasks will allow students to analyze design examples, interpret visuals, and apply Gestalt principles as a team, encouraging peer learning and enhancing communication and critical thinking skills.

Outside Classroom:

Case Studies: Students will explore real-world visual communication examples. Through observational studies and documentation, they will analyze how visual principles, color, and perception are applied effectively in everyday contexts. This will help bridge theoretical learning with practical design understanding.

Textbook:

1. Broomer F. Gerald, 1974. Elements of Design: Space. Davis Publications Inc., Worcester, Massachusetts.

Reference Books

1. Wallschlaeger, C and Snyder, S.B., “Basic Visual Concepts and Principles for Artists, Architects and Designers”, McGraw Hill.
2. Laseau, P, “Graphic Thinking For Architects and Designers”, John Wiley and Sons
3. Design: The Definitive Visual History, Judith Miller

Open Educational Resources (OER)

1. **Swayam Portal:** Visual Communication Design for Digital Media
By Prof. Saptarshi Kolay | IIT Roorkee
Link: [Visual Communication Design for Digital Media - Course](#)
2. **NPTEL Portal:** Visual Communication, IIT Bombay, Dr. Raja Mohanty
Link: nptel.ac.in/courses/107101001

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6

CO1	2	2	-	-	-	-	3	2	1	-	2	3
CO2	3	-	-	-	-	-	3	2	2	-	-	-
CO3	3	2	-	2	2	-	2	3	2	-	2	2
CO4	3	-	-	3	-	-	3	2	3	2	2	-

1 indicates the strength of co-relation between CO and PSO is Weak/low,

2= strength of co-relation between CO and PSO is Moderate/Medium,

3= strength of co-relation is Strong/High

Evaluation Scheme:

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

*(It is compulsory for a student to secure 40% marks in Internal and End Term Practical Exam and Viva Voce separately to secure minimum passing grade)

ADDSDT152	INTRODUCTION TO DESIGN THINKING	L	T	S	P	C
Version	1.0	1	0	3	0	4
Category of Course	Major					
Total Contact Hours	60					
Pre-Requisites/ Co-Requisites	Basic knowledge of design principles, creative problem-solving, observation, communication, and collaboration skills.					

Course Perspective:

This course introduces students to design thinking as a creative, human-centered approach to problem-solving. It builds a mindset grounded in empathy, experimentation, and collaboration. Students learn to engage with real-world challenges through a structured design process that moves from observation and research to ideation, prototyping, and testing. The course emphasizes critical thinking, iterative exploration, and user-centered solutions, encouraging students to reflect on the social and environmental impact of their work. Through hands-on methods and interdisciplinary collaboration, learners develop the confidence to frame meaningful problems and generate actionable, creative outcomes.

Course Outcomes:

On completion of the course the learner will be:

CO1: Understanding the core principles and mindset of design thinking by explaining its process, values, and relevance in problem-solving contexts.

CO2: Applying empathetic research and problem-framing skills by identifying user needs, defining challenges, and synthesizing insights from contextual inquiry.

CO3: Analysing ideas and solutions by generating, prototyping, and iterating design concepts based on feedback and feasibility.

CO4: Creating design solutions by applying design thinking to address real-world social, environmental, and user-centred challenges through a structured, iterative approach.

Course Content:

Unit 1: Introduction to Design Thinking

No. of Hours: 10

- **A-** Introduction to Design: Meaning and importance of design in everyday life.
- **B-** Design in Nature: Appreciation of design principles as observed in natural forms.
- **C- Sketching Exercises:** Sketching objects found in nature and surroundings to develop observational skills.

Unit 2: Empathize

No. of Hours: 10

- **A-** Understanding users: interviews, observation, empathy maps

Unit 3: Define

No. of Hours: 12

- **A:** Synthesizing findings
- **B:** Creating a problem statement

Unit 4: Prototype

No. of Hours: 15

Unit 5: Elements and Principles of Design

No. of Hours: 13

A- Test

Learning Experience:

This course offers an experiential and inquiry-based learning journey that immerses students in the human-centred design thinking process. Through a structured yet flexible approach, students explore empathy, define real-world problems, ideate solutions, prototype, and test them. The emphasis is on developing critical observation, creative confidence, and iterative problem-solving. Learning occurs through a combination of interactive lectures, hands-on workshops, collaborative projects, and contextual explorations, preparing students to apply design thinking across disciplines and challenges.

Inside Classroom:

Empathy & Ideation Workshops: Students engage in activities like empathy mapping, user interviews, brainstorming, and “How Might We” exercises to frame meaningful design challenges.

Prototyping Studios: Learners translate ideas into tangible prototypes using basic materials, storyboarding, or digital tools, with iterative feedback from peers and faculty.

Sketching & Visual Thinking: Quick drawing tasks and visual maps are used to externalize thoughts, analyze insights, and communicate ideas.

Concept Presentations & Reflection: Peer critiques, group discussions, and guided journaling foster reflection and improve articulation of design decisions.

Outside Classroom:

User Observation & Field Research: Students conduct interviews and site visits in homes, markets, or institutions to understand user behaviors, needs, and context.

Rapid Context Testing: Outside-class tasks include testing low-fidelity prototypes in real-world environments to gather user feedback.

Textbook:

1. Ching, Francis D. K., “Architecture: Form, Space, and Order”, Wiley and Sons

Reference Books

1. Wallschlaeger, C and Snyder, S.B., “Basic Visual Concepts and Principles for Artists, Architects and Designers”, McGraw Hill.
2. Laseau, P, “Graphic Thinking For Architects and Designers”, John Wiley and Sons

Open Educational Resources (OER)

1. https://onlinecourses.swayam2.ac.in/imb24_mg94/preview
2. https://onlinecourses.nptel.ac.in/noc25_mg106/preview
3. <https://www.coursera.org/learn/uva-darden-design-thinking-innovation>

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	-	2	-	-	-	3	2	2	-	-	-

CO2	3	-	3	2	-	2	3	3	3	2	-	-
CO3	3	2	-	2	2	2	2	3	3	3	3	2
CO4	3	2	3	3	3	3	2	3	3	3	3	2

1 indicates the strength of co-relation between CO and PSO is Weak/low,

2= strength of co-relation between CO and PSO is Moderate/Medium,

3= strength of co-relation is Strong/High

Evaluation Scheme:

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

*(It is compulsory for a student to secure 40% marks in Internal and End Term Practical Exam and Viva Voce separately to secure minimum passing grade)

ADDSD153	HISTORY OF DESIGN	L	T	S	P	C
Version	1.0	1	0	1	0	2
Category of Course	Major					
Total Contact Hours	30					
Pre-Requisites/ Co-Requisites	Basic Observational Skills					

Course Perspective:

This course offers students a foundational understanding of how design has evolved across time, shaped by cultural, technological, and philosophical shifts. By studying key historical movements—from prehistoric markings to postmodern aesthetics—students will gain insight into how form, function, and meaning are influenced by changing contexts. Through critical comparison and analysis of diverse eras, learners develop the ability to connect past design ideologies with contemporary practices. This historical grounding enables students to make informed, thoughtful design decisions and contributes to their growth as reflective, context-aware designers.

Course Outcomes

On completion of the course the learner will be:

CO1: Understanding key design developments across prehistoric, ancient, industrial, modern, and postmodern periods within cultural and historical contexts.

CO2: Applying historical design principles and visual styles to interpret built forms, artifacts, and communication tools from different eras.

CO3: Analyzing the evolution of design aesthetics, materials, and philosophies by comparing diverse time periods and movements.

CO4: Evaluating the social, technological, and philosophical impacts of major design movements on contemporary design thinking.

Course Content

Unit-1: Prehistoric and Ancient Civilizations

No. of Hours: 7

- **A-** Prehistoric cave art and symbolic markings
- **B-** Ancient Egyptian, Mesopotamian, Greek, and Roman contributions to design
- **C-** Early systems of proportion: Golden Ratio, Canon of Proportion, Modular systems

Unit -2: Industrial Revolution and Its Impact

No. of Hours: 7

- **A-** Mechanization and mass production
- **B-** Rise of visual advertising: posters and packaging.
- **C-** Division of art and design; emergence of design as a profession

Unit -3: Art and Craft Movements

No. of Hours: 8

- **A-** Art Nouveau: organic lines, floral motifs, and decorative design

- **B-** Art Deco: geometric shapes, bold colors, and streamlined aesthetics
- **C-** Mid-century Modern: minimal forms, clean lines, and new materials

Unit-4: Postmodern Design Approaches

No. of Hours: 8

- **A-** Memphis Group: vibrant colors, graphic patterns, playful aesthetics.
- **B-** Punk Design: rough textures, collage, anti-establishment messaging
- **C-** Deconstruction: asymmetry, fragmentation, distorted forms, stark facades

Learning Experience:

This course is structured to foster critical thinking, historical awareness, and contextual understanding of design through time. Students will engage in comparative analysis of key movements and styles, examining how design reflects societal, technological, and philosophical developments. Through lectures, visual case studies, and hands-on interpretation activities, learners will build a strong timeline-based understanding of design history while connecting past innovations to contemporary design thinking.

Inside Classroom:

Lectures and Demonstrations: Through engaging visual lectures and guided demonstrations, students will explore key historical design movements from ancient civilizations to postmodernism, analyzing built forms, artifacts, and stylistic elements in their social and technological contexts.

Group Work and Collaboration: In collaborative discussions and group activities, students will examine case studies, compare design philosophies across periods, and co-create visual timelines or annotated sketches that reflect historical design evolution.

Outside Classroom:

Site Visits and Observations: Students will visit museums, heritage sites, or design archives (virtually or in person) to observe historical objects, architecture, and material use. These experiences will help them connect classroom learning to real-world examples and cultural contexts.

Textbooks:

1. Fletcher, B. (1996) History of Architecture, CBS publisher
2. The History of Furniture: Twenty-Five Centuries of Style and Design in the Western Tradition, John Morley, Bulfinch (15 November 1999)

Reference Books

1. Design History Handbook, Domitilla Dardi
2. Ocvirk, O. G. (2013). Art fundamentals: theory and practice. McGraw-Hill. NY
3. Furniture Design – An Introduction to Development, Material, and Manufacturing – Stuart Lawson

Open Educational Resources (OER)

1. Swayam Portal: Contemporary Architecture and Design
By Prof. Saptarshi Kolay | IIT Roorkee
2. Link: [Contemporary Architecture and Design - Course](#)

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	-	2	-	-	-	3	2	2	-	-	-
CO2	2	-	-	2	-	-	3	3	2	2	-	-
CO3	3	2	-	-	-	-	3	2	3	3	-	-
CO4	3	-	3		2	-	2	2	3	3	-	-

1 indicates the strength of co-relation between CO and PSO is Weak/low,
2= strength of co-relation between CO and PSO is Moderate/Medium,
3= strength of co-relation is Strong/High

Evaluation Scheme:

	Total Maximum Marks: 100				
Component	Major 1	Assignments	Major 2	Review	Attendance
Marks	20	30	20	20	10
Level	Mid Term Internal	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Class Test/ Time Problem/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

*(It is compulsory for a student to secure 50% to secure minimum passing grade as per university regulations).

CODE	MATERIAL EXPLORATION & TECHNIQUES-I	L	T	S	P	C
Version	1.0	0	0	2	2	3
Category of Course	Skill Enhancement Course					
Total Contact Hours	45					
Pre-Requisites/ Co-Requisites	Creative Skills & Logical Thinking					

Course Perspective:

This course is crucial for students as it nurtures tactile awareness, material sensitivity, and an intuitive understanding of how materials behave and communicate. Through hands-on explorations and playful experimentation, students develop foundational skills in observation, manipulation, and sensory learning. The course encourages curiosity, unlearning of material prejudices, and openness to trial and error—fostering creative confidence and critical thinking. By working directly with diverse materials, students strengthen their ability to translate abstract ideas into tangible forms and begin to understand material as a language in design expression.

Course Outcomes:

On completion of the course the learner will be:

CO1: Understanding and explaining material characteristics by identifying and describing the basic properties, behavior, and sensory qualities of natural and manmade materials.

CO2: Applying basic manipulation techniques by experimenting with folding, tearing, layering, and connecting various materials to explore structural and aesthetic possibilities.

CO3: Analysing material responses by comparing how different materials behave under stress, environmental changes, and forced transformation.

CO4: Evaluating expressive potential by critiquing material-based forms for their ability to communicate abstract ideas, emotions, or personal narratives.

CO5: Creating experimental material-based compositions by designing and developing original forms that integrate conceptual thinking, material behavior, and personal expression.

Course Content:

Unit 1: Introduction to Materials and Sensory Exploration

No. of Hours: 10

- **A-** Introduction to Materials: Hands-on exploration of everyday and craft materials including paper, cloth, wood, wire, plastic, and clay.
- **B-** Sensory and Observational Learning: Engage tactile and auditory senses through blindfolded touch tests, sound experiments, and observational drawing.
- **C-** Basic Manipulations: Exercises in folding, tearing, bending, twisting, layering to develop familiarity with material behavior.

Unit 2: Material Behaviour and Resistance

No. of Hours: 12

- **A-** Material Reaction Labs: Testing materials under different conditions — burning, freezing, soaking, crushing — and noting transformation.

- **B- Joinery and Crafting Connections:** Explore traditional and improvised ways of joining contrasting materials without using glue or tape.
- **C- Pushing Material Limits:** Creative exercises aimed at defying natural tendencies of materials (e.g., making rigid materials flexible).

Unit 3: Structure, Form, and Volume

No. of Hours: 12

- **A- 3D Form Construction:** Build small-scale structural forms using selected materials (e.g., wood, aluminium, fabric, wire).
- **B- Exploring Balance and Tension:** Create stable forms using improvisation, considering center of gravity and weight distribution.
- **C- Body Extensions and Wearables:** Construct lightweight structural extensions for the body using wire, cloth, and paper.

Unit 4: Material Culture and Contextual Meaning

No. of Hours: 11

- **A- Materials in Cultural Practices:** Explore materials traditionally used in indigenous crafts, rituals, and community practices such as bamboo, terracotta, jute, and natural dyes.
- **B- Contextual Material Interpretation:** Select a familiar local object and reinterpret it using an unconventional material. Reflect on how this transformation shifts the object's meaning, utility, and cultural perception through class discussion or creative journaling.

Learning Experience:

This course will be delivered through an immersive, hands-on approach that emphasizes exploration, experimentation, and reflection. Students will actively engage with a wide variety of materials through tactile learning, guided manipulations, and creative tasks that emphasize observation, form-making, and expressive response. The pedagogy focuses on fostering curiosity, openness to failure, and a deep sensitivity to material properties. The learning experience includes a combination of structured classroom activities and independent or community-oriented engagement beyond the studio.

Inside Classroom:

Material Demonstrations and Guided Exercises: Core techniques such as folding, tearing, twisting, and layering will be introduced through in-class demos and supervised practice with varied materials.

Tactile Sensory Workshops: Activities such as blindfolded identification and sound mapping will heighten sensory awareness and challenge perceptual biases.

Studio-Based Projects: Individual and group-based projects will encourage playful material manipulation, construction of simple forms, and abstract expression through materials.

Outside Classroom:

Material Collection Walks: Students will explore local environments to source, document, and collect natural or discarded materials, encouraging engagement with surroundings.

Reference Books

1. M F. Ashby, K Johnson, *Materials and Design: The Art and Science of Material Selection in Product Design*, Butterworth-Heinemann, Elsevier Publishers, 2011
2. V Raghavan, *Materials Science and Engineering: A First Course*, 6th Revised Edition, Prentice Hall India Learning Private Limited, 2015

Open Educational Resources (OER)

1. Swayam Portal: Indian Art: Materials, Techniques and Artistic Practices

By Prof. Rajarshi Sengupta | IIT Kanpur

Link: [Indian Art: Materials, Techniques and Artistic Practices - Course](#)

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	2	3	-	-	2	-	3	2	2	-	-	-
CO2	3	3	-	-	2	-	2	3	3	-	2	2
CO3	2	3	-	-	3	-	2	2	3	2	-	-
CO4	3	-	-	2	-	-	2	2	2	3	2	-
CO5	3	2	-	3	2	-	2	3	2	3	3	2

1 indicates the strength of co-relation between CO and PSO is Weak/low,

2= strength of co-relation between CO and PSO is Moderate/Medium,

3= strength of co-relation is Strong/High

Evaluation Scheme:

	Total Maximum Marks: 100			
Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

*(It is compulsory for a student to secure 50% to secure minimum passing grade as per university regulations)

Code	DIGITAL DESIGN BASICS	L	T	S	P	C
Version	1.0	0	0	0	4	2
Category of Course	Skill Enhancement Course					
Total Contact Hours	30					
Pre-Requisites/ Co-Requisites	Basic Drawing Skills, Logical thinking					

Course Perspective:

This course introduces students to the fundamentals of digital design, including visual principles, layout, image editing, and vector graphics. Students will learn how to use industry-standard software and apply digital tools to create design compositions for print and screen.

Course Outcomes

On completion of the course the learner will be:

CO1: Understanding basic digital productivity tools by identifying and explaining the core features and interfaces of Microsoft Word, PowerPoint, and Excel.

CO2. Applying digital design principles by using elements such as line, shape, color, and space within digital design tools.

CO3. Demonstrating proficiency in design software by navigating and utilizing raster- and vector-based tools to create visual content.

CO4. Apply typography and layout effectively in digital compositions.

CO5. Creating basic digital compositions by integrating text, graphics, and layout for visual communication across different platforms.

Course Content:

Unit 1: Introduction to Digital tools & Design Basics

No. of Hours: 15hrs

- **A-** Introduction Microsoft office.
- **B-** Understanding interface of MS Word, PowerPoint, Excel.

Unit 2: Exploring the Interface of Design Tools

No. of Hours: 15hrs

- **A-** Understand and use the basic elements and principles of digital tools
- **B-** Navigate digital design software with confidence.
- **C-** Create raster- and vector-based graphics for communication.

Learning Experience:

This course will be delivered in an experiential and participatory manner, incorporating a mix of lectures, hands-on projects, and collaborative group activities to ensure students gain both theoretical knowledge and practical skills. The teaching methods are designed to make learning interactive, engaging, and relevant to real-world applications. The learning experience comprises both inside and outside classroom experiences.

Inside Classroom:

Students explore the fundamentals of digital design through hands-on sessions using design software such as Adobe Photoshop, Illustrator, or Canva. They learn basic tools, interface navigation, image editing, layout design, typography, and color theory through instructor-led demos, tutorials, and guided exercises. Classroom activities include practice-based learning, file creation, visual problem-solving, and design critiques to build technical proficiency and creative thinking. Collaborative group tasks and peer feedback encourage skill exchange and idea development in a supportive environment.

Outside Classroom:

Beyond the classroom, students apply digital design concepts to mini-projects, such as poster making, social media graphics, or photo manipulation tasks. They are encouraged to explore online tutorials, design challenges (e.g., Daily UI, Behance briefs), and open-source design tools for practice. Students may observe digital interfaces, signage, and branding in their surroundings and analyze them in sketchbooks or reports. They also engage in self-paced learning through online platforms like Adobe Creative Cloud tutorials, Coursera, or YouTube to reinforce classroom knowledge and build personal portfolios.

Textbook:

1. "The Non-Designer's Design Book" Robin Williams

Reference Books

1. "Graphic Design: The New Basics" Ellen Lupton & Jennifer Cole Phillips Laseau, P,
2. "Graphic Thinking For Architects and Designers", John Wiley and Sons

Open Educational Resources (OER)

1. <https://www.canva.com/learn/design-school/>
2. <https://www.coursera.org>
3. <https://www.youtube.com/@GarethDavidStudio>
4. <https://www.youtube.com/user/TutsPremium>

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	-	3	-	-	-	-	3	-	-	-	-	2
CO2	3	2	-	-	-	-	2	3	-	-	2	2
CO3	3	3	-	-	-	-	2	3	2	-	2	3
CO4	3	2	-	2	-	-	2	3	-	-	2	2

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2= strength of co-relation between CO and PSO is Moderate/Medium,

3= strength of co-relation is Strong/High

Evaluation Scheme:

	Total Maximum Marks: 100
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Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

*(It is compulsory for a student to secure 50% to secure minimum passing grade as per university regulations)

Code	DESIGN DRAWING & SKETCHING	L	T	S	P	C
Version	1.0	0	0	5	0	5
Category of Course	Skill Enhancement Course					
Total Contact Hours	75					
Pre-Requisites/ Co-Requisites	Basic Drawing & Sketching Skills					

Course Perspective:

This course introduces students to design drawing and sketching as essential tools for observation, ideation, and communication in design. It encourages the development of visual thinking through rigorous sketching practice, enabling learners to express form, space, and ideas fluently. From capturing natural and built subjects to conceptual visualization, students build confidence in freehand techniques while learning to analyze structure, perspective, and emotion through line and form. Drawing becomes not just a skill but a process of inquiry, helping students think critically and creatively through their hands.

Course Outcomes:

On completion of the course the learner will be:

CO1: Understanding fundamental sketching principles by identifying and describing elements such as line, contour, proportion, and gesture in natural and man-made subjects.

CO2. Applying drawing techniques by using shading, perspective, and volume to represent 3D forms and spatial depth in freehand sketches.

CO3. Analyzing visual compositions by interpreting how form, light, and perspective interact to convey structure, space, and emotion in drawing.

CO4. Creating visual concepts and storyboards by synthesizing observation, imagination, and visual thinking into expressive, purposeful sketches.

Course Content

Unit-1. Observation & Freehand Sketching

No. of Hours: 25hrs

- **A:** Sketching Fundamentals: Practice line, contour, gesture, proportion, and basic human anatomy through freehand drawing.
- **B:** Nature & Object Studies: Observe and sketch natural elements (leaves, stones, plants), still life setups, drapery, and textures using pencil and ink.

Unit 2: Form, Volume & Perspective

No. of Hours: 25hrs

- **A:** Understanding 3D Forms: Study basic geometric forms and develop a sense of volume through light, shadow, and shading techniques.
- **B:** Introduction to Perspective: Learn one-point and two-point perspective to create depth and spatial accuracy in drawings.

Unit 3: Concept Sketching & Visual Thinking

No. of Hours: 25hrs

- **A:** Idea Development through Sketching: Use quick sketches to explore and communicate design ideas, concepts, and variations.
- **B:** Visual Problem-Solving: Apply drawing as a tool for thinking, planning, and translating abstract ideas into visual form.

Learning Experience:

The course adopts a studio-based, hands-on learning model that fosters visual exploration and drawing fluency. Through continuous observation and creative sketching, students improve their ability to represent both the real and imagined. Emphasis is placed on understanding structure, perspective, light, and storytelling through iterative drawing exercises.

Inside Classroom:

Students learn foundational and advanced drawing skills through structured exercises such as freehand sketching, object studies, perspective drawing, and composition building. They explore different drawing media (pencil, pen, ink, charcoal) and learn to express form, texture, volume, and proportion.

Demonstrations, visual references, and practice-based assignments help students build hand–eye coordination, accuracy, and confidence. Peer critiques and instructor feedback enhance observation, correction, and refinement skills.

Outside Classroom:

Outside the classroom, students apply their skills through live sketching of architectural structures, natural forms, market scenes, or people in motion.

Field visits and sketch walks help improve visual memory, speed, and observational detailing. Students may maintain sketch journals, participate in outdoor drawing sessions, and capture real-life environments, textures, and atmospheres. These experiences deepen their understanding of context, scale, and spontaneous composition.

Textbook:

1. "Sketching: Drawing Techniques for Product Designers" Koos Eissen & Roselien Steur
2. "Design Drawing" Francis D.K. Ching

Reference Books

1. "Figure Drawing for All It's Worth" Andrew Loomis
2. "Anatomy And Drawing" Victor Perard
3. "Drawing: A Complete Guide (Art of Drawing)" Giovanni Civardi

Open Educational Resources (OER)

1. <https://www.drawspace.com>
2. <https://www.artyfactory.com/drawing/drawing-lessons/drawing-lessons.htm>

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	-	-	-	-	-	3	2	2	-	-	-
CO2	3	2	-	-	-	-	2	3	2	-	2	2
CO3	3	-	-	-	-	-	2	2	3	2	2	-

CO4	3	2	-	2	-	-	2	3	2	2	3	2
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1 indicates the strength of co-relation between CO and PSO is Weak/low,

2= strength of co-relation between CO and PSO is Moderate/Medium,

3= strength of co-relation is Strong/High

Evaluation Scheme:

	Total Maximum Marks: 100			
Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

*(It is compulsory for a student to secure 50% to secure minimum passing grade as per university regulations)

CODE	DESIGN COMMUNICATION CDC	L	T	S	P	C
Version	1.0	2	0	0	0	2
Category of Course	Ability Enhancement Compulsory Course					
Total Contact Hours	30					
Pre-Requisites/ Co-Requisites	Basic proficiency in English and Fundamental Computer Skills					

Course Perspective:

This course introduces students to communication as a fundamental design skill, enabling them to articulate ideas through written, verbal, and visual mediums. It builds confidence in expressing concepts clearly and persuasively, whether through essays, emails, visual storytelling, or multimedia pitches. Emphasizing communication as both a creative and professional tool, the course encourages students to observe, interpret, and construct meaning across diverse formats. Through iterative writing, document design, and storytelling practices, learners develop an integrated approach to communicating design intent, emotions, and narratives. Communication becomes not just a means of delivery, but a process of critical thinking, collaboration, and identity-building within the design discipline.

Course Outcomes:

On completion of the course the learner will be:

CO1: Understanding workplace communication by identifying common formats, protocols, and etiquette used in professional environments.

CO2. Applying writing techniques by producing professional and creative content tailored to various communication contexts and audiences.

CO3. Analyzing visual cues by interpreting images, symbols, and visual formats to convert them into coherent written or spoken messages.

CO4. Creating visually appealing documents and brochures to effectively convey professional messages.

CO5. Demonstrating oral communication skills by responding with clarity, coherence, and persuasion during JAM sessions and pitch presentations.

Course Content

Unit-1. Foundations of Design Communication

No. of Hours: 7.5 hrs

- **A:** Orientation to Design and Communication: Understand the relevance of communication in design professions through interactive discussions and introductory reflections.
- **B:** Written Communication Fundamentals: Explore the structure and purpose of various written formats such as essays and emails, building a foundation for design-related expression.

Unit 2: Visual Interpretation & Document Design

No. of Hours: 7.5 hrs

- **A:** Interpreting Visual Inputs: Strengthen observation and analytical skills by translating images and visual cues into written or spoken narratives.
- **B:** Document Design Application: Develop proficiency in basic principles of visual layout and document creation through hands-on activities and software-based learning.

Unit 3: Storytelling through Multimedia

No. of Hours: 7.5 hrs

- **A:** Idea Development through Sketching: Use quick sketches to explore and communicate design ideas, concepts, and variations.
- **B:** Visual Problem-Solving: Apply drawing as a tool for thinking, planning, and translating abstract ideas into visual form.

Unit 4: Presentation, Pitching & Reflection

No. of Hours: 7.5 hrs

- **A:** Verbal Articulation and Spontaneity: Enhance quick-thinking and oral communication through JAM sessions, object description, and storytelling.
- **B:** Multimedia Pitch and Review: Craft and deliver short pitches integrating visual material; reflect upon learning outcomes through portfolio showcasing and self-assessment.

Learning Experience:

This course adopts an experiential, practice-based approach that integrates writing, visual composition, and multimedia storytelling to build communication fluency. Students engage in iterative processes of expressing ideas, refining narratives, and presenting concepts across different formats—written, verbal, and visual. Emphasis is placed on clarity, creativity, and contextual relevance in design communication, while fostering personal expression and professional etiquette.

Inside Classroom:

Students develop their communication skills through a range of structured activities including essay writing, professional email drafting, creative storytelling, brochure design, and pitch presentation.

Hands-on workshops using digital tools (e.g., Canva, InDesign, video editing apps) support the development of layout, formatting, and storytelling aesthetics.

Interactive exercises like Just-A-Minute (JAM), object interpretation, and peer reviews build spontaneous thinking and confidence in verbal expression. Instructor-led demonstrations, guided writing tasks, and group critiques foster reflection, clarity, and refinement.

Students also learn to build online profiles (LinkedIn, Behance), gaining exposure to professional networking and portfolio presentation.

Outside Classroom:

Field engagement—such as observing urban signage, storytelling in exhibitions, or analyzing social media content—enhances their sensitivity to audience, context, and medium. These experiences foster self-directed learning, media literacy, and creative risk-taking.

Textbook

Reference Books:

1. The Elements of Style by Strunk & White

2. Presentation Zen by Garr Reynolds
3. Don't Make Me Think by Steve Krug (Design thinking)
4. Sample brochures, vlogs from design studios, architecture communication channels

Open Educational Resources (OER)

1. Google Docs – Essay, story, email
2. Canva / Figma – Document design, brochure
3. YouTube/Instagram (private) – Video blogging
4. Jamboard/Miro – Brainstorming sessions
5. Kahoot – JAM warm-ups and quizzes

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	-	-	2	3	-	2	-	-	-	-	-	-
CO2	2	-	-	3	-	-	2	2	-	-	-	-
CO3	2	-	-	3	-	-	3	-	2	-	-	-
CO4	3	-	-	3	2	-	2	3	-	2	2	3
CO5	2	-	2	3	-	3	-	-	-	-	2	-

1 indicates the strength of co-relation between CO and PSO is Weak/low,

2= strength of co-relation between CO and PSO is Moderate/Medium,

3= strength of co-relation is Strong/High

Evaluation Scheme:

	Total Maximum Marks: 100			
Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

*(It is compulsory for a student to secure 50% to secure minimum passing grade as per university regulations)

ADVAES154	ENVIRONMENTAL STUDIES	L	T	S	P	C
Version	1.0	2	0	0	0	2
Category of Course	Value Added Course					
Total Contact Hours	30					
Pre-Requisites/ Co-Requisites	Basic science awareness					

Course Perspective:

This course introduces environmental awareness as a core responsibility in the design profession. It helps students understand how design decisions impact natural systems, resources, and human communities. Key concepts such as life cycle thinking, carbon footprint, and circular economy are explored to integrate sustainability into design practice. Students examine pressing issues like pollution, climate change, and biodiversity loss through a design lens. Ethical and cultural considerations are emphasized to promote inclusive and responsible approaches. Fieldwork activities and case studies provide experiential learning and real-world context. The course nurtures critical thinking and ecological sensitivity in material and process choices. Ultimately, it prepares students to become environmentally responsible designers who contribute to a more sustainable future.

Course Outcomes:

On completion of the course the learner will be:

CO1: Understanding key environmental challenges and their implications on design decisions to foster environmentally responsible thinking.

CO2: Applying environmentally sustainable practices and techniques in design processes to support long-term ecological balance and species survival.

CO3: Evaluating sustainable materials, renewable technologies, and ethical strategies to address environmental concerns in various design disciplines.

CO4: Creating context-sensitive and environmentally responsible design interventions by applying life cycle thinking, community insights, and fieldwork-based learning.

Course Content

Unit-1. Foundations of Environment and Design

No. of Hours: 7.5 hrs

- **A-** Understanding the multidisciplinary nature of environmental science with focus on design impact

- **B-** Key natural resources and their sustainable use: water, energy, land, and materials relevant to design industries
- **C-** Human-environment interaction: how design choices affect ecosystems and resource consumption
- **D-** Introduction to carbon footprint, life cycle thinking, and circular economy concepts tailored for design processes

Unit 2: Ecosystems and Biodiversity through a Design Lens **No. of Hours: 7.5 hrs**

- **A-** Basics of ecosystems and biodiversity with examples from urban and natural settings
- **B-** Impact of design on biodiversity: habitat loss, material sourcing, and ethical considerations
- **C-** Design strategies for conservation and in-situ/ex-situ biodiversity support
- **D-** Ecosystem services and their integration into design solutions for resilience and sustainability

Unit 3: Environmental Challenges and Innovative Solutions in Design

No. of Hours: 7.5 hrs

- **A-** Pollution types (air, water, soil, noise) and waste management issues relevant to design sectors (textile waste, e-waste, packaging)
- **B-** Climate change, global warming, and their implications for design thinking and adaptive solutions
- **C-** Sustainable materials, renewable energy, and eco-friendly technologies for design innovation
- **D-** Case studies highlighting sustainable practices and scalable innovations across diverse design disciplines.

Unit 4: Human Communities, Ethics, and Field Engagement **No. of Hours: 7.5 hrs**

- **A-** Environmental and Social Ethics: Basic principles of ethical design, including responsibility, sustainability, and environmental justice awareness.
- **B-** Introductory Community Engagement: Simple experiential learning like local environmental audits or site visits to connect ethical concepts with real-world observations.

Learning Experience:

This course provides an interdisciplinary and design-centric perspective on environmental issues, enabling students to understand ecological principles, sustainability challenges, and ethical responsibilities relevant to creative fields. Through the lens of design, students explore natural systems, resource use, and human impact, while engaging with concepts like life cycle thinking, circular economy, and environmental ethics. Emphasis is placed on real-world

relevance, critical reflection, and the application of sustainable practices across various design domains including fashion, interior design, and digital interfaces.

Inside Classroom:

Students participate in lectures, discussions, and case-based learning to understand ecological systems, biodiversity, and resource challenges with direct links to design practices.

Sessions include visual mapping of material life cycles, carbon footprint calculators, and impact analysis of design choices.

Interactive components involve small group projects on pollution and waste management in design, analysis of sustainable innovations, and scenario-based exercises for eco-friendly decision-making.

Textbook

1. Kaushik and Kaushik, Environmental Studies, New Age International Publishers (P) Ltd. New Delhi.

Reference Books:

1. A.K. De, Environmental Chemistry, New Age International Publishers (P) Ltd. New Delhi.
2. S.E. Manahan, Environmental Chemistry, CRC Press.
3. S.S Dara and D.D. Mishra, Environmental Chemistry and Pollution Control, S.Chand & Company Ltd, New Delhi.
4. R. Gadi, S. Rattan, S. Mohapatra, Environmental Studies Kataria Publishers, New Delhi.

Open Educational Resources (OER)

1. Environment and Development

By Prof. Ngamjahao Kipgen | IIT Guwahati

Link: [Environment and Development - Course](#)

2. Environment Policy and Administration

By Dr. Tejpal Dhewa | Associate Professor, SIAS, Central University of Haryana, Mahendergarh, Haryana

Link: [Environment Policy and Administration - Course](#)

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	2	-	2	-	3	-	2	-	3	2	-	-
CO2	2	2	2	-	3	-	-	2	3	-	-	-
CO3	-	3	3	-	3	-	2	2	2	3	-	-
CO4	3	2	3	2	3	-	2	2	3	3	-	-

1 indicates the strength of co-relation between CO and PSO is Weak/low,

2= strength of co-relation between CO and PSO is Moderate/Medium,

3= strength of co-relation is Strong/High

Evaluation Scheme:

	Total Maximum Marks: 100				
Component	Major 1	Assignments	Major 2	Review	Attendance
Marks	20	30	20	20	10
Level	Mid Term Internal	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Class Test/ Time Problem/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

*(It is compulsory for a student to secure 50% to secure minimum passing grade as per university regulations)

Semester – II

ADDSVC251	VISUAL COMMUNICATION FUNDAMENTALS-II	L	T	S	P	C
Version	1.0	1	0	3	0	4
Category of Course	Major					
Total Contact Hours	60					
Pre-Requisites/ Co-Requisites	Basic Drawing Skills, Logical thinking & Observation Skills					

Course Perspective:

The primary objective of this course is to advance students' ability to perceive, interpret, and communicate visually by exploring the expressive and functional aspects of 2D forms, textures, and compositions. It emphasizes critical thinking, contextual understanding, and problem-solving through visual analysis. The course also fosters creativity and visual sensitivity by addressing real-world communication challenges and developing effective design solutions.

Course Outcomes:

On completion of the course the learner will be:

CO1: Understanding different modes of visual communication and their role in conveying messages across various design contexts.

CO2: Applying knowledge of visual properties of 2D forms to develop visual perception and awareness through observation and experimentation.

CO3: Analyzing visual compositions by interpreting their elements, context, and symbolism to derive meaning.

CO4: Evaluating common barriers in visual communication and assessing their impact on message clarity and effectiveness.

CO5: Creating design-based solutions to overcome challenges in visual communication and enhance the clarity of visual messaging.

Course Content:

Unit 1: Visual Exploration of 2D Forms and Texture **No. of Hours: 18**

- A- Visual Properties of 2-Dimensional forms both geometrical and non-geometrical surfaces and visual textures, optical illusion etc.

Unit 2: Introduction to Visual Interpretation **No. of Hours: 15**

- A- Deriving meaning from visual forms and compositions

Unit 3: Modes of Visual Communication **No. of Hours: 15**

- A- Understanding various methods of conveying messages visually within design contexts.

Unit 4: Challenges in Visual Communication **No. of Hours: 12**

- A- Understanding common barriers to effective visual communication.

Learning Experience:

This course integrates lectures, guided exercises, and studio-based activities to help students build a deeper understanding of how visuals function in design. Through observation, interpretation, and hands-on experimentation with forms, textures, and messages, students will explore the expressive and communicative potential of visuals. Group discussions, case studies, and real-world visual analysis will support the development of critical thinking, visual sensitivity, and effective communication. The learning experience spans both in-class and outside-class tasks to ensure well-rounded growth.

Inside Classroom:

Lectures and Tutorials: Key concepts of visual properties of 2D forms, modes of communication, and communication barriers will be introduced through illustrated lectures and interactive tutorials. Topics like optical illusions and visual clarity will be reinforced through discussions, image analysis, and instructor-guided exploration of visual content.

Hands-on Learning and Projects: Students will participate in practical exercises such as creating textured surfaces, sketching geometric and non-geometric forms, decoding visual messages, and reworking ambiguous visuals. Projects will involve drawing, collage, digital media, and experimental techniques to explore modes of communication and design solutions. Tasks will focus on applying learned principles to create meaning, improve visual clarity, and enhance perception.

Group Work: Collaborative tasks will allow students to interpret visuals from multiple perspectives, analyze communication failures, and compare different modes of visual communication to evaluate their effectiveness for varied audiences—encouraging peer learning, critical thinking, and effective communication.

Outside Classroom:

Case Studies: Students will engage in observing and documenting examples of visual communication in everyday environments. Through field visits, they will explore how visual elements and compositions function in real-world settings. These activities will encourage students to critically observe their surroundings, recognize design challenges, and connect classroom learning with practical applications. The focus will be on strengthening their ability to perceive, interpret, and evaluate visuals beyond the studio environment.

Textbook:

1. Ching, Francis D. K., “Architecture: Form, Space, and Order”, Wiley and Sons

Reference Books

1. Wallschlaeger, C and Snyder, S.B., “Basic Visual Concepts and Principles for Artists, Architects and Designers”, McGraw Hill.
2. Laseau, P, “Graphic Thinking For Architects and Designers”, John Wiley and Sons
3. J. Bowers; Introduction to Two-Dimensional Design: Understanding Form and function, John Wiley & Sons, 1999
4. Doyle, S., Grove, J. and Sherman, W. (n.d.). History of illustration.
5. Ambrose, G., & Harris, P. (2005). Basic Design: Typography and the arrangement, style and appearance of type and typefaces. Singapore: AVA Publishing SA.
6. Ambrose, G., & Harris, P. (2011). The Fundamentals of Typography. AVA Publishing SA.

Open Educational Resources (OER)

1. Swayam Portal: Visual Perception and Art: A Survey Across the Cultures
By Prof. Soumik Nandy Majumdar | Visva Bharati University, Santiniketan

Link: [Visual Perception and Art: A Survey Across the Cultures - Course](#)

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	-	-	-	-	-	3	2	2	-	-	-
CO2	3	2	-	-	-	-	2	3	2	-	2	2
CO3	3	-	-	-	-	-	2	2	3	2	2	-
CO4	3	-	-	3	-	-	2	2	3	3	-	-
CO5	3	2	-	3	-	-	2	3	3	3	3	2

1 indicates the strength of co-relation between CO and PSO is Weak/low,

2= strength of co-relation between CO and PSO is Moderate/Medium,

3= strength of co-relation is Strong/High

Evaluation Scheme:

	Total Maximum Marks: 100			
Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

*(It is compulsory for a student to secure 40% marks in Internal and End Term Practical Exam and Viva Voce separately to secure minimum passing grade)

ADDSDS252	DESIGN AND SOCIETY	L	T	S	P	C
Version	1.0	0	0	3	0	3
Category of Course	Major					
Total Contact Hours	45					
Pre-Requisites/ Co-Requisites	Ability to observe and analyse visual communication					

Course Perspective:

This course introduces students to the relationship between design and everyday social life, encouraging them to observe, reflect, and respond to real-world contexts. It emphasizes empathy, community engagement, and human-centered thinking by guiding learners to explore social issues through design. Through field visits, co-design practices, and visual storytelling, students begin to see design as a tool for social awareness and positive change. The course builds critical observation, ideation, and communication skills while nurturing a sense of responsibility and purpose in the design process.

Course Outcomes:

On completion of the course the learner will be:

CO1: Understanding how design connects with people's everyday lives by observing human behaviour, environments, and social systems.

CO2. Applying observation and empathy skills to identify basic social needs, habits, and challenges through field visits and community interaction.

CO3. Analyzing real-world problems by interpreting feedback and insights to frame relevant design opportunities for social improvement.

CO4. Creating meaningful design responses—visuals, objects, or experiences—that address social issues and effectively communicate human-centered messages.

Course Content:

Unit 1: Introduce Design & Everyday Life

No. of Hours: 10hrs

- A-What is society? What is design for people?
- B-Visit nearby places: market, bus stop, park
- C-Take photos, make sketches, or write short notes

Unit 2: Design for Social Issues

No. of Hours: 11hrs

- A-Understand simple social problems: waste, water, crowding, etc.
- B-Talk to 2–3 people about their everyday challenges
- C- Make a rough idea/sketch for a solution

Unit 3: Co-Design with People

No. of Hours: 12hrs

- A-Learn to design with people, not just for them
- B-Work in pairs: choose a target group (kids, old people, workers)
- C-Take their feedback and improve your idea

Unit 4: Final Project & Display

No. of Hours: 12hrs

- A-Finish and improve your project

- **B-**Make a simple presentation or display
- **C-**Share your idea and process in class

Learning Experience:

This course offers an immersive and empathetic learning journey that connects design with real-life social contexts. Students actively engage with communities, environments, and user experiences to understand how design can address social needs. Through field research, collaborative projects, and reflection, learners move beyond classroom theory to develop design ideas that are grounded in observation and human experience. The curriculum balances guided instruction with hands-on exploration and encourages students to think critically, communicate visually, and design with purpose.

Inside Classroom:

Interactive Discussions and Reflection: Students engage in conversations about the role of design in society, human behaviour, and the value of empathy in the design process. Class sessions include reflective journaling and dialogue around personal observations and social themes.

Visual Documentation Exercises: Guided sessions support students in documenting observations from visits and interviews through sketches, mind maps, and photo narratives, helping them translate abstract social insights into visual language.

Collaborative Ideation and Feedback: Workshops allow students to brainstorm design responses to everyday social problems in pairs or small groups. Peer feedback and instructor guidance support iterative improvement and real-world alignment.

Outside Classroom:

Field Visits and Community Interaction: Students visit public places like parks, markets, and bus stops to observe user behaviour and identify social challenges. They engage with people through informal interviews, photo documentation, and empathy mapping.

Co-Design with Target Groups: Students collaborate with specific user groups (e.g., children, elderly, workers) to gather insights, test ideas, and refine their design responses based on user input and lived experiences.

Textbook:

1. "The Design of Everyday Things", Don Norman

Reference Books

1. "Design as Art" Bruno Munari
2. "Designing for Social Change", Andrew Shea

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	-	2	-	-	2	3	2	2	-	-	-
CO2	3	-	3	2	-	3	3	3	3	2	-	-
CO3	3	-	3	2	2	3	2	3	3	3	-	-
CO4	3	2	3	3	3	3	2	3	3	3	3	2

CO5	3	-	2	-	-	2	3	2	2	-	-	-
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2= strength of co-relation between CO and PSO is Moderate/Medium,

3= strength of co-relation is Strong/High

Evaluation Scheme:

	Total Maximum Marks: 100			
Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

*(It is compulsory for a student to secure 50% to secure minimum passing grade as per university regulations)

CODE	MATERIAL EXPLORATION & TECHNIQUES-II	L	T	S	P	C
Version	1.0	0	0	2	2	3
Category of Course	Skill Enhancement Course					
Total Contact Hours	45					
Pre-Requisites/ Co-Requisites	Basic Creative Skills & Logical thinking					

Course Perspective:

This course encourages students to move beyond intuitive play and engage with materials through purposeful, context-aware design explorations. Emphasis is placed on interpreting materials in relation to site, user, and emotion, allowing students to explore material as a medium for communication and problem-solving. By combining materials, testing hybrid behaviors, and responding to real-world scenarios, learners sharpen their ability to make thoughtful, informed design decisions. Independent projects and iterative making foster self-direction, innovation, and conceptual clarity, preparing students to use materials not just as tools, but as active participants in the design process.

Course Outcomes:

On completion of the course the learner will be:

CO1: Understanding context-driven design by explaining how user, site, environment, and cultural factors influence material choices and design direction.

CO2: Applying material knowledge purposefully by selecting and combining materials to develop functional or emotive objects for specific contexts or user needs.

CO3: Analysing hybrid behaviors by deconstructing material combinations and assessing how new forms emerge through interaction or transformation.

CO4: Creating refined material prototypes by formulating independent, narrative-based projects that integrate context, material research, and experimentation.

Course Content:

Unit 1: Revisiting Materials with Purpose

No. of Hours: 10

- **A-** Material Selection and Preference: Students revisit materials from Semester I and choose one or more for deeper inquiry.
- **B-** Context-Driven Design Thinking: Design material responses based on specific needs, users, environments, or situations.
- **C-** Emotion-Based Material Exploration: Create a small object that evokes a selected emotion (e.g., joy, decay, tension) through material qualities.

Unit 2: Material + Concept

No. of Hours: 12

- **A-** Scenario-Based Design: Introduce site, user, or activity as a framework for material exploration.
- **B-** Surface Transformation: Create surfaces or skins that change over time — foldable, worn out, reactive to context.

- C- Emotional/Functional Response: Design for specific situations like “waiting in a queue” or “personal identity” using materiality.

Unit 3: Material Combinations and Systems

No. of Hours: 11

- A- Hybrid Materials: Combine two or more materials to create composite or hybrid behaviors.
- B- Scaling and Prototyping: Transition from samples to larger prototypes while considering stability, aesthetics, and user interaction.
- C- Responsive Design: Design forms that move or react based on environmental triggers like heat, light, or pressure.

Unit 4: Independent Material Project

No. of Hours: 12

- A- Self-Defined Brief: Students define and develop a material-focused design brief around a theme, function, or question.
- B- Iterative Exploration: Follow a “3 ideas in 3 days” model—rapid sketching, modeling, and material testing.
- C- Peer and Mentor Reviews: Weekly critique sessions for refining ideas with faculty support and group feedback.

Learning Experience:

Building on foundational tactile skills, this semester shifts toward intentional, concept-driven exploration. The course will engage students in critical inquiry through contextual briefs, scenario-based design challenges, and independent investigations. Students will learn to develop thoughtful material responses informed by user needs, emotional impact, site conditions, and cultural relevance. The structure includes intensive studio time, mentorship, research-led design processes, and public presentation formats, combining conceptual development with material prototyping.

Inside Classroom:

Brief Development Workshops: Students will define project goals through ideation exercises, problem framing, and iterative sketching.

Prototyping Labs: Focused sessions for combining materials, creating responsive systems, and scaling from sample to form.

Hybrid Material Experiments: Guided exploration of how two or more materials behave when integrated to form new composites.

Outside Classroom:

Context Mapping and Observations: Students will investigate selected sites, users, or cultural contexts as inspiration for design responses.

Reference Books:

1. M F. Ashby, K Johnson, Materials and Design: The Art and Science of Material Selection in Product Design, Butterworth-Heinemann, Elsevier Publishers, 2011
2. V Raghavan, Materials Science and Engineering: A First Course, 6th Revised Edition, Prentice Hall India Learning Private Limited, 2015

Open Educational Resources (OER)

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	2	3	-	3	2	3	2	2	-	-	-
CO2	3	3	2	-	3	2	2	3	3	-	2	2
CO3	3	3	-	-	3	-	2	2	3	3	-	-
CO4	3	3	2	2	3	2	2	3	3	3	3	3

1 indicates the strength of co-relation between CO and PSO is Weak/low,

2= strength of co-relation between CO and PSO is Moderate/Medium,

3= strength of co-relation is Strong/High

Evaluation Scheme:

	Total Maximum Marks: 100			
Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

*(It is compulsory for a student to secure 50% to secure minimum passing grade as per university regulations)

Code	DESIGN DRAWING ANDL DIGITAL TOOLS	L	T	S	P	C
Version	1.0	0	0	2	4	4
Category of Course	Skill Enhancement Course					
Total Contact Hours	60					
Pre-Requisites/ Co-Requisites	Logical thinking					

Course Perspective:

This course helps students develop foundational skills in both hand-drawing and digital tools to communicate design ideas effectively. It emphasizes observation, proportion, and spatial understanding through figure drawing and orthographic projections, while introducing digital platforms like Adobe Illustrator for precise visual outputs. By integrating manual and digital methods, students build confidence in using drawing as a tool for ideation, exploration, and presentation.

Course Outcomes:

On completion of the course the learner will be:

CO1: Understanding human anatomy and body proportions by identifying skeletal structure and practicing simplified figure drawing to capture posture and gesture.

CO2. Applying orthographic projection techniques by using manual and digital tools to represent 3D forms accurately in 2D views.

CO3. Analyzing spatial relationships and visual compositions by interpreting front, top, and side views and their coordination in technical drawings.

CO4. Creating digital design outputs by using tools like Adobe Illustrator to develop posters, presentations, and logos with attention to layout, alignment, color, and typography.

Course Content

Unit-1: Human Anatomy & Figure Drawing (Basic)

No. of Hours: 20hrs

- **A-** Understanding Body Proportions: Study basic human anatomy, skeletal structure, and body proportions through simplified forms.
- **B-** Figure Drawing Practice: Draw human poses and gestures using quick sketches to capture movement, balance, and posture.

Unit 2: Introduction of Orthographic Projections and Visualization Tools

No. of Hours: 20hrs

- **A-** Orthographic Projection Basics: Learn to represent 3D objects accurately in 2D through front, top, and side views using first angle and third-angle methods
- **B-** Visualization Tools Practice: Use drafting instruments and digital tools to improve precision and understand spatial relationships in technical drawings.

Unit 3: Exploration of Visualization Tools

No. of Hours: 20hrs

- **A-** Learning Design Software Basics: Gain practical experience with Adobe Illustrator

- **B- Creating Digital Design Outputs:** Apply tools to design posters, presentations, logos, and infographics, focusing on precision, alignment, colour, and typography.

Learning Experience:

Building on core observational and representational skills, this course guides students through structured and expressive modes of visual communication. Emphasis is placed on translating real-world forms into accurate technical drawings and compelling digital compositions. Students will engage in iterative sketching, spatial analysis, and software-based creation to bridge freehand and digital thinking. The course structure blends studio-based learning, hands-on tool practice, peer critiques, and self-driven visual journaling.

Inside Classroom:

Figure Drawing Sessions: Students practice human anatomy, posture, and gesture through life studies and mannequin sketching.

Orthographic Drawing Labs: Focused sessions on manual and digital drafting, introducing projection techniques using basic instruments and software.

Digital Tool Tutorials: Step-by-step walkthroughs of vector-based tools like Adobe Illustrator for design outputs including posters and logos.

Integration Exercises: Combine analog and digital methods to visualize user-object interactions and spatial narratives.

Outside Classroom:

Field Sketching: Observational drawing in public spaces to capture figures, objects, and perspectives in real-world contexts.

Applied Drawing Tasks: Students document daily objects or environments and translate them into orthographic or digital formats.

Textbook:

1. "Sketching: Drawing Techniques for Product Designers" Koos Eissen & Roselien Steur
2. "Design Drawing" Francis D.K. Ching

Reference Books

1. "Figure Drawing for All It's Worth" Andrew Loomis
2. "Anatomy And Drawing" Victor Perard
3. "Drawing: A Complete Guide (Art of Drawing)" Giovanni Civardi
4. "Art: The Basis of Education" by Devi Prasad
5. "Perspective Drawing Handbook" by (Dover Art Instruction), by Joseph D'Amelio.
6. "Anatomy & Drawing, Victor Perard" by Pitman Publishing
7. "Figure Drawing, Victor Perard, by Grosset and Dunlop

Open Educational Resources (OER)

1. <https://www.drawspace.com>
2. <https://www.coursera.org/learn/design-language>
3. <https://www.line-of-action.com>
4. <https://www.artfactory.com/drawing/drawing-lessons/drawing-lessons.htm>

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6

CO1	3	-	-	-	-	-	3	2	2	-	-	-
CO2	3	3	-	-	-	-	2	3	2	-	2	3
CO3	3	2	-	-	-	-	2	2	3	2	2	2
CO4	3	3	-	3	-	-	2	3	2	2	3	3

1 indicates the strength of co-relation between CO and PSO is Weak/low,

2= strength of co-relation between CO and PSO is Moderate/Medium,

3= strength of co-relation is Strong/High

Evaluation Scheme:

	Total Maximum Marks: 100			
Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

*(It is compulsory for a student to secure 50% to secure minimum passing grade as per university regulations)

ADVASS253	SOCIAL & CULTURAL STUDIES	L	T	S	P	C
Version	1.0	2	0	0	0	2
Category of Course	Value Added Course					
Total Contact Hours	30					
Pre-Requisites/ Co-Requisites	Logical thinking					

Course Perspective:

This course invites students to critically observe and engage with culture as a living, layered system that shapes human behaviour, identity, and environments. Moving beyond textbook definitions, students explore how traditions, rituals, spaces, and everyday objects carry meaning across time and place. Through immersive fieldwork, visual mapping, and narrative construction, they develop the ability to document and interpret cultural experiences with empathy and depth. The course fosters self-reflection, analytical thinking, and creative expression—encouraging learners to see culture not only as context, but also as material for thoughtful, inclusive, and socially rooted design.

Course Outcomes:

On completion of the course the learner will be:

CO1: Understanding the diversity and evolution of cultures by identifying how Indian and international societies have been shaped over time through factors like history, geography, climate, migration, and power.

CO2: Applying cultural observation and documentation techniques by recording everyday practices, spaces, rituals, and objects through journaling, sketching, photography, and storytelling.

CO3: Analyzing cultural symbols and social behaviour by interpreting how visible customs, language, and objects reflect deeper values, identities, and belief systems across communities.

CO4: Creating personalized cultural response works by synthesizing field observations, self-reflection, and material culture analysis into visual or written formats such as maps, zines, or narrative essays.

Course Content:

Unit 1: Introduction to Culture and Society

No. of Hours: 8

- **A- Understanding Culture:** Explore basic definitions of culture and society. Discuss how culture is embedded in everyday life through language, food, behavior, space, and values.
- **B- Cultural Diversity and Evolution:** Introduce the diversity of Indian and global cultures. Examine how history, geography, and migration have influenced cultural evolution.
- **C- Cultural Symbols and Social Meaning:** Analyze clothing, architecture, rituals, and material objects as carriers of meaning in different communities.

Unit 2: Observing Culture in Everyday Spaces

No. of Hours: 11

- **A- Field Observation Techniques:** Learn to observe and document cultural patterns through visits to homes, markets, religious sites, and artisan workshops.
- **B- Mapping Culture:** Visual documentation using sketching, journaling, photography, and field notes. Students create visual culture maps of their observations.

Unit 3: Cultural Synthesis and Presentation

No. of Hours: 11

- **A- Cultural Response Creation:** Develop creative outputs such as illustrated stories, zines, visual maps, or photo series as a response to observed cultural practices and environments.
- **B- Interpreting Material Culture:** Connect everyday objects, spaces, and rituals to broader themes of identity, history, memory, and belonging through visual and written analysis.

Learning Experience:

This course promotes experiential learning through observation, documentation, and creative response. Students explore cultural patterns in everyday life—rituals, spaces, and objects—while developing sensitivity to diversity and identity. Hands-on fieldwork, guided analysis, and personal reflection form the basis of a critical, creative engagement with culture.

Inside Classroom:

Concept Introductions: Lectures, films, and discussions to explore key cultural themes and frameworks.

Documentation Labs: Practice sketching, journaling, and photography for recording observations.

Interpretation Sessions: Decode cultural symbols and practices in group discussions.

Studio Work: Develop cultural response outputs like zines, maps, and photo stories.

Outside Classroom:

Field Visits: Observe and document cultural practices in markets, homes, and public spaces.

Community Interaction: Engage in informal interviews or conversations.

Personal Reflection: Map personal culture through memory, language, and traditions.

Reference Books:

8. M F. Ashby, K Johnson, Materials and Design: The Art and Science of Material Selection in Product Design, Butterworth-Heinemann, Elsevier Publishers, 2011
9. V Raghavan, Materials Science and Engineering: A First Course, 6th Revised Edition, Prentice Hall India Learning Private Limited, 2015

Open Educational Resources (OER)

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	-	3	-	2	2	3	2	2	-	-	-

CO2	3	-	3	2	-	3	3	3	3	2	-	-
CO3	3	-	3	-	-	2	2	2	3	3	-	-
CO4	3	2	2	2	-	2	2	3	3	3	3	2

1 indicates the strength of co-relation between CO and PSO is Weak/low,

2= strength of co-relation between CO and PSO is Moderate/Medium,

3= strength of co-relation is Strong/High

Evaluation Scheme:

	Total Maximum Marks: 100			
Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

*(It is compulsory for a student to secure 50% to secure minimum passing grade as per university regulations)

Course Code	Course Title BASICS OF SUSTAINABILITY AND CIRCULAR DESIGN	L	P	S	C	H
Version ____	1.0	1	0	3	4	4
Category of Course		Minor				
Total Contact Hours		60				
Pre-Requisites/ Co-Requisites		Creative skills and an interest Sustainable Design				

Course

Perspective:

This course introduces students to the fundamentals of sustainability and circular design, with an emphasis on environmental responsibility and the transformative role of design in addressing global waste issues. Students will explore types of waste, assess material lifecycles, and learn to creatively repurpose discarded resources into meaningful design outcomes. Through theoretical learning and hands-on projects, students will examine sustainability within the contexts of fashion, interiors, product design, and systems thinking. The course encourages critical reflection on consumption patterns and equips students with skills to adopt circular strategies in their design practice.

Course Outcomes (COs):

CO1. Identifying key concepts of sustainable and circular design in the context of environmental impact.

CO2. Understanding various types of waste and their potential for reuse and upcycling in creative practice.

CO3. Applying sustainable and circular design strategies across domains such as fashion, interiors, and product design.

CO4. Analysing real-world case studies to assess the effectiveness of sustainability and circularity in design solutions.

Course Content:

Unit 1: Introduction to Sustainability in Design

Hrs:

- **A-** Definition and principles of sustainable design
 - **B-** Environmental impact of traditional vs. sustainable design practices
 - **C-** Introduction to life cycle thinking and systems approach
 - **D-** The designer's role in promoting sustainability
- Activity:** Create an infographic or visual mind map illustrating key principles of sustainability in design

Unit 2: Understanding Waste as Resource

Hrs:

- **A-** Types of waste: pre-consumer, post-consumer, industrial, and natural waste

- **B-** Concepts of reduce, reuse, recycle, and rethink
- **C-** Material exploration: biodegradable, recyclable, and upcycled materials
- **D-** Safety, hygiene, and ethical considerations when using waste materials
Activity: Collect and categorize waste materials and create a material board showcasing creative reuse potential

Unit 3: Case Studies in Circular Design

Hrs:

- **A-** Case studies from fashion, interior design, and product innovation
- **B-** Circular business models (e.g., cradle-to-cradle, product-as-service)
- **C-** Design systems that eliminate waste through regeneration and reuse
- **D-** Global and local initiatives promoting sustainable innovation
Activity: Group presentation on selected case study, highlighting circular strategies used

Unit 4: Concept Development and Visual Documentation

Hrs:

- **A-** Introduction to concept boards and visual journals
- **B-** Ideation using found/waste materials
- **C-** Prototyping low-impact design ideas
- **D-** Reflection on the social, environmental, and aesthetic impact of sustainable design
Activity: Develop a concept board and visual journal using found/waste materials to propose a sustainable design concept

Tools & Materials Required:

- Found/waste materials (fabric scraps, packaging, paper, plastics, metal, etc.)
- Drawing/sketching materials, cutting tools, adhesives
- Notebooks or journals for documentation
- Access to sustainable material resources

Learning Experience

Inside: Students will participate in studio-based workshops and design exercises focusing on sustainability and circularity. Conceptual understanding will be reinforced through guided lectures, material experiments, and collaborative discussions. Practical documentation will be maintained in visual journals.

Outside: Students will explore local environments to collect waste materials, visit recycling centers or sustainable design studios, and interact with practitioners. Observational learning through exhibitions or campaigns will encourage contextual awareness and inspire innovative reuse practices.

Suggested Readings

1. Braungart, M., & McDonough, W., *Cradle to Cradle: Remaking the Way We Make Things* 2009
2. Fletcher, K., *Sustainable Fashion and Textiles: Design Journeys*, 2008
3. Chapman, J., *Emotionally Durable Design: Objects, Experiences & Empathy*, 2005
4. Fuad-Luke, A., *The Eco-Design Handbook*, 2009

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	-	3	-	2	2	3	2	2	-	-	-
CO2	3	-	1	2	-	3	3	3	3	2	-	-
CO3	3	-	3	-	-	2	2	2	3	3	-	-
CO4	3	2	2	2	-	2	2	3	3	3	3	2

1= indicates the strength of co-relation between CO and PSO is Weak/low

2= strength of co-relation between CO and PSO is Moderate/Medium

3= strength of co-relation is Strong/High

Evaluation Scheme

	Total Maximum Marks: 100			
Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

Semester - III

ADFDTD321	TEXTILE DESIGN 1	L	T	P	S	C
Version 1.0		0	0	4	0	2
Pre-requisites/Exposure	Basic knowledge of textiles and traditional crafts.					
Co-requisites						

Course Perspective

This course introduces students to Indian embroidery and fabric surface enhancement techniques such as appliqué, quilting, and fabric painting. Students will explore regional embroidery traditions and integrate traditional Indian practices with contemporary textile applications. Through practical skill-building modules, students will gain technical proficiency and develop original creative projects and portfolios rooted in Indian surface ornamentation.

Course Outcomes (COs)

By the end of the course, students will be able to:

- **CO1:** *Identifying* and *describing* traditional Indian embroidery and embellishment techniques.
 - **CO2:** *Developing* technical proficiency in embroidery, appliqué, quilting, and fabric painting.
 - **CO3:** *Interpreting* regional embroidery styles and *transforming* them into contemporary textile designs.
 - **CO4:** *Applying* surface enhancement techniques in the execution of theme-based textile design projects.
 - **CO5:** *Compiling* a creative portfolio of fabric samples by *integrating* multiple surface ornamentation techniques.
-

Course Content

UNIT I: Introduction to Embroidery (12 Hours)

- Regional classification and cultural context
 - Tools, threads, fabrics
 - Basic hand stitches: running, chain, satin, stem, French knot
 - **Practical:** Stitch sampler (min. 10 stitches)
 - **Submission:** Creative embroidery panel inspired by any Indian region
-

UNIT II: Appliqué, Quilting, and Bead Embroidery (12 Hours)

- Appliqué techniques (cut, reverse)
 - Hand quilting basics and patchwork
 - Introduction to bead and mirror embellishments
 - **Practical:** One sample for each technique
 - **Submission:** Surface panel combining 2+ techniques
-

UNIT III: Fabric Painting and Mixed Media Techniques (12 Hours)

- Acrylic, watercolor, and stencil techniques on fabric
 - Spray painting, resist painting, stamping
 - **Practical:** Painted sample series
 - **Submission:** Final painted artwork (wall panel or cushion cover)
-

UNIT IV: Craft Integration & Conceptual Work (12 Hours)

- Theme-based creative development using covered techniques
 - Mood board and motif development
 - **Submission:** 1 final surface design incorporating any 3 techniques + documentation
-

Learning Experience

Inside Classroom:

Students will explore cultural, aesthetic, and technical dimensions of embroidery and fabric painting through lectures, demonstrations, and discussions. Techniques such as quilting, appliqué, and beadwork will be taught with hands-on support. Class exercises include creating samplers, mood boards, and motif sketches.

Outside Classroom:

Students will conduct field documentation by visiting artisans, museums, or craft centers to understand regional traditions. They will also complete independent studio assignments to develop their final portfolio pieces, and create documentation as part of the final assessment.

Textbooks:

- Harding, Sally. *The Needlecraft Book*
- Singer, Margo. *Textile Surface Decoration: Silk & Velvet*
- Pepin Press. *Indian Textile Prints*

Supplementary Resources:

- Wolff, Colette. *The Art of Manipulating Fabric*
 - Craft-related videos, museum archives, artisan documentation
-

Evaluation Scheme

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

Course Outcomes to Program Outcomes Mapping (CO-PO & CO-PSO Matrix)

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	-	3	-	2	2	3	2	2	-	-	-
CO2	3	-	1	2	-	3	3	1	3	2	-	-
CO3	3	-	3	-	-	2	2	2	3	3	-	-
CO4	3	2	2	2	-	2	2	3	1	3	3	2

SEC-7	FASHION ILLUSTRATION – I Lab	L	T	P	C
Version	2.1	0	0	4	4
Category of Course	Skill-Based Studio				
Total Contact Hours	64				
Pre-Requisites/ Co-Requisites	Basic Drawing & Digital Literacy				

Course Perspective:

This studio-based course introduces students to the core techniques and principles of fashion illustration, with a strong emphasis on hybrid creative methodologies. Students will learn to translate design concepts through manual sketching, digital rendering, and AI-assisted ideation. The course aims to build fundamental croquis and fabric rendering skills, while fostering early proficiency in Photoshop, Illustrator, and AI tools for board making and garment conceptualization.

Course Outcomes:

CO1: Demonstrate accurate fashion croquis construction using both manual and AI-generated approaches.

CO2: Render diverse fabrics and surface details using hand media and digital tools.

CO3: Use AI-based visual tools to generate moodboards, croquis, and design references.

CO4: Create basic digital fashion illustrations using Adobe Photoshop and Illustrator.

CO5: Develop professional storyboards and design vocabulary layouts for creative presentation.

Course Content

Unit I – Fashion Figure Fundamentals and Stylization - No. of Hours: 16

A. Drawing 8-head and 10-head fashion croquis manually

B. Stylization of figures: proportions, poses, and identity

C. AI-based croquis generation for pose and body diversity

Unit II – Garment Rendering and Design Vocabulary - No. of Hours: 16

A. Illustration of silhouettes: shift, sheath, A-line, etc.

B. Structural details: collars, sleeves, yokes, pleats, etc.

C. AI prompt-based garment component generation

Unit III – Fabric Rendering: Manual and Digital - No. of Hours: 16

A. Mixed media rendering: pencil, ink, markers, watercolors

B. Photoshop rendering: texture mapping and color story visualization

C. Understanding shadow, light, transparency

Unit IV – Concept Board and Digital Illustration (AI + Illustrator) - No. of Hours: 16

A. AI-based moodboard and visual direction creation

B. Introduction to Adobe Illustrator: fashion flats and tools

C. Concept board layout and visual storytelling

List of Experiments

No. of Hours: 24

- A. Croquis experimentation using various media and AI inputs
- B. Rendering natural and synthetic fabrics (manual + Photoshop)
- C. Creating hybrid moodboards using AI-generated and personal imagery
- D. Introduction to layering and flat sketching in Illustrator
- E. Final layout: combining hand and digital work in themed board

Learning Experience:

Students will engage in illustrative exercises, AI exploration, and digital software usage to enhance their creative fluency and communication skills. The course equips them with industry-ready competencies by balancing artistic intuition and technological efficiency.

Instruction Methods and Activities

I. Inside Classroom

- a. Demonstrations: Live sketching, rendering, and software techniques
- b. Interactive Software Labs: Photoshop, Illustrator, and AI workshops
- c. Peer Critiques: Reviewing progress through studio-based discussions

II. Outside Classroom

- a. Assignments: Sketchbook work, AI-based visual research
- b. Digital Practice: Self-paced exercises in Illustrator and Photoshop
- c. Visual Journaling: Documenting process and style evolution

Reference Books:

1. Ireland, P. – *Fashion Illustration: Techniques & Concepts* (2010), Batsford
2. Nakamichi, T. – *Pattern Magic Series*, Laurence King
3. Mendez, A. – *New Fashion Illustration* (2018), Thames & Hudson
4. Seivewright, S. – *Basics Fashion Design: Research and Design*
5. Adobe Press – *Classroom in a Book: Photoshop/Illustrator* (latest edition)

Additional Resources:

1. AI Platforms: Midjourney, DALL·E, Leonardo AI, Canva AI
2. WGSN, Vogue Runway for trend and croquis reference
3. Online Libraries: Unsplash, Lookbook.nu, Fashionary Templates

Evaluation Scheme

Total Maximum Marks: 100				
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment

Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)
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*(It is compulsory for a student to secure 40% marks in Internal and End Term Examination separately to secure minimum passing grade).

Relationship between the Course Outcomes (COs) and Program Outcomes (POs)

Mapping between COs and POs	
Course Outcomes (COs)	Mapped Program Outcomes (POs)
CO1 Demonstrate accurate fashion croquis construction using both manual and AI-generated approaches.	PO1, PO2, PO3
CO2 Render diverse fabrics and surface details using hand media and digital tools.	PO2, PO3, PO4
CO3 Use AI-based visual tools to generate moodboards, croquis, and design references.	PO3, PO4, PO7
CO4 Create basic digital fashion illustrations using Adobe Photoshop and Illustrator.	PO2, PO3, PO6
CO5 Develop professional storyboards and design vocabulary layouts for creative presentation.	PO3, PO4, PO6, PO7

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	-	3	-	2	2	3	2	2	-	-	-
CO2	3	-	3	2	-	1	3	3	1	2	-	-
CO3	1	-	3	-	-	2	2	2	3	3	-	-
CO4	3	2	2	2	-	2	2	3	3	3	3	2

1=weakly mapped,2= moderately mapped,3=strongly mapped

ADFDPG351	Pattern Making & Garment Construction-I	L	T	S	P	C
Version	1.0	0	0	2	4	4
Category of Course	Practical Learning					
Total Contact Hours	90					
Pre-Requisites/ Co-Requisites	No prior knowledge is required only basic understanding of fashion design principles and Interest in hands-on creative work and craftsmanship required					

Course Perspective:

The **Pattern Making and Garment Construction** course is designed for beginners who are keen to build foundational skills in both pattern development and basic garment construction. The course offers a comprehensive introduction to tools, terminology, and techniques used in drafting basic patterns—such as bodice, skirt, and sleeve blocks—as well as constructing essential garment components.

Students will gain hands-on experience in using sewing machines and related equipment while learning to prepare fabrics, sew different seams, and assemble features like pockets, plackets, cuffs, and pleats. Through a mix of demonstrations and practical sessions, participants will develop the skills needed to create test-fit garments and apply construction methods with accuracy.

By the end of the course, students will have completed a full set of basic patterns along with two stitched test garments, building confidence and competence for future design and sewing projects.

Course Outcomes:

CO1: Remembering and applying the fundamental concepts, tools, and terminology related to basic pattern making and garment construction.

CO2: Understanding of different types of machine seams and hand stitches by identifying their characteristics and appropriate applications.

CO3: Apply practical techniques to construct a variety of garment elements such as tucks, pleats, plackets, hemlines, necklines, cuffs, pockets, gathering, and shirring.

CO4: Analyze the suitability and function of different stitching methods and pattern components in relation to garment structure and design.

CO5: Evaluate the effectiveness of various construction methods used in assembling garment components, ensuring quality, accuracy, and finish.

Course Content

Unit I:

20

No. of Hours:

Introduction to Pattern Making

- Patternmaking tools
- Pattern making terms
- Types of patterns
- Balance line terms
- Information to be mentioned on patterns
- Different body types
- Measuring techniques: circumference, vertical and horizontal
- Individual measurements
- Size charts

Introduction to Garment Construction

- Basic terminologies of Sewing machines
- Sewing equipment- measuring tools, marking tools, cutting tools, needles, pressing tools
- Various parts of a machines and their functions
- Threading the machine
- Care & maintenance of sewing machine
- Common machine defects and remedies
- Stitching Practices on paper (various geometric shapes like lines – straight and zig-zag, square, concentric, circles, squares, etc.) on fabric (designs same as done on paper)

Unit II

No. of Hours: 25

Basic Pattern Set,

- Pattern of Basic Bodice-Front & Back

Fabric Selection and Construction

- Understanding fabric properties and selecting the appropriate fabric.
- Fabric marking techniques.
- Preparing fabric for stitching (washing, ironing, etc.).
- Fabric layout and cutting basics.
- Sewing various seams: plain Top, French, Mock French, Flat Fell.
- Seam finishes: Pinked, Overclock, Self Bound, Hong Kong bound.
- Hem finishes: Hemming- Visible & Invisible.

Unit III:

No. of Hours:20

Basic Pattern Set

- Pattern of Basic Skirt-Front & Back

Garment Components Construction

- Types of plackets: continuous bound placket, bound and faced placket, French placket.

- Types of pockets: patch pocket, welt pocket, side seam pocket, slash pocket, cargo pocket.
- Techniques for gathering and shirring.

Unit IV:

No. of Hours: 25

Basic Pattern Set

- Pattern of Basic Sleeve

Garment Components Construction

- Types of tucks and their applications.
- Types of necklines and their construction techniques.
- Types of pleats and how to construct them.
- Types of cuffs: shirt cuffs, French cuffs, convertible cuffs.
- Waist finishes: waistband (elasticized or drawstring), facing, and opening fasteners.

Final Submission

- Complete set of Basic Pattern (Bodice, Skirt, Sleeve) with their slopers
- Create 2 test fits of Bodice with sleeve and skirt incorporating the elements learned in the course, including stitches, seams, pockets, plackets, cuffs, tucks, pleats, and waist finishes.

Learning Experience

The course focused on hands-on learning and practical application of foundational pattern making and garment construction techniques. Students developed essential skills using sewing machines and various stitching tools to construct garment components such as seams, plackets, pockets, tucks, pleats, cuffs, and waist finishes. Pattern development for the bodice, skirt, and sleeve was integrated with fabric selection, cutting, and stitching methods to ensure a comprehensive understanding of garment creation. For the final submission, students developed a complete set of basic patterns (bodice, skirt, and sleeve) with their respective slopers and created two test fits of a bodice with sleeve and skirt. These test fits demonstrated the practical application of the learned techniques, showcasing proficiency in foundational garment construction.

Instruction Methods and Activities

I. Inside Classroom:

- Lectures and Demonstrations:** Concepts of pattern making and garment construction were introduced through interactive lectures. Live demonstrations covered the use of pattern making tools, measuring techniques, fabric handling, and various machine operations. Key topics included drafting basic patterns (bodice, skirt, sleeve), understanding garment components, and construction methods like seams, plackets, pockets, cuffs, tucks, and pleats.

- b. **Practical Sessions:** Hands-on exercises of stitching techniques and pattern development. Students practiced drafting patterns and constructing garment elements using both hand and machine stitching. Emphasis was placed on accurate pattern drafting, fabric cutting, seam finishes, and the assembly of basic garment parts.

II. Outside Classroom:

- a. **Assignments:** Students completed tasks such as developing a complete basic pattern set (bodice, skirt, sleeve) and creating stitch and seam samples. Additional exercises involved drafting, marking, cutting, and constructing garment components based on individual body measurements and standard size charts.
- b. **Product Development:** For the final requirement, students created two test fits of bodice with sleeve and skirt. These test garments incorporated the various construction techniques learned throughout the course, including pockets, plackets, tucks, pleats, cuffs, seams, and waist finishes.
- c. **Portfolio Creation:** Students will compile their learning outcomes in a portfolio that included drafted patterns, sewn samples, garment components, and documentation of their two test-fit products. This portfolio served as a comprehensive showcase of both their technical proficiency and design understanding.

Textbooks

1. **Helen Joseph Armstrong** (2009). *Patternmaking for Fashion Design* (5th edition). Pearson.
2. **Pamela C. Stringer** (1992). *Pattern Drafting for Dressmaking*. Batsford Ltd.
3. **The Sewing Book: New Edition: Over 300 Step-by-Step Techniques** by Alison Smith MBE (2018).
4. **Tailoring Techniques for Fashion** by Milva Fiorella Di Lorenzo (Fairchild Books, 2009).
5. **The Art of Couture Sewing** by Zoya Nudelman (Fairchild Books, 2009).
6. **Basic Fashion Design 03-Construction** by Annette Fischer (Ava Publishing, 2008).
7. **Fashion Sewing: Introductory Techniques** by Amaden-Crawford (Fairchild Books, 2014).

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	–	–	2	2	2	3	2	–	2	2	–
CO2	2	3	–	2	–	–	–	–	2	2	–	2

CO3	–	3	–	2	2	–	3	–	3	2	2	–
CO4	3	3	2	–	3	2	–	3	–	–	2	–
CO5	3	–	2	–	3	3	3	–	3	3	–	2

Evaluation Scheme

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

*(It is compulsory for a student to secure 40% marks in Internal and End Term Examination separately to secure minimum passing grade).

ADFDIP352	Integrated Project – I	L	T	P	C
Version	1.0	0	0	3	3
Category of Course	Learning				
Total Contact Hours	32				
Pre-Requisites/ Co-Requisites	Concurrent or prior study of: <ul style="list-style-type: none"> • Fashion Illustration – I • Fabric Science • Pattern Making & Garment Construction – I • Textile Design – I 				

Course Perspective:

This interdisciplinary studio project brings together all key practical learnings from Semester III. Students will conceptualize, develop, and present a themed fashion capsule—focusing on one constructed garment look—by synthesizing design ideation, textile development, material science, technical illustration, and construction skills. The project simulates a real-world fashion design studio environment and culminates in a jury-based evaluation.

Course Objectives (COs):

CO1. Apply research and visual storytelling to build a personal or cultural fashion concept

CO2. Integrate textile surface development techniques into functional fashion pieces

CO3. Analyze and document fabric properties relevant to design and construction

CO4. Translate concepts into digital fashion illustrations and technical flat drawings

CO5. Construct a garment using manual pattern making and finishing techniques & Present final design outcome.

Course Content

Unit I – Concept Development and Visual Research

No. of Hours: 10

A. Introduction to integrated project thinking: combining textile, fabric, illustration, and garment construction

B. Research and development of a concept inspired by culture, craft, identity, or a personal narrative

- C. Creation of a moodboard, color palette, and fabric reference board
 - D. Finalization of one design direction with theme statement and keywords
- Submission: Concept Note + Moodboard + Color Story + **Inspiration Sheet**
-

Unit II – Surface, Material and Design Development

No. of Hours: 12

- A. Exploration of surface techniques: embroidery, appliqué, patchwork, smocking, quilting, etc.
 - B. Fabric study and documentation: fiber content, weave/knit, drape, finish, and suitability for design
 - C. Fashion illustration: final hero look and two supporting looks (manual/digital)
 - D. Flat technical drawings and basic garment planning with measurements
- Submission: Textile Sample Panel + Fabric Analysis Sheet + Final Illustration + Flats
-

Unit III – Garment Execution and Outcome Presentation

No. of Hours: 10

- A. Basic block drafting and pattern development based on design
 - B. Garment construction using selected fabric and integrating surface development
 - C. Finishing, pressing, and photographing of final garment
 - D. Preparation of a final A3 design panel for jury presentation, showcasing process and outcome
- Submission: Final Garment + Jury Panel (A3) + Verbal Presentation
-

Learning Experience

This studio-based course fosters an applied understanding of fashion design through an integrated approach combining concept development, surface design, illustration, fabric science, and garment construction. Students transition from skill-based learning to outcome-oriented design thinking. By developing a mini fashion project, they will learn to synthesize research, textile exploration, and construction techniques into a coherent design direction. The process emphasizes independent ideation, technical planning, and aesthetic articulation, laying the groundwork for future specialization and portfolio development.

Instruction Methods and Activities

I. Inside the Studio (Classroom Contact Hours):

- a. Concept Briefing & Demonstrations: Instructors will guide students through the integration of fashion skills—illustration, surface design, and garment construction—into one cohesive project.
- b. Critiques & Reviews: Regular feedback sessions will be conducted to refine research direction, surface panels, illustrations, and final garments.
- c. Hands-on Workshops: Faculty-led demonstrations of surface techniques and construction methods.

II. Outside the Studio (Independent Work):

- a. Research & Visual Development: Students will conduct thematic and material research for concept ideation and fabric analysis.
- b. Skill Application: Students will independently develop surface samples, illustrations, and flats using techniques learned in previous labs.
- c. Garment Construction: Final garment will be constructed in phases, from block adaptation to final finish, under faculty supervision.
- d. Final Presentation: Students will compile and present a design panel and constructed garment in a juried review format.

Evaluation Scheme

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

*(It is compulsory for a student to secure 40% marks in Internal and End Term Examination separately to secure minimum passing grade).

Relationship between the Course Outcomes (COs) and Program Outcomes (POs)

Mapping between COs and POs		
CO Code	Course Outcome Description	Mapped POs/PSOs
CO1	Develop a design concept based on cultural, regional, or personal narrative through visual research and moodboarding.	PO1, PO3, PO4, PO7; PSO1

CO2	Apply textile and surface techniques (embroidery, appliqué, etc.) in an integrated sample panel and final garment.	PO3, PO4, PO5, PO6; PSO1, PSO2
CO3	Select appropriate fabric and analyze its characteristics based on design intent and end-use.	PO1, PO3, PO6; PSO1
CO4	Illustrate fashion looks and develop technical flats using manual or digital tools.	PO3, PO4, PO5; PSO1, PSO3

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	-	3	-	2	2	3	2	2	-	-	-
CO2	3	-	1	2	-	3	1	3	3	2	-	-
CO3	3	-	3	-	-	2	2	2	1	3	-	-
CO4	3	2	2	2	-	2	2	3	3	3	3	2

1=weakly mapped,2= moderately mapped,3=strongly mapped

ADFADFS301	FABRIC SCIENCE	L	T	P	S	C
Version 1.3		2	0	0		2
Pre-requisites/Exposure	Basic Knowledge of Fiber, Yarn and Fabric					
Co-requisites						

Course Perspective

This course provides comprehensive knowledge of textile materials, focusing on fibres, yarns, and fabrics. Students will explore fibre sources, identification methods, yarn properties, and the fundamental concepts of fabric blends. The course also covers essential wet processing techniques used in the textile industry. Through theoretical learning and practical exposure, students will gain critical understanding and skills necessary for fabric analysis, innovation, and application in fashion and textile design.

Course Outcomes (COs):

By the end of the course, students will be able to:

- **CO1:** Understand the comprehensive knowledge about the fundamental concepts related to fabrics & blends.
- **CO2:** To impart the knowledge of fibre sources, their identification and properties
- **CO3:** To understand the knowledge of yarn science and their properties
- **CO4:** To understand different wet processing techniques of fabrics.

Course Content

UNIT I

7 lecture hours

Fiber Overview:

- Morphology of textile fibers: Monomer, Polymer, Degree of Polymerization, Crystalline and Amorphous Regions, Orientation
- Fiber classification
- Natural fibers: Cotton, Flax, Silk and Wool
- Man-made fibers: Rayon, Nylon, Polyester, Acrylic, Olefins (Polyethylene and Polypropylene) and Elastomeric fibers
- Primary and secondary properties

UNIT II

8 lecture hours

Yarn Overview:

- Yarn classification, single, ply, cord, simple, complex/fancy, bulk
- Yarn numbering system-direct, indirect
- Yarn properties-fineness, type, twist direction, strength
- Yarn production stages, opening, cleaning, blending, carding, combing, roving, drawing
- Spinning methods (Natural-ring, rotor, friction, open end; chemical-wet, dry, melt) Texture

UNIT III

8 lecture hours

Blends:

- Blends: Types of blends and purpose of blending
- Major Blends: Cotton-polyester, wool-acrylic, cotton-silk, cotton-viscose

UNIT IV

7 lecture hours

Basics of Wet Processing:

- Dyeing: Fundamental of dyeing, Stages of dyeing
- Printing: Fundamental of printing, Difference between dyeing and printing, Methods of printing: Block, Screen, Styles of printing: Direct, Resist, Discharge, Transfer, Digital
- Finishes: Classification of finishes

Learning Experience:

The course offers a balanced mix of theoretical and practical learning on textile fibers, yarns, blends, and wet processing techniques. Classroom sessions include interactive lectures, sample analysis, and visual demonstrations, while lab work and industry visits provide hands-on exposure to spinning, dyeing, and finishing processes. Students also engage in research, assignments, and real-world observations to deepen their understanding. This integrated approach builds both technical knowledge and practical competence.

Inside Classroom:

In the **classroom setting**, students will engage in structured **lectures, discussions, and interactive presentations** that explain the fundamentals of textile fibers, yarns, blends, and wet processing. They will explore **fiber morphology concepts** such as polymer structure, crystalline/amorphous regions, and orientation using visual diagrams and molecular models. Through **sample-based learning**, students will handle and identify **natural and man-made fibers**, analyze their properties, and differentiate their characteristics.

The **yarn overview** section will involve examining different yarn types—single, ply, fancy, and bulk—alongside numerical demonstrations of **yarn numbering systems** (direct vs. indirect). Detailed **flowcharts and animated videos** will be used to explain yarn production stages and **spinning methods**. The topic of **blends** will involve analyzing fiber combinations for specific end-uses, and group discussions on the **advantages of major blends**. Wet processing concepts like **dyeing, printing, and finishing** will be taught through **theoretical explanation supported by images, fabric swatches, and process charts**. In-class **quizzes, comparative tables, group assignments, and model-making** activities will deepen understanding and support concept retention.

Outside Classroom:

Beyond the classroom, students will participate in **laboratory experiments and practicals**, where they will observe or perform **burn tests, twist tests, and fiber identification** methods under supervision. Students will work in labs to **observe yarn spinning, blending processes, and preparation of samples for dyeing and printing**. Industrial visits to **spinning mills, dye houses, or fabric finishing units** will offer real-world exposure to blending technologies, wet processing equipment, and yarn manufacturing setups. During **fieldwork or assignments**, students may **collect fiber and yarn samples from markets** and evaluate their type, structure,

and properties. **Online video tutorials and textile simulation tools** will further enrich the learning experience, helping students visualize complex processes such as melt spinning or discharge printing. Mini research projects on **sustainable alternatives in dyeing/finishing** and presentations on **textile innovations** will support application-oriented learning and critical thinking.

Textbook:

1. **Corbman, B. P. (1983).** *Textiles: Fiber to fabric* (6th ed.). McGraw-Hill.
2. Covers fiber morphology, classification, yarn formation, spinning, and basic wet processing techniques.
3. **Kadolph, S. J. (2010).** *Textiles* (11th ed.). Pearson Education.
4. Comprehensive book for fiber properties, yarn types, blend characteristics, and textile finishing processes.
5. **Gohl, E. P. G., & Vilensky, L. D. (2005).** *Textile science* (2nd ed.). CBS Publishers & Distributors.
6. Excellent for understanding polymer structure, fiber morphology, spinning systems, and introductory dyeing/printing methods.

Reference Books:

7. Joseph, M. L. (1988). *Essentials of Textiles*. (6th Edition). Florida: Holt, Rinehart and Winston Inc. Chapters 6-14, Pages 45-127
8. Rastogi, D. & Chopra, S. (Eds.) (2017). *Textile Science*. New Delhi, India: Orient Black Swan Publishing Limited. Chapter 2, 3 Pages 20-56
9. Sekhri S. (2013). *Textbook of Fabric Science: Fundamentals to Finishing*. Delhi, India: PHI Learning. Chapters 5, 6, 7, 8 Pages 41-119

Open Educational Resources:

□ NCERT – Vocational Education: Textile and Clothing

Publisher: NCERT, Govt. of India

Access: <https://ncert.nic.in/ebooks.html>

→ Basic-level modules on fibers, yarns, spinning, dyeing, and finishing processes, ideal for foundational concepts.

□ SWAYAM – NPTEL Textile Technology Courses

Platform: SWAYAM by Ministry of Education

Access: <https://swayam.gov.in>

→ Offers MOOC courses like "Textile Fibre to Yarn", "Textile Testing", and "Wet Processing of Textiles" taught by IITs and NIFT faculty.

□ Textile Learner

Access: <https://textilelearner.net>

→ A comprehensive blog-based OER with detailed articles and visuals on fiber morphology, yarn manufacturing, dyeing, printing, and finishing.

□ Open Textbook Library – Materials and Textiles

Access: <https://open.umn.edu/opentextbooks>

→ Includes freely available textbooks on materials science and introductory textile concepts useful for undergraduate learners.

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6

CO1	3	-	3	-	2	2	3	2	2	-	-	-
CO2	1	-	3	1	-	3	3	1	3	2	-	-
CO3	3	-	3	-	-	2	2	2	3	3	-	-
CO4	3	2	2	2	-	2	2	3	3	3	3	2

1 indicates the strength of co-relation between CO and PSO is weak/low,

2- strength of co-relation between CO and PSO is Moderate/Medium

3- strength of co-relation is strong

Evaluation Scheme:

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

*(It is compulsory for a student to secure 40% marks in Internal and End Term Practical Exam and Viva Voce separately to secure minimum passing grade)

SI	SUMMER PROJECT 1	L	T	P	S	C
Version 1.3		0	0	0	0	2
Pre-requisites/Exposure	Foundation Design Studio, Fashion Illustration Basics, Fundamentals of Textile & Garment Construction					
Co-requisites						

Course Perspective: Summer Project 1 encourages experiential learning beyond the classroom, where students integrate academic concepts with hands-on design experiences. It supports innovation, collaboration, and critical reflection within fashion practice. It also builds portfolios with practical, real-world relevance.

Course Outcomes (COs):

By the end of the course, students will be able to:

- **CO1:** Formulate and propose an original design project aligned with individual interests and market needs.
- **CO2:** Conduct contextual and visual research through market surveys, material explorations, and mood boards.
- **CO3:** Apply relevant design processes such as ideation, sketching, prototyping, and refinement.
- **CO4:** Develop a professional project report including concept, methodology, technical documentation, and final outcomes.
- **CO5:** Present their design journey confidently using visual and verbal communication tools.
- **CO6:** Demonstrate awareness of timelines, teamwork, ethical design, and industry expectations.

Course Content

UNIT I Introduction & Project Proposal

Orientation on purpose, scope, and evaluation, Brainstorming and selecting a theme or design problem, Preparing the project proposal and timeline

UNIT II Research & Ideation

Primary and secondary research, Case studies and market mapping, Mood boards, fabric swatches, color palette, Concept development and preliminary sketches

UNIT III Design Development & Sampling

Detailed fashion illustration or CAD rendering, Surface techniques/material exploration, technical drawings & proto sampling, Feedback and iterative refinement

UNIT IV Documentation & Presentation

Process journal and project report writing, Portfolio layout, digital and physical boards, Final project presentation to jury, Self-assessment and peer evaluation

Learning Experiences:

The course offers hands-on studio sessions, design development, and project documentation within the classroom. Outside, students engage in market surveys, material sourcing, industry

visits, and independent portfolio creation. These experiences build research, technical, and professional presentation skills. The blend of classroom and field learning fosters creativity, collaboration, and industry readiness.

Inside Classroom:

Students will engage in a variety of **inside-the-classroom learning experiences**, including interactive lectures, brainstorming sessions, and guided project proposal development to help them define a personal or industry-relevant design problem. They will explore **research methodologies** through hands-on workshops, presentations, and critical discussions, using tools like mood boards, fabric swatches, and digital color palettes to translate ideas into tangible design directions. Design development will be fostered through structured studio practice, **CAD rendering sessions**, prototyping, surface technique demonstrations, and iterative critique rounds, allowing continuous refinement based on feedback from faculty and peers. Regular documentation of processes in journals and **technical file preparation** will aid in consolidating design knowledge and skill.

Outside Classroom:

In terms of **outside-the-classroom learning experiences**, students will conduct primary market surveys, trend analysis in retail environments, and **material sourcing visits** to local textile markets and craft clusters. They may also interact with professionals through **industry visits, exhibitions, or guest lectures**, gaining insights into real-world practices. Self-directed work such as portfolio layout design, digital documentation, and preparation for final presentations will build autonomy, while peer evaluation and self-assessment encourage reflective practice. Additionally, participation in student-led showcases, internships, and competitions will provide opportunities to **apply design thinking in practical and collaborative settings**, ensuring a comprehensive, industry-aligned learning journey.

Textbook:

Nudelman, Z. (2016). *Developing a Fashion Collection*. Bloomsbury Publishing.

Reference Books:

- Colussy, A., & Weber, M. (2019). *The Fashion Designer's Sketchbook*. Laurence King Publishing.
- Kiper, A. (2013). *Fashion Portfolio: Design and Presentation*. Batsford.
- McKelvey, K., & Munslow, J. (2012). *Fashion Design: Process, Innovation & Practice*. Wiley-Blackwell.
- Brannon, E. L. (2015). *Fashion Forecasting*. Fairchild Books.

Open Educational Resources:

- Orientation, theme selection, project proposal, **OER: MIT OpenCourseWare – Project-Based Learning in Fashion**
(Search for "project-based learning" or "creative projects")
- Fashion Institute of Technology (SUNY) – Research Guides
- TUKAtech – Free CAD Software Tutorials

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6

CO1	3	-	3	-	2	2	3	2	2	-	-	-
CO2	2	-	3	2	-	3	1	3	3	2	-	-
CO3	3	-	1	-	-	2	2	2	3	1	-	-
CO4	3	2	2	2	-	2	2	3	3	3	3	2

1 indicates the strength of co-relation between CO and PSO is weak/low,

2- strength of co-relation between CO and PSO is Moderate/Medium

3- strength of co-relation is strong

Evaluation Scheme:

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

*(It is compulsory for a student to secure 40% marks in Internal and End Term Practical Exam and Viva Voce separately to secure minimum passing grade).

Semester - IV

ADFDTD422	TEXTILE DESIGN II	L	T	P	S	C
Version	1.0	0	0	4	0	2
Total Contact Hours	30					
Pre-requisites/Exposure	Completion of Textile Design 1 or equivalent.					

Course Perspective

This course develops knowledge and skills in dyeing, printing, and fabric manipulation techniques. Students will learn fabric pre-treatment, application of dyes and print methods, and surface transformation through manipulation. They will explore the integration of these processes through theme-based textile outcomes. Focus is placed on using natural/synthetic colorants, traditional resist methods, and tactile construction to build expressive, surface-designed products.

Course Outcomes (COs)

By the end of the course, students will be able to:

- **CO1:** *Describing* pre-treatment processes and *explaining* dyeing methods for various fibers.
- **CO2:** *Applying* dyeing and printing techniques on cotton, silk, and synthetic fabrics.
- **CO3:** *Evaluating* different printing styles and *assessing* their colorfastness results.
- **CO4:** *Demonstrating* surface manipulation techniques such as pleating, smocking, and slashing.
- **CO5:** *Developing* final textile products by *integrating* dyeing, printing, and manipulation techniques creatively.

Course Content

UNIT I: Pre-Treatment & Introduction to Dyeing (12 hours)

- Singeing, scouring, bleaching, mercerizing
- Natural vs. synthetic dyes (direct, vat, acid, reactive)
- **Practical:** Dyeing samples on cotton and silk
- **Submission:** Dye sample book (min. 4 dye types)

UNIT II: Printing Techniques & Resist Dyeing (12 hours)

- Block printing, tie-dye, batik, mud resist
- Comparison: dyeing vs. printing
- **Practical:** Block print, tie-dye, batik samples
- **Submission:** Printed sampler on garment or home decor panel

UNIT III: Fabric Manipulation Techniques (12 hours)

- Gathers, pleats, flounces, smocking, slashing
- Application in contemporary textile design
- **Practical:** Technique sampler
- **Submission:** Manipulated fabric artwork (panel/cushion/garment detail)

UNIT IV: Theme-Based Exploration (12 hours)

- Combine dyeing, printing, and manipulation
- Concept to product: mood board → motif → material development
- **Submission:** 1 final functional product (e.g., bag, scarf, garment component)

Learning Experience

Inside Classroom

Students will engage in process-based skill-building with expert-led demonstrations and workshops in dyeing, printing, and manipulation. Visual references, material exploration, and comparative technique discussions will deepen conceptual clarity and technical understanding. Students will create samplers and small surface panels as precursors to final products.

Outside Classroom

Students will conduct natural dye research, market and craft surveys, and visit printing studios or dye houses. They will document their learning through process journals, digital files, and prototypes. Independent product development and experimentation will be supported by mood boards and technique integration.

Textbooks

- Kadolph, Sara J. *Textiles* (Pearson)
- Needles, Howard C. *Textile Fibres, Dyes, Finishes & Processes*
- Gohl, E.P.G., & Vilensky, L.D. *Textile Science*

Supplementary Resources

- Ministry of Textiles (India): <http://texmin.nic.in>
- Craft documentation videos & sample banks

Evaluation Scheme

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

Course Outcomes to Program Outcomes Mapping (CO-PO & CO-PSO Matrix)

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	-	3	-	2	2	3	2	2	-	-	-
CO2	3	-	3	2	-	1	3	1	3	2	-	-
CO3	3	-	1	-	-	2	2	2	3	3	-	-
CO4	3	2	2	2	-	2	2	3	3	3	3	2

SEC-9	FASHION ILLUSTRATION – II Lab	L	T	P	C
Version	0.1	0	0	3	3
Category of Course	Advanced Studio				
Total Contact Hours	45				
Pre-Requisites/ Co-Requisites	Advanced illustration & Digital Literacy				

Course Perspective:

This advanced studio course focuses on developing **industry-relevant skills in digital fashion illustration, AI-supported visual design, and professional portfolio layout**. Students will learn to visualize fashion concepts as capsule collections, utilizing tools like **Adobe Illustrator, Photoshop, InDesign, and AI platforms** for styling, forecasting, and garment development. The course is designed to help students translate their creative vision into **market-ready portfolios** suitable for both fashion design studios and graduate-level opportunities.

Course Outcomes:

CO1: Establish a personalized illustration style using advanced croquis and digital tools.
CO2: Analyze and interpret style references and trends through AI-generated visual content.
CO3: Develop a digitally rendered capsule collection with flats, textures, and colorways.
CO4: Format and present a professional portfolio using Adobe InDesign.
CO5: Integrate analog sketches, AI prompts, and digital outputs into a cohesive visual narrative.

Course Content

Unit I – Stylization and Croquis Identity **No. of Hours: 12**

- A. Development of personalized croquis styles (editorial/fashion week standards)
- B. Motion and drape-based croquis rendering
- C. AI-enhanced croquis references (Midjourney, Leonardo AI)

Submission: Croquis lineup with 5 stylized figures + AI research file

Unit II – Capsule Collection Design and Visual Development **No. of Hours: 12**

- A. Ideation of a 5-look collection using AI-generated styling, color, fabric trends
- B. Illustrator-based flats, color story mapping, and detailing
- C. Accessory coordination and seasonal styling integration

Submission: Complete 5-look capsule collection (Illustrator-rendered)

Unit III – Advanced Photoshop Rendering and Garment Compositing **No. of Hours: 12**

- A. Garment illustration with Photoshop layering (light, texture, fabric, shadow)

- B. Surface simulation (transparency, gloss, metallics, patterns)
 - C. Editorial layout: storyboarding and illustration merging
- Submission:* 2 full fashion editorial illustrations (layered composites)

Unit IV – Portfolio Layout and Design using InDesign

No. of Hours: 12

- A. Portfolio architecture: grid systems, pagination, hierarchy
 - B. Typography and visual consistency for fashion communication
 - C. Final export formats (print/web/showcase)
- Submission:* Final portfolio layout (cover, concept, croquis, flats, illustrations)

List of Experiments

No. of Hours: 24

- A. Croquis stylization in both manual and AI-enhanced formats
- B. Rendering garment range with Adobe Illustrator
- C. Moodboard and fabric forecast creation using AI tools
- D. Photoshop compositing and garment visual enhancement
- E. Portfolio layout finalization in InDesign

Learning Experience:

Through a combination of **advanced digital techniques** and **creative direction**, this course prepares students to articulate their fashion identities through **professionally curated portfolios**. The hands-on, interdisciplinary nature of the course builds cross-platform fluency and encourages **innovation through technology** and **visual storytelling**.

Instruction Methods and Activities

I. Inside Classroom

- a. Software Demonstrations: Illustrator, Photoshop, InDesign
- b. Studio Sessions: Collection rendering, garment visualization
- c. Critique Panels: Presentation and feedback loops with peer and faculty reviews

II. Outside Classroom

- a. AI Visual Research: Concept exploration, croquis and material generation
- b. Digital Illustration Assignments: Fabric rendering, lineup illustration
- c. Portfolio Preparation: Layout, editing, final presentation

Reference Books:

1. Mendez, A. – *New Fashion Illustration* (Thames & Hudson, 2018)
2. Seivewright, S. – *Research and Design for Fashion* (AVA Publishing)
3. Yvonne Deslandes – *The Fashion Designer's Sketchbook* (2021)
4. Adobe Press – *Illustrator/Photoshop/InDesign Classroom in a Book* (latest editions)
5. McKelvey, K. – *Fashion Source Book* (Blackwell Publishing)

Additional Tools & Resources:

1. AI Platforms: Midjourney, DALL·E, Leonardo AI, Canva AI
2. WGSN for forecasting
3. Behance and Issuu for portfolio samples
4. Fashionary templates, unsplash, and lookbooks for image research

Evaluation Scheme

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

Relationship between the Course Outcomes (COs) and Program Outcomes (POs)

Mapping between COs and POs	
Course Outcomes (COs)	Mapped Program Outcomes (POs)
CO1 Establish a personalized illustration style using advanced croquis and digital tools.	PO1, PO2, PO3
CO2 Analyze and interpret style references and trends through AI-generated visual content.	PO3, PO4, PO7
CO3 Develop a digitally rendered capsule collection with flats, textures, and colorways.	PO2, PO3, PO4, PO6
CO4 Format and present a professional portfolio using Adobe InDesign.	PO2, PO3, PO6, PO7
CO5 Integrate analog sketches, AI prompts, and digital outputs into a cohesive visual narrative.	PO1, PO3, PO4, PO6, PO7

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	-	1	-	2	2	3	2	2	-	-	-
CO2	3	-	3	2	-	1	1		3	2	-	-
CO3	3	-	1	-	-	2	2		3	3	-	-

CO4	1	2	2	2	-	2	2	3	1	3	3	2
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1=weakly mapped,2= moderately mapped,3=strongly mapped

ADFDPG453	Pattern Making & Garment Construction-II	L	T	S	P	C
Version	1.0	0	0	2	6	5
Category of Course	Practical Learning					
Total Contact Hours	75					
Pre-Requisites/ Co-Requisites	Understanding drafting and garment construction of women's wear					

Course Perspective:

This course is for students to build a strong foundation in apparel design by learning the technical and creative aspects of pattern development. This course introduces learners to the principles and techniques used in drafting, modifying, and constructing patterns for various garments such as bodices, skirts, pants, corsets, and collars. Through hands-on exercises and practical demonstrations, students will explore essential pattern-making methods including dart manipulation, princess line variations, skirt silhouettes, and collar constructions. The course encourages creativity by allowing students to analyze and innovate upon traditional patterns, and to develop customized garments based on personal or thematic inspirations. The course aims to equip students with both technical proficiency and creative confidence, preparing them for further exploration or professional practice in the field of fashion design.

Course Outcomes:

CO1: Remembering and classifying various types of apparel patterns, recognizing their characteristics, uses, and construction methods.

CO2: Understanding the methods of pattern making, developing skills in drafting and modifying patterns.

CO3: Applying pattern-making techniques to develop an adult bodice block or a female basic bodice block, demonstrating their ability to translate design concepts into functional patterns.

CO4: Analyzing the existing patterns and manipulate them to create new and innovative designs, demonstrating creativity and technical proficiency in pattern modification.

CO5: Evaluating fit-related problems and evaluate potential technical solutions to address fit issues, applying their understanding of pattern adjustment techniques to improve garment fit.

Course Content

Unit I

No. of Hours: 18

Pattern Making – Bodice Variation

- A. Techniques of dart manipulation: Slash and spread, pivot transfer.
- B. Single dart series and double dart series.
- C. Princess Line Foundation: Classic, armhole, and panel style lines.
- D. Basic Torso Foundation: Size #8 patterns.
- E. Submission: Create various patterns using learnt techniques.

Garment Construction- Advanced Bodice Construction

- A. Constructing creative Bodice designs.
- B. Building a torso foundation.
- C. Creating torso variations with princess lines (classic, armhole, and panel style lines).

Unit II

No. of Hours: 19

Pattern Making – Skirt Variation

- A. Techniques of A-line Skirt, High waist, Low Waist,
- B. Gored Skirt, Flared, Pleated, Tiered, Pegged, Wrap, Yoke
- C. Submission: Create various patterns using learnt techniques.

Garment Construction- Advanced Skirt Construction

- A. Construct four creative skirt designs using different fabric types, exploring a variety of skirt constructions and silhouettes.

Unit III

No. of Hours: 20

Pattern Making -Basic Pant Foundation and Corset Patterns

- A. Develop basic patterns for pants.
- B. Draft patterns for corsets.
- C. Submission: Create various patterns for pants and corsets.
- D. **Final Submission:** Draft and cut patterns for new designs based on the theme of the course.

Garment Construction- Pants Construction Techniques

- A. Constructing a basic pant foundation.
- B. Developing creative torso design.

Unit IV

No. of Hours: 18

Pattern Making -Collar and Necklines

- A. Develop pattern of Peter Pan Collar
- B. Sailor Collar, Shirt Collar, Scoop Neckline
- Submission: Create various patterns using learnt techniques.

Garment Construction- Pants Construction Techniques

- A. Creating a full garment using learnt in all the unit technique with differ types of fabric

Learning Experience

This course offers an in-depth exploration of advanced pattern making and garment construction techniques. Students will engage in hands-on activities to draft, manipulate, and construct a variety of garment types such as bodices, skirts, pants, and collars. Emphasis will be placed on learning dart manipulation, torso building, and creating silhouette variations through creative application of principles. Through each unit, students will apply their technical knowledge using both flat pattern techniques and garment assembly practices. The integration of design thinking, pattern accuracy, and fabrication with diverse textiles will prepare students to develop full garments and professional-quality prototypes that reflect their individual style and technical skill.

Instruction Methods and Activities

III. Inside Classroom:

- a. **Lectures and Demonstrations:** Introduction to advanced pattern techniques: dart manipulation, princess lines, skirt types, pant and collar foundations. Live demonstrations on drafting patterns, manipulating slopers, cutting muslin, and constructing garment elements. Explanation of fabric handling techniques, design proportions, and pattern adaptations.
- b. **Practical Sessions:** Students will engage in guided drafting exercises on bodices, skirts, trousers, corsets, and collars. Hands-on construction of

garments using pattern variations for creative and technical exploration. Classroom critiques and fit analysis of toiles to improve construction accuracy and garment aesthetics. Hands-on exercises focusing on stitching types, fabric preparation, and seam finishes. Students will also practice creating pockets, cuffs, tucks, pleats, and other garment components using both manual and machine stitching techniques.

IV. Outside Classroom:

- a. **Assignments:** Develop pattern drafts and fabric prototypes based on classroom learning. Execute construction of various garment components including skirt panels, princess lines, pant blocks, and collars using different fabric types. Submit design documentation, including working drawings and pattern layouts.
- b. **Product Development:** Create four skirt variations, bodice and pant designs, and a final garment incorporating all learned units. Apply diverse fabrications and structural techniques to demonstrate adaptability and creativity.
- c. **Portfolio Creation:** Students will compile their work, pattern drafts, construction samples, and completed garments. Compile a professional portfolio featuring the student's progression from flat patterns to fully constructed garments that align with thematic inspiration and technical precision.

Textbooks

8. **Helen Joseph Armstrong** (2009). *Patternmaking for Fashion Design* (5th edition). Pearson.
9. **Pamela C. Stringer** (1992). *Pattern Drafting for Dressmaking*. Batsford Ltd.
10. **The Sewing Book: New Edition: Over 300 Step-by-Step Techniques** by Alison Smith MBE (2018).
11. **Tailoring Techniques for Fashion** by Milva Fiorella Di Lorenzo (Fairchild Books, 2009).
12. **The Art of Couture Sewing** by Zoya Nudelman (Fairchild Books, 2009).
13. **Basic Fashion Design 03-Construction** by Annette Fischer (Ava Publishing, 2008).
14. **Fashion Sewing: Introductory Techniques** by Amaden-Crawford (Fairchild Books, 2014).

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	-	3	-	2	2	3	2	2	-	-	-

CO2	3	-	3	2	-	1	3	1	3	2	-	-
CO3	3	-	1	-	-	2	2		3	3	-	-
CO4	3	2	2	2	-	2	2		3	3	3	2

Evaluation Scheme

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

*(It is compulsory for a student to secure 40% marks in Internal and End Term Examination separately to secure minimum passing grade).

ADFDIP454	Integrated Project – II	L	T	S	P	C
Version	1.0	0	0	2	0	2
Category of Course	Learning					
Total Contact Hours	30					
Pre-Requisites/ Co-Requisites	Concurrent or prior study of: Textile Design – II (Dyeing, Printing & Fabric Manipulation) Fashion Illustration – II Pattern Making & Garment Construction – II Fashion Studies Entrepreneurship					

Course Perspective:

This interdisciplinary studio project offers an applied platform for students to integrate key lab-based and theoretical learnings from Semester IV. Students will conceptualize and develop a collection with a focus on one finished constructed garment. The process will involve theme-based concept development, textile innovation through dyeing/printing/manipulation, AI/digital fashion illustration, technical drawing, and professional garment construction, supported by entrepreneurial and fashion studies knowledge. This practice-based course simulates a fashion studio and brand development setup, culminating in a jury-reviewed outcome.

Course Objectives (COs):

CO1. Apply thematic research, mood boarding, and forecasting to build a concept-based fashion capsule.

CO2. Develop original textiles through dyeing, printing, and manipulation techniques suitable for garment use.

CO3. Illustrate fashion looks using AI and digital/manual tools, including stylized croquis and flats.

CO4. Create technical garment patterns and construct one completed look.

CO5. Frame a brand identity and entrepreneurial strategy through design dossier and jury presentation.

Course Content

Unit I – Concept and Capsule Direction **No. of Hours: 10**

- A. Theme ideation through personal, cultural, or trend-based research
- B. Mood board, target customer, and design inspiration development
- C. Finalization of 5-look capsule direction with narrative and keywords
- Submission: Concept Note + Mood board + Capsule Story + Research Dossier

Unit II – Textile, Illustration and Collection Development **No. of Hours: 10**

- A. Surface experimentation: dyeing (natural/synthetic), printing (block, tie-dye, resist), manipulation (smocking, slashing, appliqué)
- B. Stylized croquis and fashion illustration using digital and AI tools
- C. Technical flats with measurements for all 5 looks
- D. Costing sheet and sourcing plan for selected garment
- Submission: Textile Sample Kit + Illustration Portfolio + Flats + Costing Sheet

Unit III – Garment Construction and Brand Strategy **No. of Hours: 10**

- A. Pattern development and construction of one complete garment
- B. Finishing techniques and garment trial
- C. Branding, packaging and business plan dossier (mini scale)
- D. Final jury presentation with A3 panel and lookbook
- Submission: Final Garment + Technical Sheet + Brand Booklet + Jury Pitch

Learning Experience

This studio-based course enhances students' ability to synthesize textile, illustration, pattern making, and entrepreneurial ideas into a real-world fashion solution. Emphasis is placed on AI-integrated design processes, sustainability in textile practices, and industry-aware brand building. Students transition from exploratory design to outcome-based capsule development with entrepreneurial insight.

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Instruction Methods and Activities

I. Inside the Studio (Contact Hours):

- a. Integrated workshops on textile printing, dyeing, and manipulation
- b. Illustration demos with Adobe + AI tools
- c. Construction mentoring sessions for pattern and garment development
- d. Group critiques and review boards

II. Outside the Studio (Independent Work):

- Trend/market research and concept development
- Surface sample creation and fabric sourcing
- AI-supported fashion rendering and lookbook creation
- Final jury preparation, garment photography, and verbal pitch rehearsal

Evaluation Scheme

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

*(It is compulsory for a student to secure 40% marks in Internal and End Term Examination separately to secure minimum passing grade).

Relationship between the Course Outcomes (COs) and Program Outcomes (POs)

Mapping between COs and POs		
CO Code	Course Outcome Description	Mapped POs/PSOs
CO1	Conduct theme-based visual and conceptual research for capsule development	PO1, PO3, PO4, PO7; PSO1
CO2	Innovate textile surfaces through dyeing, printing, and manipulation methods	PO3, PO4, PO6; PSO1, PSO2
CO3	Illustrate fashion looks and flats using digital and AI-based methods	PO3, PO4, PO5; PSO1, PSO3
CO4	Draft and construct garment patterns aligned to creative intent	PO1, PO3, PO6; PSO2
CO5	Plan and present a mini brand/business proposal	PO5, PO6, PO7; PSO3

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	-	3	-	2	3	3	3	2	-	-	-
CO2	1	-	2	2	-	1	3	1	3	2	-	-
CO3	3	-	1	-	-	2	2	2	3	3	-	-
CO4	3	2	2	2	-	2	2	3	2	3	1	2

1=weakly mapped,2= moderately mapped,3=strongly mapped

VAC 4	ENTREPRENEURSHIP	L	T	P	S	C
Version 1.3		2	0	0		2
Total Contact Hours	30					
Pre-requisites/Exposure	Understanding of Fundamental Business Concept					
Co-requisites						

Course Perspective

The course focuses on understanding the entrepreneurial process, developing entrepreneurial strategies, and fostering an entrepreneurial mindset. Students will learn how to navigate the unique challenges and dynamics of the fashion sector while cultivating their entrepreneurial spirit.

Course Outcomes (COs):

By the end of the course, students will be able to:

CO1: To create a deep understanding about business planning, costing and formalities of opening a firm

CO2: To developing a skill-based leaning regarding the entrepreneurial aptitude

CO3: To analyzing the small-scale industry & business

CO4: To develop business management skill

Course Content

UNIT I

7 lecture hours

Introduction to Entrepreneurship

- Introduction to entrepreneurship, development and types of entrepreneurships, role of entrepreneurs in development of apparel and fashion industry, entrepreneurship with reference to fashion and apparel industry in India.
- Theories of entrepreneurship, entrepreneurship motivations, entrepreneurship and manager
- Entrepreneurial support by state, central financial institutions, organizations. Government policies with reference to textile and apparel industry.

UNIT II

8 lecture hours

Business Planning

- Business planning- Starting a new venture related to apparel industry, essentials of a successful center.
- Formalities of opening a firm, the status of firm, Individual proprietor/partnership/ Pvt. limited company & public Ltd company, bank formalities, term loan, working capital, project financing, break even analysis, Project appraisal, preparation of project report

UNIT III

8 lecture hours

Location & Plant Layout

- Location & plant layout-factors influencing plant location, building, structure, lighting
- Ventilation, material handling, availability of labor, material management and transportation.
- Plant layout, ergonomics safety & security to be considered while planning the layout.

UNIT IV

7 lecture hours

Costing

- Industrial sickness and remedies, tax planning, VAT, Patent Rules, Factory Act, Payment of wages, Minimum wages, knowledge of exemptions & deductions, income tax, excise duty & service tax, Custom law, costing, management of working capital
- Environmental considerations and social responsibilities

Learning Experience:

The course integrates classroom learning with practical exposure to develop entrepreneurial skills in the apparel and fashion industry. Students gain theoretical insights on business planning, plant layout, costing, and legal frameworks. Outside the classroom, they engage in industry visits, market research, and project work to apply these concepts. This holistic approach fosters real-world readiness and strategic thinking for future fashion entrepreneurs.

Inside Classroom:

Students gain theoretical knowledge about entrepreneurship, including types, development, and its significance in the fashion and apparel sector.

Learners explore government policies, financial institutions, and entrepreneurial support systems through lectures and case study discussions.

Classroom sessions provide structured understanding of business planning elements like legal firm structures, financial procedures, break-even analysis, and project reporting.

Through guided lectures, students analyse technical aspects of location and plant layout, including ergonomics, safety standards, and resource management.

Concepts like costing, tax systems, and legal regulations such as the Factory Act and VAT are taught to build core understanding of operational responsibilities in fashion entrepreneurship.

Outside Classroom:

Students visit industrial units or start-ups in the fashion sector to observe real-time applications of plant layout and location decisions.

Field assignments include market research for business idea validation, material sourcing, and evaluating business models.

Interaction with entrepreneurs and participation in workshops/seminars fosters practical insights into business challenges and opportunities in the apparel industry.

Learners prepare real or simulated business plans and project reports for apparel ventures, applying theoretical knowledge in practical formats.

Exposure to social responsibility initiatives and sustainability practices in industry settings helps students relate environmental concerns to fashion entrepreneurship.

Textbook:

- Hisrich, R. D., Peters, M. P., & Shepherd, D. A. (2017). *Entrepreneurship* (10th ed.). McGraw-Hill Education.
- Taneja, S., & Gupta, S. L. (2016). *Entrepreneurship Development* (2nd ed.). Galgotia Publishing Company.
- Pareek, U., & Venkateswara Rao, T. (2012). *Developing Entrepreneurship: A Handbook*. Learning Systems.
- Rathore, B. S., & Jani, J. S. (2011). *Entrepreneurship Development and Small Business Enterprises*. Pearson Education.

Reference Books:

- Sangram Keshari Mohanti, (2009), Fundamentals & Entrepreneurship, PHI learning
- Ormerod A, (1992), *Textile Project Management*, The Textile Institute
- Terry & Franklin, (2009), *Dynamics of Entrepreneurial Development & Management*: 6th edition Himalaya Publishing House

Open Educational Resources (OERs):

1. **SWAYAM – Entrepreneurship Development**
 - <https://swayam.gov.in>
 - Offers government-certified free online courses on entrepreneurship, start-ups, and business planning by reputed Indian institutions.
2. **NPTEL – Entrepreneurship Essentials**
 - <https://nptel.ac.in/courses/110/106/110106141/>
 - Free video lectures covering fundamentals of entrepreneurship, innovation, funding, and business models.
3. **MIT OpenCourseWare – Entrepreneurship**
 - <https://ocw.mit.edu/courses/sloan-school-of-management/15-390-new-enterprises-fall-2013/>
 - Includes lecture notes, assignments, and readings on launching new ventures.
4. **Coursera (Audit for Free) – Innovation and Entrepreneurship by University of Maryland**
 - <https://www.coursera.org/learn/innovative-entrepreneur>
 - Offers content on business planning, financing, and pitching ideas, useful for apparel startups.

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	-	3	-	2	3	3	2	2	-	-	-
CO2	3	-	2	2	-	1	3	1	3	2	-	-
CO3	3	-	1	-	-	2	2	2	3	3	-	-
CO4	3	2	2	2	-	2	2	1	3	3	3	2

1 indicates the strength of co-relation between CO and PSO is weak/low,
 2- strength of co-relation between CO and PSO is Moderate/Medium
 3- strength of co-relation is strong

Evaluation Scheme:

	Total Maximum Marks: 100				
Component	Major 1	Assignments	Major 2	Review	Attendance
Marks	20	30	20	20	10
Level	Mid Term Internal	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Class Test/ Time Problem/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

*(It is compulsory for a student to secure 40% marks in Internal and End Term Practical Exam and Viva Voce separately to secure minimum passing grade)

OE 3	FASHION STUDIES	L	T	P	S	C
Version 1.3		3	0	0		3
Total Contact Hours	45					
Pre-requisites/Exposure	BASIC UNDERSTANDING OF TEXTILE AND GARMENT CONSTRUCTION					
Co-requisites						

Course Outcomes (COs):

By the end of the course, students will be able to:

- **CO1:** Describe the evolution of the global and Indian fashion industries, key milestones, and influential designers.
- **CO2:** Explain the properties and applications of various textiles, fibres, and fabrics.
- **CO3:** Analyse fashion cycles, consumer behaviour, and fashion forecasting methods.
- **CO4:** Illustrate effective fashion communication strategies across print, digital, and social platforms.
- **CO5:** Evaluate the role of sustainability, ethics, and technological advancements in modern fashion.

Course Perspective:

This foundational course offers an overview of the fashion industry's structure, from textile basics to fashion communication, consumer trends, and sustainability. Students will gain knowledge of historical and contemporary perspectives, emerging technologies like digital fashion, and global issues shaping today's industry. The course combines theoretical understanding with practical insights, preparing students for advanced studies or careers in fashion.

Course Content:

UNIT I

8 lecture hours

Introduction to Fashion and Its Evolution

- Definition, scope, and importance of fashion as a cultural and economic force.
- Key periods in global fashion history: Egyptian, Greek & Roman dress, Medieval Europe, Renaissance, 18th-19th century Western dress, and 20th-century revolutions (e.g., Dior's "New Look," Chanel's influence).
- Evolution of Indian fashion: ancient textiles, Mughal costumes, colonial influence, post-independence trends, rise of Indian designers like Ritu Kumar, Rohit Bal, Manish Malhotra.
- Major fashion capitals and their significance: Paris, Milan, London, New York, Tokyo.
- Influential designers and brands shaping global and Indian fashion (e.g., Coco Chanel, Yves Saint Laurent, Sabyasachi Mukherjee, Anita Dongre).

UNIT II

10 lecture hours

Textiles in Fashion

- Classification of textile fibres:
 - Natural fibres (cotton, silk, wool, linen)
 - Regenerated fibres (viscose, modal)
 - Synthetic fibres (polyester, nylon, spandex)
- Yarn types: staple, filament, spun, textured yarns.

- Fabric construction methods: weaving (plain, twill, satin), knitting (weft, warp), nonwovens (felts, bonded fabrics).
- Common textile finishes: bleaching, dyeing, printing, mechanical finishes (calendaring, brushing), chemical finishes (water repellency, wrinkle resistance).
- Applications of fabrics in different fashion segments: formalwear, casualwear, activewear, intimate apparel, technical textiles.

UNIT III

8 lecture hours

Fashion Cycles, Forecasting, and Consumer Behaviour

- Fashion cycle stages: introduction, rise, peak, decline, obsolescence.
- Theories of fashion adoption: trickle-down, trickle-up, trickle-across.
- Factors influencing fashion change: cultural, economic, technological, social, political.
- Fashion forecasting: introduction to long-term vs. short-term forecasts, colour forecasting, fibre/fabric forecasts, silhouette predictions.
- Fashion trend analysis using sources like WGSN, Pantone, Fashion Snoops.
- Consumer segmentation: demographic, psychographic, geographic, behavioural.
- Consumer motivation, decision-making process in fashion purchases, and emerging Gen Z and millennial consumption patterns.

UNIT IV

10 lecture hours

Fashion Communication

- Fundamentals of effective fashion communication: clarity, consistency, creativity.
- Components of fashion journalism: fashion writing styles, interviews, reviews, feature articles.
- Public relations in fashion: press releases, media kits, events (fashion shows, pop-ups), influencer marketing.
- Fashion photography basics: styling, composition, lighting for editorial and catalog shoots.
- Social media strategies: content planning, platform-specific tactics (Instagram, TikTok, Pinterest), and KPIs.
- Building a personal brand as a fashion professional: portfolios, resumes, networking.

Learning Experience:

The course offers a rich blend of theoretical and practical learning on fashion evolution, textiles, consumer behaviour, and fashion communication. Classroom activities include interactive lectures, hands-on textile demos, and writing exercises. Outside the classroom, students explore museums, conduct market research, attend fashion events, and build personal branding projects. This holistic approach equips them with industry-relevant knowledge and practical skills.

Inside Classroom:

Inside the classroom, students engage in interactive lectures supported by visual aids, fashion timelines, and textile sample kits to grasp the evolution of fashion, key historical dress periods, and the development of textiles.

Group discussions, debates, and case study analyses on fashion cycles, forecasting, and influential designers help promote critical thinking and contextual understanding. Practical demonstrations of fabric construction techniques and fabric finishes provide hands-on exposure. Students also participate in fashion journalism exercises, including writing mock press releases, interviews, and reviews to build communication skills relevant to the industry.

Outside Classroom:

Outside the classroom, students deepen their learning through museum visits or virtual tours to explore historic fashion artifacts and cultural dress traditions. Fieldwork such as market surveys and visits to fabric and fashion retail stores help students analyse the application of fibres and fabrics in real-world fashion segments.

Digital learning includes conducting social media audits and participating in mini-projects related to influencer marketing and brand communication. Students may also attend or volunteer at fashion events, shows, or exhibitions, gaining practical insight into styling, event planning, and visual presentation. Finally, assignments like portfolio creation and personal brand development enable students to apply their knowledge professionally and creatively.

Textbooks:

1. Johnson, K. K. P., Jaffe, L., & Boye, S. S. (2014). *Fashion forecasting* (3rd ed.). Bloomsbury Publishing, Relevant for Unit III: Fashion cycles, forecasting, consumer behaviour, and trend analysis.
2. Frings, G. S. (2014). *Fashion: From concept to consumer* (9th ed.). Pearson. A comprehensive book covering Units I, III, and IV — fashion history, industry dynamics, and consumer trends.
3. Brannon, E. L. (2015). *Fashion forecasting* (3rd ed.). Fairchild Books. Covers forecasting principles, fashion cycles, colour and fabric forecasting, and consumer behaviour.
4. Stone, E. (2013). *The dynamics of fashion* (4th ed.). Fairchild Books. Excellent for Unit I and IV — historical evolution of fashion, fashion capitals, key designers, and communication channels.

Reference Books:

1. Black, S. (2012). *The Sustainable Fashion Handbook*. Thames & Hudson.
2. Jarnow, J., Guerreiro, I., & Judelle, B. (1987). *Inside the Fashion Business*. Macmillan.
3. Posner, H. (2015). *Marketing Fashion*. Laurence King.
4. Frings, G. S. (2014). *Fashion: From Concept to Consumer*. Pearson.

Open Educational Resources:

- **The Metropolitan Museum of Art - Heilbrunn Timeline of Art History**
<https://www.metmuseum.org/toah/>
Explore global costume history through essays and images from the Costume Institute.
- **Fashion Institute of Technology – Museum at FIT Online Exhibitions**

<https://exhibitions.fitnyc.edu/>

Free access to curated fashion exhibitions with historical insights.

- **Textile Learner**

<https://textilelearner.net>

A detailed blog-based resource covering fibers, yarns, weaves, finishes, and textile testing.

- **NPTEL – Textile Engineering (IITs)**

<https://nptel.ac.in/courses/116102012>

Free video lectures and reading materials on textile technology from premier Indian institutes.

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	-	3	-	2	2	1	2	2	-	-	-
CO2	2	-	3	2	-	1	3	1	3	2	-	-
CO3	3	-	1	-	-	2	2	2	2	3	-	-
CO4	3	2	2	2	-	2	2	3	3	3	3	2

1 indicates the strength of co-relation between CO and PSO is weak/low,

2- strength of co-relation between CO and PSO is Moderate/Medium

3- strength of co-relation is strong

Evaluation Scheme:

	Total Maximum Marks: 100				
Component	Major 1	Assignments	Major 2	Review	Attendance
Marks	20	30	20	20	10
Level	Mid Term Internal	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Class Test/ Time Problem/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

*(It is compulsory for a student to secure 40% marks in Internal and End Term Practical Exam and Viva Voce separately to secure minimum passing grade)

Semester – V

ADFDAQ502	APPAREL MANUFACTURING TECHNOLOGY	L	T	P	S	C
Version		2	0	0		2
Category of Course	Major					
Total Contact Hours	30					
Pre-requisites/ Co-requisites	Familiarize with various functioning of garment industry					

Couse Perspective

The course covers various stages of garment manufacturing, from pre-production to post-production, and emphasizes the use of technology and automation in the apparel industry. Students will learn about production planning, fabric cutting, sewing techniques, quality control, and the integration of technology for efficient and sustainable manufacturing practices

Course Outcomes (COs):

By the end of the course, students will be able to:

CO1: Explaining the structure, history, and key sectors of the Indian garment industry.

CO2: Applying pre-production processes such as marker planning, fabric spreading, and cutting.

CO3: Analysing sewing techniques, machinery, and equipment used in garment production.

CO4: Demonstrating post-production processes including finishing, packaging, and warehousing.

CO5: Evaluate garment production processes for quality control and operational efficiency.

Course Content

UNIT I

7 lecture hours

Indian Garment Industry

- A. Indian apparel industry overview, its history and present status
- B. Main sectors of the garment industry
- C. Production capacity, Organizational chart/TNA

UNIT II

8 lecture hours

Pre-Production

- A. Markers- planning, production, efficiency, methods of making
- B. Spreading of fabric- requirements, methods, nature of fabric packages
- C. Cutting – objectives, methods
- D. Preparation before cutting-Fusing, ticketing and bundling- purposes and types
- E. Fusing- advantages, requirements, processes, equipment, methods and quality control
- F. Alternative methods of joining material: welding and moulding technology

UNIT III

8 lecture hours

Production

- A. Sewing: Stitch types, Seam types, Feed systems, Types of sewing Needles, Types of sewing Threads, Major stitching problems and their remedies

- B. Machinery and Equipment: Types of sewing machines-Basic lock stitch, chain stitch and over lock machines- (Parts, function and Sewing Defects),
- C. Other machines- blind stitch, bar tack, button sewing and buttonholing
- D. Sewing machine defects and its rectification
- E. Sewing machine work Aids: Machine beds, Machine tables, Work chairs, Bundle clamps, Various machine attachments
- F.

UNIT IV

7 lecture hours

Post Production:

- A. Garment finishing: stain removal, cleaning, dry cleaning, pressing
- B. Warehousing: - handling equipment, storage equipment, packaging equipment, transportation issues
- C. Packaging & Labeling

Learning Experience:

The course offers a comprehensive blend of theoretical and practical learning in garment manufacturing, covering pre-production, production, and post-production processes. Classroom sessions focus on technical knowledge, demonstrations, and interactive learning, while outside experiences include industrial visits, lab work, and internships. Students gain hands-on exposure to machinery, quality control, and sustainable practices. This integrated approach prepares them for real-world roles in the apparel industry.

Inside Classroom:

In the **classroom setting**, students will engage with the foundational concepts of garment manufacturing through structured **lectures, group discussions, and audio-visual presentations**. They will be introduced to various stages of production such as pre-production (marker planning, spreading, cutting), production (sewing techniques, machine handling), and post-production (finishing, packaging, warehousing). Using **practical demonstrations** and **sample displays**, students will explore different types of fabrics, sewing threads, fusing methods, and machine attachments.

Hands-on activities like identifying sewing defects, planning cutting layouts, and analyzing organizational charts will deepen their technical understanding. Regular **quizzes, assignments, and group projects** will enhance critical thinking and collaborative learning.

Guest lectures and expert talks may also be included to offer insights into current industry practices and technological advancements.

Outside Classroom:

Outside the classroom, students will gain valuable **experiential learning** through **industrial visits to garment factories**, where they can observe real-time production workflows and machinery operations. In **lab sessions**, they will apply their knowledge practically by operating sewing machines, practicing spreading and fusing techniques, and performing finishing tasks.

Through **market research activities**, students will explore garment packaging, labelling, and warehousing methods across retail outlets. Short-term **internships or on-the-job training (OJT)** will provide hands-on exposure to garment production planning, quality control, and sustainable practices. Collaborative **industry-based projects** will allow students to solve real-world production challenges, while **digital tool exploration** (such as CAD for marker making or simulation tools for planning) will enhance their tech-readiness. Assignments and self-directed research will further encourage the study of innovations such as bonding technologies and eco-friendly processes.

Textbook:

1. Jacob, M. (2015). *Garment manufacturing technology*. Woodhead Publishing.
[Focus: Detailed insight into each stage of garment production and automation.]
2. Mehta, P. V., & Bhardwaj, S. K. (2014). *Managing quality in the apparel industry* (2nd ed.). New Age International Publishers.
[Focus: Quality control methods, defect analysis, and industry standards.]

Reference Books:

1. Carr & Latham, (2008), *Technology of Clothing Manufacture*, 4th Edition, Black well science
2. Gary Cocklin, (2006), *Clothing manufacturing*, 2nd Edition, Black well science
3. Gersak.J, (2022), *Design of Clothing Manufacturing Processes: A systematic approach to Developing, Planning and control*, 2nd Edition, Woodhead Publishing
4. Sarkar.P, (2015), *Garment Manufacturing: Processes, Practices and Technology*, Online Clothing Study

Open Educational Resources:

• NCERT Vocational Textbooks – Garment Construction & Fashion Studies

Publisher: NCERT, Government of India

Access: <https://ncert.nic.in/ebooks.html>

→ Offers foundational knowledge on garment construction, tools, equipment, and production techniques suitable for beginners.

• SWAYAM MOOCs – Apparel Production and Fashion Courses

Platform: SWAYAM, Ministry of Education, India

Access: <https://swayam.gov.in>

→ Courses by NIFT and other institutions on topics like garment assembly, fashion technology, and industrial engineering.

• Textile Learner (Online Resource)

Access: <https://textilelearner.net>

→ A free digital resource with detailed articles on sewing, cutting, pattern making, garment defects, and machinery.

Course Outcomes (COs)	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PS O1	PS O2	PS O3	PS O4	PS O5	PSO6
CO1	3	-	2	2	-	-	3	-	-	2	-	-
CO2	3	3	-	-	2	-	2	3	3	-	-	2
CO3	-	3	-	-	2	-	-	3	3	2	-	3
CO4	-	3	2	2	2	2	-	3	-	2	-	3
CO5	3	3	3	2	3	3	3	3	3	3	3	3

1 indicates the strength of co-relation between CO and PSO is weak/low,

2- strength of co-relation between CO and PSO is Moderate/Medium

3- strength of co-relation is strong

Evaluation Scheme:

Evaluation Components	Weightage (%)
Internal marks (Internal) A. Mid Term Internal	20

Presentation/Project/Visit Report/Case Study/Viva B. Assignment Internal	20
Presentation/Project/Visit Report/Case Study/Viva C. Continuous Assessment iCloud/Acedemia (Online)	10
External Marks (External) Examination	50
Total	100

*(It is compulsory for a student to secure 40% marks in Internal and End Term Practical Exam and Viva Voce separately to secure minimum passing grade)

Major-13 ADFDPG556	Pattern Making & Garment Construction-III	L	T	S	P	C
Version	1.0	0	0	2	6	5
Category of Course	Practical Learning					
Total Contact Hours	60					
Pre-Requisites/ Co-Requisites	Understanding drafting and garment construction of women's wear					

Course Perspective:

This course is for students to build a strong foundation in apparel design by learning the technical and creative aspects of pattern development. This course introduces learners to the principles and techniques used in drafting, modifying, and constructing patterns for various garments such as bodices, skirts, pants, corsets, and collars. Through hands-on exercises and practical demonstrations, students will explore essential pattern-making methods including dart manipulation, princess line variations, skirt silhouettes, and collar constructions. The course encourages creativity by allowing students to analyze and innovate upon traditional patterns, and to develop customized garments based on personal or thematic inspirations. The course aims to equip students with both technical proficiency and creative confidence, preparing them for further exploration or professional practice in the field of fashion design.

Course Outcomes:

CO1: Remembering and classifying various types of apparel patterns, recognizing their characteristics, uses, and construction methods.

CO2: Understanding the methods of pattern making, developing skills in drafting and modifying patterns.

CO3: Applying pattern-making techniques to develop an adult bodice block or a female basic bodice block, demonstrating their ability to translate design concepts into functional patterns.

CO4: Analyzing the existing patterns and manipulate them to create new and innovative designs, demonstrating creativity and technical proficiency in pattern modification.

CO5: Evaluating fit-related problems and evaluate potential technical solutions to address fit issues, applying their understanding of pattern adjustment techniques to improve garment fit.

Course Content:

Unit I

No. of Hours: 20

Pattern Making

- A. Basic Bodice block for MEN's wear: Basic front and back bodice, basic sleeve.
- B. Basic Kurta: Regular, Angrakha, A-Line kurta.
- C. Basic Pyjama, Two-piece pyjama, Churidar pyjama.
- D. Creative Set of Kurta and Pyjama. Submission: Men's Kurta Variation.

Garment Construction

- A. Construction of basic front and back bodice blocks for men's wear.

- B. Construction of basic kurta, Angrakha kurta and A-line kurta.
- C. Construction of basic pyjama, two-piece pyjama, and churidar pyjama.

Submission: Creative set of kurta and pyjama

Unit II

No. of Hours: 10

Pattern Making

- D. Casual Shirt pattern: Cuff, collar, sleeves, pockets.
- E. Men's Shirt Variation.

Garment Construction

- B. Construction of casual shirt with cuff, collar, sleeves, and pockets.
- C. Creative construction of men's wear shirts with innovative variations.

Submission: Men's Shirt Variation.

Unit III

No. of Hours: 12

Pattern Making

- A. Basic Pant Foundation.
- B. Creative Pants patterns for Men's wear.

Garment Construction

- A. Construction of pant foundation patterns.
- B. Development of creative pants for men's wear.

Submission: Men's Pant Variation

Unit IV

No. of Hours: 18

Pattern Making

- A. Single-breasted coat.
- B. Double-breasted coat.
- C. Submission: Men's Coat Variation.

Garment Construction

- A. Construction of a single/ Double breasted coat.

Submission: Construction of a male formal dress with a coat.

Learning Experience:

This course provided a structured and practical learning experience in men's wear, covering both pattern making and garment construction across a variety of garments. Starting with basic bodice blocks, kurtas, and pyjamas, the curriculum progressed to casual shirts, trousers, and formal coats. Each unit combined technical drafting skills with hands-on construction, encouraging creativity through garment variations. The course will enable students to develop a strong foundation in men's wear design, enhanced the precision in pattern development, and gained confidence in constructing complete, well-fitted garments with professional finishes.

Instruction Methods and Activities

I. Inside Classroom:

a. Lectures and Demonstrations:

Students will be introduced to foundational and advanced pattern making techniques through structured lectures. Demonstrations will cover drafting of men's bodice blocks, kurta styles, shirts, pants, and coats. Key demonstrations will include constructing variations of kurtas (e.g., Angrakha, A-line), sleeves, shirt components (collars, cuffs, plackets), pant foundations, and coat details. Students will observe techniques related to fabric grain, cutting, marking, pressing, and finishing for menswear.

b. Practical Sessions:

Hands-on drafting and garment construction exercises form the core of classroom activities. Students will practice developing patterns for traditional and contemporary men's garments. Emphasis will be placed on precision, fit, seam alignment, and clean finishes. Activities will include toiling, fit analysis, garment alterations, and refinement of patterns. Class time will also be used for guided construction of submitted garments such as creative kurtas, pants, and formal coats. Group critiques and peer review sessions will help in enhancing design understanding and construction accuracy.

II. Outside Classroom:

a. Assignments:

Students will independently develop draft patterns for each garment style introduced in class—kurta variations, shirt components, pants, and coat styles. Assignments will require completion of mini prototypes, pattern layout sheets, and construction samples. Emphasis will be on understanding different fabric behaviour and adapting patterns accordingly.

b. Product Development:

Each student will design and construct creative variations of men's wear garments—kurta-pyjama sets, shirts, pants, and coats—demonstrating original interpretation, technical skill, and garment functionality. They will be encouraged to explore innovative cuts, detailing, and styling that integrate learning from all units.

c. Portfolio Creation:

Students will compile a professional portfolio showcasing pattern drafts, garment photographs, construction samples, and technical specification sheets. The portfolio will document progress from flat patterns to finished garments and highlight creativity, craftsmanship, and technical precision throughout the course.

Textbooks

1. **Winifred Aldrich (2006).** *Metric Pattern Cutting for Menswear*. Blackwell Publishing.
2. **Knowles, Lori A. (2005).** *Patternmaking for Fashion Designers*. Fairchild Publications.
3. **Helen Joseph Armstrong (2009).** *Patternmaking for Fashion Design* (5th edition). Pearson.

4. **Pamela C. Stringer (1992).** *Pattern Drafting for Dressmaking*. Batsford Ltd.
5. **Gerry Cooklin (2009).** *Introduction to Clothing Manufacture*. Blackwell Science.
6. **Natalie Bray (2003).** *Dress Pattern Designing: The Basic Principles of Cut and Fit*. Blackwell Science.
7. **Tailoring Techniques for Fashion** by Milva Fiorella Di Lorenzo (Fairchild Books, 2009).
8. **The Art of Couture Sewing** by Zoya Nudelman (Fairchild Books, 2009).
9. **Fashion Sewing: Introductory Techniques** by Amaden-Crawford (Fairchild Books, 2014).

Evaluation Scheme

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

*(It is compulsory for a student to secure 40% marks in Internal and End Term Examination separately to secure minimum passing grade).

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	-	3	-	2	2	3	2	2	-	-	-
CO2	3	-	3	2	-	1	3	1	3	2	-	-
CO3	3	-	1	-	-	2	2	2	3	3	-	-
CO4	3	2	2	2	-	2	2	3	3	3	3	2

ADFDTF557	TREND FORECASTING	L	T	P	S	C
Version 1.3		1	0	3	0	4
Pre-requisites/Exposure	Advance knowledge of fashion research					
Contact Hours	48					
Co-requisites						

Course Perspective:

The **Trend Forecasting** course equips students with contemporary forecasting strategies by integrating traditional intuition-based practices with cutting-edge digital tools like AI, big data, and sustainability metrics. Learners will explore socio-cultural shifts, analyze market demands, and create actionable predictions for diverse consumer segments. Practical exposure through trend reports, simulations, and industry-linked projects fosters future-focused thinking and digital proficiency.

Course Outcomes (COs) Using Bloom's Taxonomy

By the end of the course, students will be able to:

- **CO1:** *Applying* AI and data analytics tools for forecasting fashion trends.
 - **CO2:** *Evaluating* the influence of sustainability and circular economy principles on forecasting.
 - **CO3:** *Analyzing* global cultural, socio-economic, and technological shifts shaping fashion trends.
 - **CO4:** *Developing* targeted and actionable trend forecasts for various consumer segments.
 - **CO5:** *Creating* multimedia-rich digital trend reports using immersive and interactive technologies.
-

Course Content

Unit I: Foundations of Modern Forecasting (10 hours)

- Tracing the evolution of fashion forecasting: From instinct to AI.
- Identifying forecasting platforms: WGSN, Trendalytics, etc.
- Understanding ethical concerns in prediction: bias, inclusivity, sustainability.

Unit II: Research & Data-Driven Forecasting (10 hours)

- Exploring big data sources: social platforms, Google Trends, RFID.
- Applying AI tools: machine learning, sentiment analysis.
- Introducing lifecycle assessment (LCA) and sustainable trend projection.

Unit III: Demand Forecasting & Consumer Insights (12 hours)

- Differentiating micro and macro trends.
- Understanding Gen Z and Alpha consumer behavior.
- Analyzing case studies: Shein vs. Patagonia forecasting models.

Unit IV: Forecasting in Practice (10 hours)

- Designing immersive trend reports using VR/AR, interactive dashboards.
- Collaborating with brands and agencies for live forecasting.

- Projecting climate, technology, and geopolitical impact on trends.

Unit V: Emerging Technologies (8 hours)

- Exploring the metaverse and NFTs in fashion.
- Utilizing 3D tools (CLO, Browzwear) for rapid prototyping and prediction.

Learning Experience

Inside Classroom:

Students will engage in digital forecasting workshops, explore predictive tools like AI dashboards, and create virtual trend boards. Through guided lectures and case-based discussions, they will interpret trend data, understand ethics in forecasting, and design immersive reports.

Outside Classroom:

Learners will research street style, conduct social media audits, attend virtual trend talks, and collaborate on industry-linked forecasting projects. Hands-on engagement will also include 3D design for digital wearables, mood board creation, and AR-based visualization.

Textbooks & Resources

Textbooks:

- Brannon, E. (2023). *Fashion Forecasting 4.0*. Fairchild Books.
- McKelvey, K. (2022). *Digital Fashion Forecasting*. Wiley.

Supplementary Resources:

- WGSN, Heuritech, Trendalytics Reports
- Case studies (e.g., Vestiaire Collective, Collina Strada)
- Tools: IBM Watson Trend Analytics, Google Trends, Higg Index, EcoMetrics

Evaluation Scheme

Total Maximum Marks: 100					
Component	Major 1	Assignments	Major 2	Review	Attendance
Marks	20	30	20	20	10
Level	Mid Term Internal	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Class Test/ Time Problem/ Viva	Presentation/ Project/ visit report/ case	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

		study/ model/ Viva			
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(Note: Students must secure 40% marks in both Internal and External evaluations to pass.)

Program Outcome Mapping (CO–PO–PSO Matrix)

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	-	2	-			3	2	2	-	-	-
CO2	3	-	3	2	-	1	1	1	3	2	-	-
CO3	2	-	1	-	-	2	2			3	-	-
CO4	3		2	2	-				3	3	3	2

ADFDDR558	Integrated Project – III	L	T	S	P	C
Version	1.0	0	0	1	4	3
Category of Course		Learning				
Total Contact Hours		45				
Pre-Requisites/ Co-Requisites		Concurrent or prior study of: <ul style="list-style-type: none"> • Apparel Manufacturing & Quality Control • Pattern Making & Garment Construction III • Trend Forecasting • Draping • Portfolio & Professional Communication 				

Course Perspective:

This interdisciplinary studio project offers an applied platform for students to integrate key lab-based and theoretical learnings from Semester V. Students will conceptualize and develop a menswear-based mini-collection with focus on one complete constructed garment. The process involves theme development using trend research, silhouette exploration through draping and pattern cutting, construction using industry-ready methods, quality control analysis, and final portfolio documentation and verbal presentation. The course simulates real-world fashion production and brand presentation, culminating in a jury-reviewed outcome.

Course Objectives (COs):

CO1. Analyze cultural, functional, and seasonal trends to develop a concept-led menswear mini-collection.

CO2. Apply pattern-making and draping techniques to translate design ideas into constructed garment prototypes.

CO3. Integrate apparel manufacturing principles and quality control measures in final garment development.

CO4. Prepare professional visual and technical portfolio documentation for collection presentation.

CO5. Articulate design thinking, production process, and brand positioning through a formal jury pitch.

Course Content

Unit I – Concept & Trend Integration

No. of Hours: 10

- A. Design concept through lifestyle, material, or utility research
- B. Trend boards with consumer and market insight

C. Capsule story for 3–5 menswear looks

Submission: Concept Note + Trend Board + Capsule Sheet

Unit II – Draping, Pattern & Construction Development

No. of Hours: 15

A. Draping and pattern drafting for one hero garment

B. Fabric sourcing, construction, and quality control log

C. Trial fittings and final garment finishing

Submission: Final Garment + Pattern + Construction File + QC Checklist

Unit III – Portfolio & Presentation Strategy

No. of Hours: 10

A. Technical flats, garment specifications, costing

B. Brand identity, logo, tagline, and consumer pitch

C. Layout of mini portfolio with photoshoot

D. Verbal and visual jury presentation rehearsal

Submission: A3 Portfolio Panel + Digital Portfolio + Brand Pitch + Jury Presentation

Unit IV – Documentation & Review

No. of Hours: 10

A. Compilation of technical dossier and process journal

B. Final reflection essay on design-to-execution journey

C. Peer critique, faculty review, and revisions

Submission: Process Journal + Final Dossier + Reflection Essay

Learning Experience

This studio-based integrated project deepens students' capacity to synthesize trend, construction, branding, and presentation into a tangible menswear fashion solution. The course emphasizes interdisciplinary problem-solving, quality analysis, and design articulation suitable for industry and entrepreneurial contexts.

Instruction Methods and Activities

Inside the Studio (Contact Hours):

- a. Group sessions on trend forecasting and concept design
- b. Draping and pattern cutting demonstrations
- c. Construction mentoring with industrial QC benchmarks
- d. Portfolio critique and verbal pitch rehearsals

Outside the Studio (Independent Work):

- a. Market and user research, sourcing, and forecasting
- b. Garment sampling, trial fitting, and finishings
- c. Portfolio documentation and brand narrative writing
- d. Lookbook shoot, post-production, and presentation prep

Evaluation Scheme

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

*(It is compulsory for a student to secure 40% marks in Internal and End Term Examination separately to secure minimum passing grade).

Relationship between the Course Outcomes (COs) and Program Outcomes (POs)

Mapping between COs and POs		
CO Code	Course Outcome Description	Mapped POs/PSOs
CO1	Develop a menswear design concept based on trend insights and user research	PO1, PO3, PO4, PO7; PSO1
CO2	Execute pattern and draped garments with professional finishing	PO3, PO4, PO5, PO6; PSO1, PSO2
CO3	Apply manufacturing principles and quality control during garment construction	PO1, PO3, PO6; PSO1
CO4	Create technical documentation and digital/print portfolios	PO3, PO4, PO5; PSO1, PSO3

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	-	2	-	2	2	3	2	2	-	-	-
CO2	3	-	3	2	-	1	1	1	3	2	-	-
CO3	2	-	1	-	-	2	2	2	3	1	-	-

CO4	3	2	2	2	-	2	2	3	3	3	3	2
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1=weakly mapped,2= moderately mapped,3=strongly mapped

SEC-10	Draping	L	T	S	P	C
Version	1.0	0	0	2	2	3
Category of Course	Practical Learning					
Total Contact Hours	45					
Pre-Requisites/ Co-Requisites	Understanding basics of stitching					

Catalogue Perspective

This course is designed to develop foundational and advanced skills in the art of draping within fashion design. Students will learn to manipulate fabric directly on a dress form to construct three-dimensional garment designs. Through hands-on practice with muslin and other fabrics, they will explore essential draping techniques used to create bodice, skirt, and sleeve blocks, as well as original garment designs. Emphasis will be placed on understanding fabric behavior, form-fitting, and shaping, enabling students to translate design concepts into well-constructed, body-responsive garments.

Course Outcomes:

CO1: Define basic draping terminology, prepare fabric for draping, and understand foundational concepts of draping art.

CO2: Demonstrate handling of various fabric types and apply techniques to drape and develop original garment designs.

CO3: Analyze the importance of fabric grain in relation to design, interpret a given style, and construct a garment based on the design.

CO4: Create basic garment blocks—such as bodice, skirt, and trouser—using draping methods and transform flat fabric into a garment with a precise fit.

CO5: Design and develop new garments by applying creative techniques to innovate within the draping method.

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Course Content

Unit I – Introduction to Draping

No. of Hours: 15

- A. Understand draping terminology and basic techniques.
- B. Preparation of dummy and muslin fabric for draping.
- C. Draping a basic bodice block (front & back) with one or two dart combinations.
- D. Submission: Basic Bodice Draping Samples

Unit II – Dart Manipulation and Draping Basics

No. of Hours: 15

- A. Manipulation of darts (e.g., French dart, Center Front waist dart, side seam dart, etc.).
- B. Draping basic sleeve, basic straight skirt (front & back), basic trouser, and basic torso.
- C. Submission: Draped Dart Manipulation and Basic Garment Samples

Unit III – Draping Variations and Advanced Techniques

No. of Hours: 15

- A. Draping variations for skirts, torso dresses, tops, and trousers.
- B. Draping a basic princess bodice (front & back) and a corset princess bodice.
- C. Submission: Draped Variations of Skirts, Dresses, and Tops

Unit IV – Cowl Neck and Saree Draping

No. of Hours: 15

- A. Draping cowl neck dresses/tops, twist, and knot designs.
- B. Draping pleated sarees, casual saree drapes, Gujarati style saree drape, and pant-style saree drape.
- C. Submission: Cowl Neck and Saree Draping Samples

Learning Experience

The course includes a hands-on approach to draping, allowing students to engage directly with fabrics and dress forms to translate design concepts into three-dimensional garments. Through practical exercises and projects, students will develop their draping skills and gain a deeper understanding of garment construction. This experiential learning process deepens their understanding of garment construction, fabric behaviour, and the relationship between fabric and form, empowering them to design with precision and innovation.

Instruction Methods and Activities

I. Inside Classroom:

- a. Demonstrations and Lectures: Instructors will introduce various draping techniques and explain their significance.
- b. Guided Practice: Instructors will assist students in draping basic garment blocks, darts, and design variations.

II. Outside Classroom:

- a. Assignments: Students will complete draping exercises and projects that require them to experiment with different fabrics and techniques.
- b. Portfolio Development: Students will create a portfolio of their draping samples showcasing their learning progress.

Reference Books:

1. Helen Joseph Armstrong (1999) - *Draping for Apparel Design*

2. Karolyn Kiise (2013) - *Draping: The Complete Course*
3. Hilde Jaffe (1999) - *Draping for Fashion Design*, 5th Edition, Fashion Institute of Technology

Evaluation Scheme

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

*(It is compulsory for a student to secure 40% marks in Internal and End Term Examination separately to secure minimum passing grade).

Relationship between the Course Outcomes (COs) and Program Outcomes (POs)

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	-	2	-	2	2	3	2	2	-	-	-
CO2	3	-	3	2	-	1	1	1	3	2	-	-
CO3	2	-	1	-	-	2	2	2	3	1	-	-
CO4	3	2	2	2	-	2	2	3	3	3	3	2

1=weakly mapped,2= moderately mapped,3=strongly mapped

AEC-3	PORTFOLIO & PROFESSIONAL COMMUNICATION	L	T	P	C
Version	1.0	0	0	4	2
Category of Course	Skill Enhancement				
Total Contact Hours	30				
Pre-Requisites/ Co-Requisites	Basic understanding of fashion design process and Digital tools.				

Course Perspective:

This practice-based course is designed to support students in developing a high-impact fashion design portfolio for professional, academic, and personal branding purposes. Emphasis is placed on refining design identity, enhancing communication skills, and learning to critically curate and present creative work across multiple platforms.

Students will build a comprehensive, industry-standard portfolio that demonstrates concept development, technical skill, and personal design direction. The course also integrates professional communication practices such as resume creation, cover letter writing, artist statements, and interview techniques, ensuring career readiness.

Course Outcomes:

CO1: Recall and define essential components of a professional fashion portfolio, including industry formats, content types, and standard presentation practices.

CO2: Interpret and articulate personal design philosophy and visual identity through written statements and conceptual visual mapping.

CO3: Apply professional principles of layout, formatting, and sequencing to organize a cohesive body of work suitable for career or academic opportunities.

CO4: Critically examine and evaluate portfolio content to ensure thematic consistency, relevance to target audiences, and clarity of narrative.

CO5: Design and present a comprehensive fashion portfolio integrating visual storytelling, branding, and professional documentation across multiple platforms (print, digital, web).

Course Content

UNIT I: Foundation & Strategy – Portfolio Purpose and Direction No. of Hours: 6

- A. Types and purposes of fashion portfolios (academic, professional, self-branding)
- B. Portfolio formats: physical, digital, online platforms (PDF, Behance, personal websites)
- C. Defining individual style and creative direction
- D. Project: Design Identity Mind Mapping & Concept Strategy Sheet

UNIT II: Portfolio Curation & Visual Communication**No. of Hours: 10**

- A. Selecting, editing, and sequencing work: storytelling through design projects
- B. Layout composition, negative space, and visual hierarchy
- C. Typography and page design principles
- D. Organizing: research → inspiration → concept → development → final output
- E. Project: Curation and digital layout of 2 projects using InDesign or Illustrator

UNIT III: Professional Communication for Designers**No. of Hours: 8**

- A. Resume and cover letter tailored for creative industries
- B. Artist/designer statements and project write-ups
- C. Online portfolios and social presence (LinkedIn, Behance, Instagram)
- D. Portfolio critiques and mock interviews
- E. Submission: Resume, Statement of Purpose, Project Descriptions, and Digital Portfolio Draft

UNIT IV: Final Portfolio Presentation & Review**No. of Hours: 8**

- A. Presentation skills: verbal articulation of design work
- B. Preparing for interviews and portfolio reviews (physical and digital settings)
- C. Mock jury: professional critique panel
- D. Final Submission: Portfolio (PDF + Print-ready) + Verbal Presentation

Learning Experience:

Students will undergo a transformation from fragmented project work to a unified, professional fashion identity through guided critique, structured assignments, and iterative presentation development. The course ensures students leave with a portfolio that meets international application and industry standards.

Instruction Methods and Activities**Inside the Classroom**

- Lectures and demos on portfolio formats, layout, and branding.
- Hands-on tutorials using Adobe Illustrator, InDesign, and digital platforms.
- Peer and faculty-led critique sessions for design refinement.
- Mock interviews and verbal presentation exercises.
- Industry expert talks and alumni workshops.
- Group activities for collaborative feedback and visual storytelling.

Outside the Classroom

- Portfolio curation and digitization of previous work.
- Reflective design journaling and personal branding exercises.
- Visual research and case study analysis of professional portfolios.
- Resume, cover letter, artist statement, and SOP writing practice.

- Building online presence via LinkedIn, Behance, or personal websites.
- Iterative revisions of the portfolio based on continuous feedback.
- Preparation for mock submissions to internships or academic programs.

Reference Books:

1. Baugh, Gail. *The Fashion Designer's Textile Directory* – Barron's
2. Marnie Fogg. *Fashion Portfolio: Design and Presentation* – Batsford
3. Kathryn McKelvey & Janine Munslow. *Illustrating Fashion Portfolio* – Wiley
4. Jenny Udale. *Portfolio Presentation for Fashion Designers* – Laurence King
5. Lidewij Edelkoort's Trend Union reports (as supplementary research)

Additional Reference Books:

1. **Tain, L. (2010).** *Portfolio Presentation for Fashion Designers* (3rd Edition). New York: Fairchild Books.
A practical guide focusing on layout, composition, and content development for fashion portfolios.
2. **Sorger, R., & Udale, J. (2012).** *The Fundamentals of Fashion Design* (2nd Edition). London: Bloomsbury.
Introduces fashion concepts, design development, and presentation strategies.
3. **Baker, P. (2013).** *Creating a Successful Fashion Collection: Everything You Need to Develop a Great Line and Portfolio*. London: Batsford.
Step-by-step insight into building a fashion collection with portfolio integration.
4. **Hines, T., & Bruce, M. (2007).** *Fashion Marketing – Contemporary Issues*. Oxford: Elsevier Butterworth-Heinemann.
Useful for understanding branding, communication, and fashion positioning in portfolios.
5. **McKelvey, K., & Munslow, J. (2011).** *Fashion Design: Process, Innovation and Practice* (2nd Edition). London: Wiley-Blackwell.
Offers detailed methodology for innovation, visual communication, and fashion development.
6. **Fiell, C. & Fiell, P. (2005).** *Fashion Portfolio: Design and Presentation*. London: Taschen.
A visual-heavy reference focused on best practices in layout, typography, and visual identity.
7. **Seivewright, S. (2007).** *Research and Design: Fashion Portfolio* (Basics Fashion Design). Lausanne: AVA Publishing.
Explores the role of research and conceptual development in professional portfolio creation.

Evaluation Scheme

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10

Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

*(It is compulsory for a student to secure 40% marks in Internal and End Term Examination separately to secure minimum passing grade).

Relationship between the Course Outcomes (COs) and Program Outcomes (POs)

Mapping between COs and POs	
Course Outcomes (COs)	Mapped Program Outcomes (POs)
CO1 Recall and define essential components of a professional fashion portfolio.	PO1, PO3, PO4
CO2 Interpret and articulate personal design philosophy and visual identity.	PO3, PO4, PO7
CO3 Apply professional principles of layout, formatting, and sequencing to organize a cohesive portfolio.	PO2, PO3, PO4
CO4 Critically examine portfolio content to ensure consistency and clarity.	PO3, PO4, PO6
CO5 Design and present a portfolio integrating storytelling, branding, and documentation.	PO1, PO3, PO6, PO7

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	-	1	-	2	2	1	2	2	-	-	-
CO2	3	-	3	2	-	1	3	1	3	2	-	-
CO3	2	-	1	-	-	3	2	2	2	3	-	-
CO4	3	2	2	2	-	2	2	3	3	1	3	2

1=weakly mapped,2= moderately mapped,3=strongly mapped

SI	SUMMER PROJECT 2	L	T	P	S	C
Version 1.3		0	0	0	0	2
Pre-requisites/Exposure	Summer Project 1, Advanced Fashion Illustration, Garment Construction Techniques, CAD for Fashion					
Co-requisites						

Course Perspective: Summer Project 2 provides a platform for students to work independently or collaboratively on real-world fashion problems, encouraging risk-taking, strategic thinking, and professional execution. It nurtures design entrepreneurship, innovation, and sustainability, while strengthening portfolio quality and industry engagement.

Course Outcomes (COs):

By the end of the course, students will be able to:

- **CO1:** Define a design problem with real-world relevance and propose a viable, innovative solution.
- **CO2:** Apply advanced design research techniques and consumer behaviour analysis in concept development.
- **CO3:** Integrate digital and manual processes in the execution of prototypes or visual merchandising concepts.
- **CO4:** Evaluate the functionality, aesthetics, sustainability, and feasibility of design solutions.
- **CO5:** Prepare a comprehensive design portfolio with technical documentation, illustrations, and digital boards.
- **CO6:** Exhibit professional conduct, time management, and collaborative skills in delivering the final project.

Course Content

UNIT I Project Framing & Proposal Development

- Identifying design gaps and opportunities, Framing the problem and objectives, Industry context and user profiling, Proposal presentation and approval

UNIT II: Research & Strategic Ideation

- In-depth market research and user interviews, Trend analysis, sustainability audit, and benchmarking, Concept sketching, storyboards, theme development, Feedback and refinement cycles

UNIT III: Design Realisation & Prototype

- Technical package preparation and sampling, CAD development, mock-ups, or visual merchandising prototypes, Material sourcing, sustainability integration, Pre-final reviews and revisions

UNIT IV: Report, Presentation & Reflection

- Portfolio curation and formatting, Design report (concept, process, impact, innovation), Jury presentation and Q&A, Reflective analysis and professional feedback

Learning Experiences:

The course integrates hands-on learning through a mix of in-class activities like brainstorming, concept sketching, CAD development, and portfolio workshops, alongside outside-class experiences such as market research, industry visits, material sourcing, and real-world user interactions. Students engage in iterative feedback cycles, develop prototypes, and refine their projects through reflective analysis and professional critique. The blend of classroom instruction and field-based learning ensures holistic development of design thinking, strategic ideation, and presentation skills tailored for the fashion industry.

Inside Classroom:

- Participate in lectures and brainstorming sessions to frame project ideas and identify design opportunities.
- Engage in hands-on workshops on CAD development, storyboarding, technical package preparation, and visual merchandising.
- Practice ideation, concept development, and refinement through class critiques and guided feedback.
- Curate design portfolios and reports using digital tools and professional formatting techniques.
- Present projects to peers and faculty through structured jury presentations and Q&A sessions.

Outside Classroom:

- Conduct market research, trend analysis, and sustainability audits in real-time environments.
- Perform user interviews and profile studies to gain first-hand insights and empathy-based design inputs.
- Source sustainable materials and evaluate production feasibility through vendor and supplier visits.
- Create mock-ups and prototypes using resources from workshops or industry partners.
- Receive feedback from industry professionals, alumni, or mentors to refine project outcomes and reflect on learning.

Textbook:

Nudelman, Z. (2016). *Developing a Fashion Collection*. Bloomsbury Publishing.
Stecker, P. (2018). *Design Thinking for Fashion*. Fairchild Books.

Reference Books:

- Colussy, A., & Weber, M. (2019). *The Fashion Designer's Sketchbook*. Laurence King Publishing.
- Kiper, A. (2013). *Fashion Portfolio: Design and Presentation*. Batsford.
- McKelvey, K., & Munslow, J. (2012). *Fashion Design: Process, Innovation & Practice*. Wiley-Blackwell.

- Brannon, E. L. (2015). *Fashion Forecasting*. Fairchild Books.
- Fiell, C. & Fiell, P. (2011). *Fashion Portfolio: Design and Presentation*. Taschen.

Open Educational Resources:

- Orientation, theme selection, project proposal, **OER:** MIT OpenCourseWare – Project-Based Learning in Fashion
(Search for "project-based learning" or "creative projects")
- Fashion Institute of Technology (SUNY) – Research Guides
- TUKAtech – Free CAD Software Tutorials

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	-	3	-	2	2	3	2	2	-	-	-
CO2	3	-	3	2	-	1	3	1	3	2	-	-
CO3	3	-	1	-	-	2	2	2	3	3	-	-
CO4	3	2	2	2	-	2	2	3	3	3	3	2

1 indicates the strength of co-relation between CO and PSO is weak/low,

2- strength of co-relation between CO and PSO is Moderate/Medium

3- strength of co-relation is strong

Evaluation Scheme:

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

*(It is compulsory for a student to secure 40% marks in Internal and End Term Practical Exam and Viva Voce separately to secure minimum passing grade)

Course Code	Course Title EXPLORING SURFACE TECHNIQUES USING WASTE AND LEFTOVER MATERIALS	L	P	S	C	H
Version ____		0	2	3	4	5
Category of Course		Minor				
Total Contact Hours		60				
Pre-Requisites/ Co-Requisites		Basic understanding of textile materials and surface design techniques				

Course

Perspective:

This course explores sustainable practices by transforming textile waste and leftover materials into innovative surface designs. Students will develop practical skills in upcycling, creative reuse, and surface embellishment techniques such as block printing, stencil work, and hand embroidery. Emphasis will be placed on understanding the environmental impact of waste and encouraging design innovation through resourceful practices. By incorporating discarded fabrics into new design concepts, students will engage in sustainable, cross-disciplinary design thinking, focusing on both aesthetics and functionality.

Course Outcomes (COs):

CO1. Identifying different types of textile waste and sorting methods for sustainable surface ornamentation.

CO2. Understanding basic surface design techniques such as block printing, stencil printing, and hand embroidery on discarded materials.

CO3. Applying creative embellishment techniques like patchwork, appliqué, and embroidery to upcycled materials, demonstrating innovation in design.

CO4. Analysing the environmental, social, and artistic relevance of using waste materials in contemporary surface design practices.

Course Content:

Unit 1: Introduction to Textile Waste and Sorting Techniques

Hrs:

- **A-** Overview of textile waste – types, sources, and environmental implications
 - **B-** Methods of sorting and preparing waste materials for design use (fabric scraps, offcuts, etc.)
 - **C-** Techniques for cleaning and conditioning discarded materials
 - **D-** Introduction to sustainable design concepts and their relevance in surface ornamentation
- Activity:** Sort a variety of textile waste materials and prepare them for further use in design projects.

Unit 2: Basic Surface Design Techniques Using Waste Materials

Hrs:

- **A-** Introduction to block printing, stencil printing, and screen printing on discarded fabrics
 - **B-** Using natural and eco-friendly dyes with waste textiles
 - **C-** Hands-on practice of printing techniques to create textures, patterns, and designs on upcycled materials
 - **D-** Overview of the role of surface techniques in reimagining waste as a new creative resource
- Activity:** Create a series of prints on waste textiles using blocks, stencils, and screens to develop a cohesive design collection.

Unit 3: Surface Embellishment Using Scraps and Leftovers

Hrs:

- **A-** Introduction to patchwork, appliqué, and embroidery techniques using fabric scraps
 - **B-** Exploration of various hand-stitching methods like running stitch, blanket stitch, and chain stitch applied to upcycled materials
 - **C-** Combining multiple surface techniques to enhance texture and aesthetic appeal
 - **D-** Innovative approaches to integrating discarded textiles in contemporary designs (fashion, accessories, and interior items)
- Activity:** Create a series of embellished textile pieces using a combination of patchwork, appliqué, and embroidery on waste materials.

Unit 4: Collaborative Project - Design Intervention with Waste Textiles

Hrs:

- **A-** Working on a final project that integrates various surface techniques (printing, embellishment, and fabric manipulation) to create a functional or decorative item
 - **B-** Collaborative design intervention using waste textiles in fashion, home décor, or accessories
 - **C-** Understanding the importance of design thinking, sustainability, and ethical design practices when using waste materials
- Activity:** Develop a collaborative project (e.g., upcycled fashion garment, home décor item, or accessories) by integrating surface techniques learned throughout the course.

Tools & Materials Required:

1. Textile scraps (cotton, silk, denim, etc.)
2. Printing tools (blocks, stencils, screen printing materials)
3. Embroidery needles and threads
4. Fabric adhesive, appliqué materials, and decorative embellishments
5. Basic sewing tools (scissors, pins, thread)
6. Drawing and sketching materials for design planning

Learning Experience

Inside: This course is highly practical, focusing on hands-on learning. Students will engage in various activities to explore surface design techniques using waste materials. Practical sessions will guide students in creating their own upcycled textile pieces using sustainable methods. Students will document their learning process, design evolution, and reflections in journals.

Outside: Students will engage in field visits to recycling centers, artisan workshops, or sustainable fashion studios, gaining insights into real-world applications of surface design with waste materials. They will also be encouraged to participate in collaborative design events, promoting sustainable fashion and design awareness in the community.

Suggested Readings

1. William McDonough and Michael Braungart, The Upcycle: Beyond Sustainability—Designing for Abundance
2. Kate Fletcher, Sustainable Fashion and Textiles
3. Sheila Paine, Embroidered Textiles: A World Guide to Traditional Patterns

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	-	3	-	2	2	3	2	2	-	-	-
CO2	3	-	3	2	-	1	3	1	3	2	-	-
CO3	3	-	1	-	-	2	2	2	3	3	-	-
CO4	3	2	2	2	-	2	2	3	3	3	3	2

1= indicates the strength of co-relation between CO and PSO is Weak/low,

2= strength of co-relation between CO and PSO is Moderate/Medium,

3= strength of co-relation is Strong/High

Evaluation Scheme

	Total Maximum Marks: 100
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Component	Assignment s	Major 1	Review	Attendance
Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation / Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation / Viva	iCloud/ Academia (online)

Semester – VI

ADFDFM603	Fashion Brand Management	L	T	P	S	C
Version 1.4		2	0	2	0	4
Contact Hours	48					
Pre-requisites/Exposure	Basic understanding of fashion marketing, consumer behavior, and retail ecosystems.					
Co-requisites						

Course Perspective:

The **Fashion Brand Management** course equips students with strategic skills to build, analyze, and sustain fashion brands in a dynamic global market. Through case studies, digital tools, and live projects, students will explore brand identity, omnichannel marketing, sustainability, and crisis management. The course blends theory with practical applications, including brand audits, campaign pitches, and collaborations with industry partners like Gucci and Rent the Runway.

Course Outcomes:

- **CO1:** Develop a comprehensive brand strategy, including positioning, storytelling, and USP articulation.
- **CO2:** Analyze market trends using AI tools (e.g., WGSN, Google Trends) to inform brand decisions.
- **CO3:** Design omnichannel marketing campaigns (social media, e-commerce, experiential retail).
- **CO4:** Evaluate ethical and sustainable practices in brand operations (e.g., circular fashion, fair trade).
- **CO5:** Pitch a brand revival or launch plan incorporating financial viability and consumer psychology.

Course Content

Unit I: Foundations of Fashion Branding (20 Hours)

- Evolution of fashion branding: Luxury vs. Fast Fashion vs. Sustainable Brands.

- Brand identity: Mission, vision, values, and visual language (logo, typography, color psychology).
- Consumer segmentation and behavior analysis in fashion.

Unit II: Brand Strategy & Marketing (25 Hours)

- Competitive analysis frameworks (SWOT, Porter's Five Forces).
- Digital branding: SEO, influencer collaborations, and social media algorithms.
- Pricing strategies and brand equity measurement.

Unit III: Sustainability & Ethics (20 Hours)

- Sustainable branding: Greenwashing vs. genuine practices (e.g., Patagonia, Stella McCartney).
- Ethical supply chains and transparency.
- Case study: B-Corp certification in fashion.

Unit IV: Global Brand Management (25 Hours)

- Cultural adaptation strategies (e.g., Balenciaga in Asia).
- Crisis management: PR strategies for brand scandals.
- Future trends: Metaverse branding (NFTs, virtual fashion shows).

Final Submission:

- Brand Audit Report (20%)
- Digital Campaign Pitch (25%)
- Sustainable Brand Proposal (25%)

Learning Experience:

The course combines lectures, case studies, and live projects with industry partners. Students will use AI tools for trend analysis, design campaigns, and present brand strategies. Guest speakers from brands like Gucci and Reformation will provide real-world insights.

Instruction Methods and Activities:

- **Inside Classroom:** Interactive lectures, tool demonstrations (e.g., WGSN), and case study discussions.

- **Outside Classroom:** Brand audits, campaign simulations, and optional certifications (Google Analytics, HubSpot).

Textbooks:

1. Uche Okonkwo, *Luxury Fashion Branding* (Palgrave Macmillan).
2. Kevin Keller, *Strategic Brand Management* (Pearson).
3. Susanna M. Halonen, *The Fashion Business Manual* (Hachette).

Evaluation Scheme

	Total Maximum Marks: 100				
Component	Major 1	Assignments	Major 2	Review	Attendance
Marks	20	30	20	20	10
Level	Mid Term Internal	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Class Test/ Time Problem/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

*(It is compulsory for a student to secure 40% marks in Internal and End Term Examination separately to secure minimum passing grade).

Course Outcome Mapping to Program Outcomes (POs):

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	-	3	-	2	3	3	2	2	-	-	-
CO2	3	-	2	2	-	1	3	1	3	2	-	-
CO3	1	-	1	-	-	2	2	2	2	3	-	-
CO4	3	2	2	2	-	2	2	3	3	1	3	2

ADFDEA659	Fashion Advertising	L	T	P	S	C
Version 1.3	1.0	2	0	0	0	2
Pre-requisites/Exposure	Basic understanding of fashion communication, consumer behavior, and promotional media.					
Co-requisites						

Course Perspective

This course develops a foundational and practical understanding of advertising strategies tailored for the fashion industry. Students will explore the production of advertising messages, creative development, promotional media tools, consumer targeting, and integrated marketing communication. Emphasis is placed on applying innovative, ethical, and media-savvy techniques to conceptualize and execute fashion advertising campaigns using both traditional and digital formats.

Course Outcomes (COs)

By the end of the course, students will be able to:

- **CO1:** Understanding the production process of fashion advertisements across various media.
- **CO2:** Practicing conceptual thinking to craft unique and impactful advertising themes.
- **CO3:** Selecting and utilizing appropriate advertising platforms for effective communication.
- **CO4:** Creating promotional content and campaigns aligned with brand identity and target market.
- **CO5:** Implementing and managing integrated advertising campaigns for fashion brands.

Course Content

UNIT I — (15 lecture hours)

Introduction to Fashion Advertising

- Differentiating advertising and promotion in fashion
- Analyzing tone, message, and audience segmentation
- Understanding the target market through ad content
- Interpreting the mood and tone of successful ads

UNIT II — (20 lecture hours)

Visual Communication and Message Development

- Exploring theme, style, and visual storytelling
- Art direction, styling, model casting, and photography
- Fashion ad design components: layout, type, color

- Creating mood boards and concept boards

UNIT III — (20 lecture hours)

Advertising Tools & Campaign Planning

- Advertising tools: print, digital, influencer, broadcast
- Consumer promotional tools and message appeal
- Market segmentation and CRM basics
- Advertising planning, budgeting, and research methods

UNIT IV — (20 lecture hours)

Execution & Industry Practices

- Media buying and ad placement strategy
- Integrated Marketing Communication (IMC)
- Campaign management in real-time context
- Case studies of iconic and ethical fashion ads

Learning Experience

Inside Classroom:

Students will engage in lectures, practical workshops, and peer discussions to analyze, design, and critique fashion advertising campaigns. Interactive sessions will include developing ad concepts, message refinement, and platform selection. Visual case studies and ad-building exercises will train students in mood setting, theme styling, and campaign strategy.

Outside Classroom:

Students will conduct field-based research through fashion retail media audits, study advertising across digital platforms, and explore fashion magazine ad spreads. Independent projects will include brand analysis, competitor benchmarking, campaign mockups, and pitch presentations. Collaborative projects will simulate real-world ad briefs and campaign execution.

Textbook

1. Diamond, J. & Diamond, E. (1996). *Fashion Advertising and Promotion*. Fairchild Books.
2. Hameide, K.K. (2011). *Fashion Branding Unraveled*. Fairchild Books.

Reference Books

1. Keaney, M. (2010). *The Fashion and Advertising*. Rotovision.
2. Lea-Greenwood, G. (2013). *Fashion Marketing Communications*. Wiley.
3. Robbins, A. (2012). *Advertising in the Fashion Industry*. UMI.
4. Tungate, M. (2012). *Fashion Brands: Branding Styles from Armani to Zara*. Kogan Page.
5. Wang, S. (2013). *Fashion Exposed: Graphic, Promotion and Advertising*. Promo

Press.

6. Winters, P.F. (1995). *What Works in Fashion Advertisement*. Retail Reporting Group.

Open Educational Resources

- **SWAYAM MOOCs – Fashion Communication & Marketing Courses**
Platform: SWAYAM, Ministry of Education, India
Access: <https://swayam.gov.in>
- **Textile Learner (Online Resource)**
Access: <https://textilelearner.net>
→ Free articles on advertising trends, brand promotion, and campaign strategies in fashion.
- **Fashion Institute of Technology – Research Guide on Fashion Advertising**
Access: <https://www.fitnyc.edu/library>

Course Outcomes (COs) Mapping

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	-	2	-	2	2	3	2	2	-	-	-
CO2	3	-	3	2	-	1	1	1	3	2	-	-
CO3	1	-	1	-	-	3	2	2	2	3	-	-
CO4	3	2	2	2	-	2	2	3	3	3	1	2

1 = Weak, 2 = Moderate, 3 = Strong

Evaluation Scheme

	Total Maximum Marks: 100				
Component	Major 1	Assignments	Major 2	Review	Attendance
Marks	20	30	20	20	10
Level	Mid Term Internal	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Class Test/ Time Problem/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

(It is compulsory to score at least 40% in Internal and End Term evaluations separately to pass the course.)

ADFD660	FASHION STYLING	L	T	P	C
Version	1.0	0	0	2	2
Category of Course	Major Elective (Studio-Based)				
Total Contact Hours	30				
Pre-Requisites/ Co-Requisites	Basic understanding of fashion design process and visual culture.				

Course Perspective:

This studio-driven course introduces students to the professional practice of **fashion styling** as a visual communication tool. It focuses on the conceptual, aesthetic, and technical aspects of styling across editorial, commercial, personal, and digital contexts. Students will build foundational knowledge in styling theory and apply creative direction to real-world projects involving garments, accessories, props, and model coordination.

Through curated assignments, students develop an industry-ready styling portfolio that demonstrates **trend interpretation, storytelling, branding, and presentation skills**. The course also emphasizes collaboration, research, and professional styling workflow aligned with global fashion communication practices.

Course Outcomes:

CO1: Recall and define key terms, roles, and categories within professional fashion styling.

CO2: Interpret styling briefs, trend reports, and client profiles to build relevant visual concepts.

CO3: Apply styling tools and visual direction to develop editorial or commercial fashion stories.

CO4: Analyze body shapes, fashion eras, and client needs to refine styling outcomes.)

CO5: Create and present a styling project demonstrating cohesive narrative, technical execution, and personal vision.

Course Content

UNIT I: Introduction to Styling & Visual Codes

No. of Hours: 6

- A. Categories of styling: editorial, personal, runway, commercial, celebrity, e-commerce
- B. Role of the stylist: pre-production to post-production workflow
- C. Styling kits, wardrobe sourcing, prop management
- D. Project: Style breakdown of a fashion campaign or editorial spread

UNIT II: Styling for Target Audiences & Client Profiles**No. of Hours: 10**

- A. Client segmentation: lifestyle, body type, face shape, skin tone
- B. Styling for occasion, theme, age, profession
- C. Trend forecasting and adaptation using WGSN, Vogue Runway, etc.
- D. Project: Client dossier + mood board + 2 complete looks

UNIT III: Editorial & Fashion Communication Styling**No. of Hours: 8**

- A. Fashion storytelling through image and styling
- B. Creative direction: hair, makeup, accessories, props
- C. Collaboration with photographers, makeup artists, and models
- D. Submission: Concept-based fashion styling shoot

UNIT IV: Final Styling Project & Jury Presentation**No. of Hours: 8**

- A. Conceptualization and direction of an original styling story
- B. Styling documentation: shoot brief, stylist log, visual strategy
- C. Verbal critique, portfolio presentation, and jury evaluation
- D. Final Submission: Print + digital styling book + presentation

Learning Experience:

This course fosters the development of styling sensibilities through hands-on exploration, visual research, and real-time application. Students engage in creative collaborations and reflective critique while building a strong aesthetic vocabulary. By the end of the course, learners will be equipped with the **stylistic, conceptual, and professional tools** to approach various fashion styling roles across platforms.

Instruction Methods and Activities**Inside the Classroom**

- Lectures on styling history, principles, and trends
- Styling lab and prop exploration sessions
- Live demos on draping, accessorizing, and styling techniques
- Critique circles and guided project development
- Guest talks with stylists, fashion editors, and photographers
- Peer review and collaborative styling labs

Outside the Classroom

- Trend research and editorial analysis
- Client profiling and field sourcing
- Location scouting and shoot planning
- Moodboard development and concept visualization
- Final shoot execution and documentation
- Styling journal and reflection portfolio

Reference Books:

1. Groom, N. (2012). *Fashion Styling: The Complete Guide*. Laurence King.
2. Tate, S.L. (2008). *Fashion Stylists: Job Descriptions and Practical Techniques*. Fairchild Books.
3. Arnold, R. (2001). *Fashion, Desire and Anxiety*. Rutgers University Press.
4. Lueke, K. (2010). *Fashion 101: A Crash Course in Clothing*. Adams Media.
5. Seaman, J. (2005). *The Business of Fashion Styling*. Bloomsbury.

Additional Reference Books:

1. Gervail, O. (2008). *Fashion: Concept to Catwalk*. Firefly Books.
2. Udale, J. (2008). *Basics Fashion Design: Styling*. AVA Publishing.
3. Frings, G. (2014). *Fashion: From Concept to Consumer*. Pearson.
4. Johnson, K. (2011). *Fashion and Image Styling*. Routledge.
5. Fiell, C. & Fiell, P. (2005). *Fashion Portfolio: Design and Presentation*. Taschen.

Evaluation Scheme

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

*(It is compulsory for a student to secure 40% marks in Internal and End Term Examination separately to secure minimum passing grade).

Relationship between the Course Outcomes (COs) and Program Outcomes (POs)

Mapping between COs and POs		
Course Outcomes (COs)	Description	Mapped POs
CO1	Recall and define key terms, roles, and categories within professional fashion styling.	PO1, PO2, PO3
CO2	Interpret styling briefs, trend reports, and client profiles to build relevant visual concepts.	PO3, PO4, PO7
CO3	Apply styling tools and visual direction to develop editorial or commercial fashion stories.	PO3, PO5, PO6

CO4	Analyze body shapes, fashion eras, and client needs to refine styling outcomes.	PO3, PO4, PO6, PO7
CO5	Create and present a styling project demonstrating cohesive narrative, technical execution, and personal vision.	PO3, PO6, PO7

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	-	3	-	2	-	3	1	2	-	-	-
CO2	1	-	2	2	-	1	3	1	3	2	-	-
CO3	3	-	1	-	-	-	2	2	-	3	-	-
CO4	3	-	2	2	-	2	2	3	-	1	3	2

1=weakly mapped,2= moderately mapped,3=strongly mapped

Major-20 ADFDPG656	Pattern Making & Garment Construction-IV	L	T	S	P	C
Version	1.0	0	0	1	2	3
Category of Course	Practical Learning					
Total Contact Hours	45					
Pre-Requisites/ Co-Requisites	Understanding basics of drafting and garment construction					

Course Perspective:

This course is designed to equip students with specialized skills in kids' wear design through an integrated approach to pattern making and garment construction. Students will learn to take and interpret children's body measurements across different age groups—infants, toddlers, and preteens—for both boys and girls. The course focuses on developing and testing basic blocks and creatively adapting them into a variety of garments such as rompers, snow suits, skirts, trousers, and stylized torsos. Through structured drafting exercises and hands-on sewing projects, learners will explore proportions, ease of movement, safety considerations, and styling in children's clothing. The course encourages experimentation, precision, and functionality, preparing students for professional practice in the field of children's apparel.

Course Outcomes:

CO1: Remembering and identifying standard kids' wear measurements and basic garment blocks for different age groups (infants, toddlers, preteens – boys and girls).

CO2: Understanding and explaining the measurement method and structure of kids' wear patterns, including skirts, torso blocks, and trousers.

CO3: Applying pattern making principles to draft and modify basic and creative blocks for children's garments such as rompers, skirts, and snow suits.

CO4: Analyzing pattern structures to develop design variations such as princess line, empire line, godet skirts, and functional trousers (e.g., cargo, flared, shorts) suited to kids' wear.

CO5: Evaluating and constructing well-finished kids' garments by testing fit, selecting appropriate fabrics, and applying correct construction methods.

Course Content:

Unit I

No. of Hours: 12

Pattern Making

- A. Kids wear measurement method
- B. Standard body measurement
- C. Basic blocks with sleeve for kids - Infants (0-2 years age), Toddlers (2-6 years age), Preteens (6-12 years age) - boys and girls both

Garment Construction

- D. Test fit of all the basic blocks with sleeve for Kid's wear.
- E. Construction of Romper for kids - Infants (0-2 years age)
- F. Construction of Snow suit with hood for kids - Toddlers (2-6 years age)

Unit II**No. of Hours: 10****Pattern Making**

- A. Basic Skirt Draft - Infants (0-2 years age), Toddlers (2-6 years age), Preteens (6-12 years age) – for girls only
- B. Develop Creative skirt pattern - Tiered, divided skirt, cascade, circular, handkerchief, Gore (6 Gore, 12 Gore), Godet etc.

Garment Construction

- D. Test fit basic skirt
- E. Construction of any 2 types of skirt variation

Unit III**No. of Hours: 13****Pattern Making**

- A. Kids wear- Preteens (6-12 years age) Pattern development of Basic Torso – for girls
- B. Kids wear- Preteens (6-12 years age) Pattern development of Basic Trouser – for boys

Garment Construction

- C. Test fit basic Torso
- D. Construction of - Basic Trouser with fly placket and bound pocket detailing.

Unit IV**No. of Hours: 10****Pattern Making**

- A. Kids wear- Preteens (6-12 years age) – for girls, Pattern development – princess line torso, Empire line torso and Yoke Style Torso, Culottes, Plazzo Pant
- B. Kids wear- Preteens (6-12 years age) Pattern development for boys- shorts, Flared Trouser, Cargo Pant

Garment Construction

- A. Construction of – any one variation of trouser, Culottes, Plazzo
- B. Construction of anyone -shorts/ Flared Trouser/ Cargo Pant

Learning Experience:

This course provided a structured and practical learning experience in kids' wear, covering both pattern making and garment construction across a variety of age groups and garment styles. Beginning with basic blocks for infants, toddlers, and preteens, the curriculum progressed to more complex garments such as rompers, snow suits, skirts, trousers, and torso variations. Each unit combined technical drafting skills with hands-on construction activities, allowing students to understand body proportions, safety, and fit specific to children's clothing. The course enabled students to build a solid foundation in kids' wear design,

improved their accuracy in measurement and pattern development, and strengthened their ability to construct functional, well-fitted, and creative garments suitable for young wearers.

Instruction Methods and Activities

I. Inside Classroom:

a. Lectures and Demonstrations:

Students will be introduced to the measurement systems and pattern-making principles specific to kids' wear, with lectures covering body proportions for different age groups (infants, toddlers, and preteens). Demonstrations will focus on drafting basic blocks and garment patterns such as rompers, snow suits, skirts, torso styles, and trousers. Emphasis will be placed on understanding growth-based adjustments, safety considerations, and garment ergonomics. Key demonstrations will also include hood construction, skirt variations, fly placket techniques, pocket detailing, and torso styling (e.g., princess line, empire, yoke).

b. Practical Sessions:

Hands-on drafting and construction form the core of classroom practice. Students will work on block development for each age category and engage in sewing sessions to construct garments like rompers, skirts, and trousers. Class activities will include fit testing, muslin/toile development, and application of finishing techniques suited for children's clothing. Special focus will be placed on soft seam finishes, elasticated waists, closures, and reinforcement techniques for activewear and functional kids' garments.

II. Outside Classroom:

a. Assignments:

Students will work on developing individual pattern drafts for different garments taught in class, such as creative skirt variations, torso styles, and functional pants. Assignments will include garment spec sheets, cost sheet, design variations and test fits. Students will explore fabric suitability for children's wear, addressing comfort, stretch, and safety standards.

b. Product Development:

Students will design and construct selected garments for different age groups—such as a romper for infants, a skirt for toddlers, or a stylized trouser for preteens—demonstrating their understanding of child-specific fit, design, and movement ease. Projects will reflect both technical accuracy and creative interpretation of learned techniques.

c. Portfolio Creation:

Each student will compile a portfolio that includes age-wise measurement charts, drafted blocks, garment construction samples, technical specification sheets, and photographs of finished kids' wear garments. The portfolio will reflect the learner's developmental process from foundational pattern work to creative, child-appropriate apparel design and execution.

Textbooks

15. **Helen Joseph Armstrong** (2009). *Patternmaking for Fashion Design* (5th edition). Pearson.
16. **Pamela C. Stringer** (1992). *Pattern Drafting for Dressmaking*. Batsford Ltd.
17. **Tailoring Techniques for Fashion** by Milva Fiorella Di Lorenzo (Fairchild Books,

2009).

18. **The Art of Couture Sewing** by Zoya Nudelman (Fairchild Books, 2009).
19. **Aldrich, W. 2007** Metric Pattern Cutting for Children's Wear and Babywear, Third edition, Blackwell Publishing, Om Books International
20. **Fashion Sewing: Introductory Techniques** by Amaden-Crawford (Fairchild Books, 2014).

Evaluation Scheme

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

*(It is compulsory for a student to secure 40% marks in Internal and End Term Examination separately to secure minimum passing grade).

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	-	2	-	2	2	3	2	2	-	-	-
CO2	3	-	3	2	-	1	2	1	3	2	-	-
CO3	2	-	1	-	-	2	2	2	1	3	-	-
CO4	3	2	2	2	-	2	2	3	3	3	3	2

ADFDCP762	Capstone Project	L	T	P	S	C
Version 1.4		2	0	8	4	10
Pre-requisites/Exposure	Theme Based Design Collection					
Co-requisites						

Course Objectives:

1. To impart knowledge concentrates on developing a collection.
2. To teach students about the conceptualization of design and to construct a collection.

Course Outcomes:

On completion of this course, the students will be able to

CO1: To gain research, analyse, appraise and synthesize appropriate contextual information related to one's design collection.

CO2: Be able to identify and communicate clear aims and objectives related to the client and user requirements.

CO3: Be able to demonstrate the ability to follow the design process to develop a design collection.

CO4: To impart practical skills for presentations of Design Collection.

CO5: To gain emphasizes an original yet commercial realistic approach towards the collection, plan for fashion show.

Catalogue Description

This course will give the learner an opportunity to creative presentation of the students design capabilities coupled with technical skills. It is an opportunity to realize design potential within the parameter of a time-frame by dedicated research, development and execution of a small, commercial or conceptual collection. Design collection is the final result of combination of all the inputs received during the preceding semesters.

Course Content

Unit 1: Research & Concept Development

- Research on the topic selected / Selection of Themes of Collection.
- Fashion Forecasting and Color Forecasting, Use of online services for forecasting.
- Selection of Mood board, Story board, Fabric development, Design development & Range development.

Unit 2: Material & Surface Development

- Knowledge of raw materials and processes that make up a fabric, Development of different types of fabrics.
- Development of Different Surface Ornamentation (Dyeing, Printing, Embroidery, Fabric-on-Fabric).

Unit 3: Pattern Making & Garment Construction

- Making of toiles (Muslin patterns) and the final product in the form of a design collection.
- Development of patterns based on creative pattern making / advanced draping methods.
- Construction of the range based on required techniques.

Unit 4: Technical Detailing & Presentation

- Technical Details, Working Drawings, Development of Spec, Flat Sketch, and Costing.
 - Prepare Final Design Collection.
 - Fashion Photography – Fashion dressing, makeup (indoor/outdoor), hairstyle.
 - Self-grooming – Introduction, importance, and application.
 - Showcase the collection through a fashion show/exhibition (both).
-

Reference Books:

1. Faerm, Steven, (2012) "Design your fashion portfolio" A&C Black Publisher.
2. Fulkner, Andrew & Chaez, Conrad. (2015) "Classroom in a book"

Modes of Evaluation: Quiz/Assignment/ presentation/ extempore/ Written Examination
Examination Scheme:

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

Relationship between the Course Outcomes (COs) and Program Outcomes (POs)

Mapping between COs and POs		
	Course Outcomes (COs)	Mapped Program Outcomes
CO1	To gain research, analyse, appraise and synthesize appropriate contextual information related to one's design collection.	PO3
CO2	Be able to identify and communicate clear aims and objectives related to the client and user requirements.	PO4
CO3	Be able to demonstrate the ability to follow the design process to develop a design collection.	PO2
CO4	To impart practical skills for presentations of Design Collection.	PO6
CO5	To gain emphasizes an original yet commercial realistic approach towards the collection, plan for fashion show.	PO7

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	-	2	-	2	2	3	1	2	-	-	-
CO2	2	-	2	2	-	1	2	1	3	2	-	-
CO3	2	-	1	-	-	3	2	2	1	1	-	-
CO4	3	2	2	2	-	2	2	3	3	3	3	2

1=weakly mapped,2= moderately mapped,3=strongly mapped

RP/D	RESEARCH METHODOLOGY I	L	T	P	S	C
Version		2	0	0		2
Category of Course	Major					
Total Contact Hours	32					
Pre-requisites/ Co-requisites	Knowledge of Research Methodology relevant to student discipline					

Catalogue Perspective

This course familiarizes students with research foundations, ethical considerations, research designs, and the initial stages of research planning. Emphasis is on understanding the research process and preparing effective research proposals.

Course Outcomes (COs):

By the end of the course, students will be able to:

- **CO1:** To explain the importance and purpose of research in academic and professional contexts.
- **CO2:** To identify different types of research methods and approaches.
- **CO3:** To formulate research problems and hypotheses with clarity.
- **CO4:** To conduct literature review using scholarly databases.
- **CO5:** To prepare research proposals with essential components.

Course Content

UNIT I

7 lecture hours

Introduction to Research

- **A- Nature of Research:** Define research; discuss characteristics of systematic inquiry; explain how research differs from routine problem-solving; highlight the role of research in knowledge creation.
- **B- Objectives of Research:** Classify research objectives into exploratory, descriptive, explanatory, diagnostic, and predictive; explain examples relevant to students' disciplines.
- **C- Significance of Research:** Importance of research in academic development, professional growth, policy-making, and innovation; impact of research on society and industry.
- **D- Scientific vs. Non-scientific Research:** Compare systematic, empirical, and replicable scientific research with intuitive or opinion-based approaches; provide examples demonstrating reliability and validity differences.
- **E- Ethical Considerations in Research:** Discuss informed consent, confidentiality, plagiarism, data fabrication/falsification, and authorship ethics; introduce research ethics guidelines (e.g., Belmont Report principles: respect, beneficence, justice).

UNIT II

8 lecture hours

Research Problem & Hypothesis

- **A- Defining Research Problems:** Explain what constitutes a good research problem; importance of clarity, feasibility, and research ability; strategies for narrowing broad topics into focused problems.
- **B- Types and Sources of Research Problems:** Identify different types of problems: theoretical, practical, applied; list common sources: literature gaps, personal experiences, industry needs, discussions with experts, societal issues.
- **C- Characteristics and Types of Hypotheses:** Define hypotheses; differentiate between null and alternative hypotheses; characteristics of a good hypothesis (testable, simple, specific, relevant).
- **D- Hypothesis Formulation:** Steps in hypothesis formulation; practice writing hypotheses from sample problems; examples of directional, non-directional, and causal hypotheses.

UNIT III

8 lecture hours

Literature Review

- **A- Importance of Literature Review:** Role in contextualizing research; avoiding duplication; identifying gaps; supporting research justification; refining objectives and methodology.
- **B- Identifying Sources:** Strategies for finding quality literature; using academic journals, books, conference papers, dissertations, official reports; introduction to online databases (Google Scholar, JSTOR, Scopus, ProQuest).
- **C- Organizing and Synthesizing Literature:** Techniques for note-taking, organizing themes, creating conceptual frameworks; methods like thematic, chronological, or methodological structuring of reviews; using citation management tools (e.g., Zotero, Mendeley).

UNIT IV

7 lecture hours

Research Design & Proposal Writing

- **A- Types of Research Design:** Exploratory Research: initial investigations to clarify concepts or gather insights, Descriptive Research: systematic collection of information to describe variables., Experimental Research: establishing cause-effect relationships through control and manipulation of variables.
- **B- Sampling Methods:** Probability Sampling: simple random, stratified, cluster, systematic sampling—ensuring representativeness, Non-probability Sampling: convenience, purposive, quota, snowball sampling—practical considerations when probability sampling is not feasible.
- **C- Structure of Research Proposals:** Components of a standard proposal: title, introduction, statement of problem, objectives, literature review summary, hypothesis/research questions, research design and methodology, sampling plan, timeline, budget (if applicable), expected outcomes.
- **D- Writing Effective Proposals:** Principles of clear, concise, and persuasive academic writing; common errors to avoid; tailoring proposals for academic, funding, or industry contexts.

Learning Experience:

The course integrates both in-class and out-of-class learning to develop foundational research skills. Classroom experiences include interactive lectures, hypothesis formulation, literature search training, and proposal writing workshops. Outside the classroom, students engage in independent literature reviews, real-world problem identification, citation management, and peer collaboration. These experiences collectively enhance research thinking, academic writing, and ethical awareness.

Inside Classroom:

Students will engage in interactive lectures, concept mapping, and discussions to understand the nature, significance, and ethics of research. Brainstorming sessions and group activities will be used to identify different types of research problems, followed by guided exercises in hypothesis formulation.

Structured demonstrations on how to search academic databases and evaluate credible sources will support literature review skills. Case study analysis and peer critique will be employed to help students understand research designs and sampling methods. Proposal writing workshops and in-class practice of outlining research documents will sharpen academic writing and organization. Regular formative quizzes and presentations will ensure reinforcement and deeper understanding of complex topics.

Outside Classroom:

Beyond the classroom, students will be encouraged to explore real-world research problems through field visits, informal interviews with professionals, or observation-based mini-projects. They will conduct independent literature reviews using digital platforms like Google Scholar, JSTOR, and Scopus.

Students will also use citation tools such as Zotero or Mendeley to manage references and collaborate on shared reviews. Self-directed learning tasks will include writing a mini-research proposal based on an identified problem within their discipline. Participation in webinars on research ethics, proposal funding, and innovations in methodology will be promoted. Peer collaboration through group chats, cloud-based documents, or campus-based research clubs will extend experiential learning.

Textbooks:

1. **Kumar, R. (2023)**, *Research methodology: A step-by-step guide for beginners* (6th ed.). SAGE Publications. A foundational text widely used for introducing research concepts, methods, and proposal writing in clear, accessible language.
2. **Creswell, J. W., & Creswell, J. D. (2018)**, *Research design: Qualitative, quantitative, and mixed methods approaches* (5th ed.). SAGE Publications. Covers types of research design, problem identification, literature reviews, sampling, and ethics in depth.
3. **Neuman, W. L. (2014)**, *Social research methods: Qualitative and quantitative approaches* (7th ed.). Pearson Education. Offers detailed guidance on hypothesis formation, sampling methods, and ethical concerns.
4. **Leedy, P. D., & Ormrod, J. E. (2020)**, *Practical research: Planning and design* (12th ed.). Pearson Education. A well-balanced book combining theory and practical guidance on literature reviews and proposal writing.

Reference Books:

1. Kothari, C.R. (2004). *Research Methodology: Methods and Techniques*. New Age International.
2. Kumar, R. (2019). *Research Methodology: A Step-by-Step Guide for Beginners*. Sage.

Open Educational Resources:

- **Research Methods Knowledge Base**

Author: William M.K. Trochim

Link: <https://conjointly.com/kb/>

A comprehensive and easy-to-navigate guide covering qualitative and quantitative research, hypothesis testing, sampling, and design.

- **MIT Open Course Ware – Research Methods in Education**

Institution: Massachusetts Institute of Technology

Link: <https://ocw.mit.edu>

Offers lectures, assignments, and readings on research design, ethics, and proposal writing.

- **Saylor Academy – Research Methods**

Link: <https://learn.saylor.org/course/view.php?id=90>

Free self-paced course focusing on social science research, problem definition, and proposal development.

- **Coursera (Audit Free) – Understanding Research Methods**

Institution: University of London

Link: <https://www.coursera.org/learn/research-methods>

Great for foundational understanding, especially on hypotheses, data collection, and literature reviews.

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	-	2	-	2	3	3	2	2	-	-	-
CO2	1	-	2	2	-	1	2	1	-	2	-	-
CO3	2	-	1	-	-	2	2	2	1	3	-	-
CO4	3	-	2	2	-	2	-	3	3	3	3	2

1 indicates the strength of co-relation between CO and PSO is weak/low,

2- strength of co-relation between CO and PSO is Moderate/Medium

3- strength of co-relation is strong

Evaluation Scheme:

	Total Maximum Marks: 100				
Component	Major 1	Assignments	Major 2	Review	Attendance
Marks	20	30	20	20	10

Level	Mid Term Internal	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Class Test/ Time Problem/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

*(It is compulsory for a student to secure 40% marks in Internal and End Term Practical Exam and Viva Voce separately to secure minimum passing grade)

Course Code	Course Title WEAVING AND CRAFTS WITH RECLAIMED MATERIALS	L	P	S	C	H
Version ____		0	2	3	4	5
Category of Course		Minor				
Total Contact Hours		60				
Pre-Requisites/ Co-Requisites		Basic knowledge of textile materials, crafting techniques, and design principles				

Course

Perspective:

This course explores the transformative potential of reclaimed materials through traditional and contemporary weaving and craft techniques. Students will learn to repurpose textile and non-textile waste materials like fabric scraps, plastic, paper, and e-waste to create functional and aesthetic woven pieces. By blending age-old craft techniques with innovative approaches to waste, this course encourages students to rethink materials and design through the lens of sustainability and resourcefulness. The course will emphasize the role of hand-weaving, basketry, and upcycling techniques in crafting sustainable and contemporary design solutions.

Course Outcomes (COs):

CO1. Identifying various reclaimed materials (textile, plastic, paper, e-waste) suitable for weaving and craft applications.

CO2. Understanding traditional weaving techniques and their adaptation to non-traditional, reclaimed materials.

CO3. Applying basketry, braiding, and weaving techniques to create functional or decorative items using reclaimed materials.

CO4. Analysing the ecological and design impact of working with reclaimed materials in contemporary craft practices.

Course Content:

Unit 1: Introduction to Weaving with Reclaimed Materials

Hrs:

- **A-** Overview of traditional hand-weaving techniques: plain weave, twill, and satin weave
- **B-** Introduction to reclaimed materials suitable for weaving (fabric scraps, plastic waste, yarn from old garments, etc.)
- **C-** Understanding the properties and limitations of non-traditional weaving materials
- **D-** Basic frame loom weaving techniques with fabric and plastic waste
Activity: Weave a small sample using fabric and plastic waste materials, exploring texture, durability, and design.

Unit 2: Basketry and Braiding Techniques with Reclaimed Materials

Hrs:

- **A-** Introduction to Appliqué techniques
 - **B-** Basics of Quilting
 - **C-** Introduction to Crochet methods
 - **D-** Overview of Bead Embroidery
- Activity:** Create a woven basket or braided item using mixed reclaimed materials, integrating texture and form.

Unit 3: Crafting with Paper, Packaging, and E-Waste

Hrs:

- **A-** Introduction to crafting with paper and packaging waste: newspaper, cardboard, and packaging materials
 - **B-** Techniques for transforming paper waste into woven, sculptural, and decorative items
 - **C-** Exploring the use of e-waste in craft: wires, circuit boards, and plastic components
 - **D-** Hands-on techniques for recycling and upcycling paper and e-waste materials into functional designs
- Activity:** Create a functional or decorative craft item by weaving paper, packaging, or using e-waste components.

Unit 4: Integrated Project – Weaving & Crafting with Reclaimed Materials

Hrs:

- **A-** Collaborative project integrating hand-weaving, basketry, and e-waste crafting techniques
 - **B-** Application of reclaimed materials in designing products for sustainable fashion, home décor, or urban furnishings
 - **C-** Design thinking: addressing the ecological, social, and artistic value of upcycled crafts in contemporary design
 - **D-** Final design project integrating multiple reclaimed materials and weaving/crafting techniques into a functional or aesthetic piece
- Activity:** Develop a final product (e.g., upcycled bag, home décor item, or art piece) that showcases the integration of reclaimed materials and crafting techniques.

Tools & Materials Required:

- Frame looms and basic weaving tools
- Reclaimed textile scraps, plastic waste, fabric strips
- Natural fibres, twine, jute
- Paper and packaging waste (newspapers, magazines, cardboard)
- E-waste components (circuit boards, wires, plastic parts)
- Basketry materials (rattan, bamboo, synthetic strips)
- Glue, scissors, needles, and threads for stitching
- Wire cutters and pliers (for working with e-waste)

Learning Experience

Inside: The course emphasizes hands-on practice, with students actively experimenting with various weaving and craft techniques using reclaimed materials. Practical exercises will allow students to work with non-traditional materials, helping them discover the potential of waste in new, innovative designs. Theoretical lessons will introduce the cultural, environmental, and technical aspects of reclaiming materials in craft. Students will document their experiments, processes, and reflections in design journals.

Outside: Field visits to recycling centres, artisan workshops, and sustainable design studios will offer students insight into how reclaimed materials are used in real-world crafts. Collaboration with local communities or organizations focused on sustainability will provide exposure to the social and environmental impact of working with waste materials.

Suggested Readings

1. Kate Fletcher, Sustainable Fashion and Textiles
2. B J Crawford, Basketry Basics

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	-	2	-	2	3	3	2	1	-	-	-
CO2	1	-	2	2	-	1	2	1	3	2	-	-
CO3	2	-	1	-	-	2	1	2	1	3	-	-
CO4	3	2	2	2	-	2	2	3	3	2	3	2

1= indicates the strength of co-relation between CO and PSO is Weak/low,
2= strength of co-relation between CO and PSO is Moderate/Medium,
3= strength of co-relation is Strong/High

Evaluation Scheme

	Total Maximum Marks: 100			
Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10

Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation / Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation / Viva	iCloud/ Academia (online)

Semester – VII

RP/D	RESEARCH METHODOLOGY II	L	T	P	S	C
Version 1.3		2	0	0		2
Category of Course	Major					
Total Contact Hours	30					
Pre-requisites/ Co-requisites	Knowledge of data analysis, report writing, and publishing					

Catalogue Perspective

This course emphasizes practical research execution with a focus on data analysis, interpretation, result validation, and dissemination of research. Students will learn how to manage real-world data, analyse it using relevant tools, and communicate results effectively through academic papers and presentations.

Course Outcomes (COs):

By the end of the course, students will be able to:

CO1: To apply advanced tools and methods for data collection and field research.

CO2: To perform statistical and thematic data analysis using digital tools.

CO3: To validate findings through triangulation, pilot studies, and peer review.

CO4: To write structured, publishable research papers using proper referencing styles and ethical guidelines.

CO5: To present research through academic and industry-standard formats (seminars, posters, journals).

Course Content

Unit 1: Advanced Data Collection Techniques

No. of Hours: 7

- A- Field Research Techniques: Survey design (components of questionnaire, types of questions, sampling frames, population selection)
- B- Structured and Unstructured Interviews: Uses, advantages, challenges, protocol development, techniques for recording & analysing responses
- C- Observation Methods: Participant vs. non-participant, controlled vs. uncontrolled, applications in behavioural and ethnographic research
- D- Pilot Studies: Definition, purpose, benefits, process (sample selection, implementation, interpretation, modification), common pitfalls
- E- Case Study and Ethnographic Methods: Types of case studies (explanatory, exploratory, intrinsic, instrumental); designing and documenting; ethnography (longitudinal, immersive research, researcher role, field notes, cultural artifacts)
- F- Digital Tools for Data Collection: Google Forms, Typeform, features (branching logic, embedded media, mobile data collection)

Unit 2: Data Analysis Tools & Techniques

No. of Hours: 8

- A- Quantitative Analysis:
 - Descriptive statistics (measures of central tendency & dispersion, data visualization: histograms, box plots, bar charts)
 - Inferential statistics (correlation, chi-square, t-tests, ANOVA, introduction to

regression)

- Software applications (SPSS & Excel)

- B- Qualitative Analysis: Coding, memoing, thematic analysis
- C- Text Analysis Techniques: Word clouds, sentiment analysis basics using digital & AI-based tools

Unit 3: Interpretation, Validation & Triangulation

No. of Hours: 8

- A- Interpreting results in context of hypothesis and literature
- B- Triangulation of methods and data
- C- Reliability & validity in qualitative and quantitative research
- D- Peer debriefing and member checking
- E- Ethical reporting of findings

Unit 4: Report Writing, Referencing & Publishing

No. of Hours: 7

- A- Structure of academic research papers (Abstract to Conclusion)
- B- Referencing styles: APA, MLA, Chicago, Harvard
- C- Citation tools: Zotero, EndNote, Mendeley
- D- Avoiding plagiarism: Turnitin, Grammarly
- E- Writing for journals, conferences, and funding proposals
- F- Visual presentation: Tables, graphs, charts, infographics

Learning Experience:

Students will gain a comprehensive understanding of research methods through classroom-based lectures, practical exercises, and software training in data analysis and academic writing. Beyond the classroom, they will engage in fieldwork, conduct pilot studies, practice interviews and observations, and use digital tools for data collection. These combined experiences will help students apply theoretical knowledge to real-world research, develop analytical and ethical reporting skills, and prepare professional-level research outputs.

Inside Classroom:

Inside the classroom, students will engage in interactive lectures, discussions, and practical sessions on advanced data collection techniques, including surveys, interviews, and observation methods. They will participate in workshops to develop structured questionnaires and practice designing interview protocols.

Case studies and ethnographic research will be explored through group presentations and critical analysis tasks. Hands-on training in statistical tools such as SPSS and Excel will be provided to analyze both quantitative and qualitative data, while in-class exercises on thematic coding and data visualization will enhance analytical thinking. Additionally, students will learn proper academic writing styles and referencing formats (APA, MLA, Chicago, Harvard) through guided sessions using citation tools like Zotero and Mendeley.

Outside Classroom:

Outside the classroom, students will conduct field visits for real-time data collection using tools such as Google Forms and Type form. They will organize and implement pilot studies within local communities or on campus to refine research instruments. Observational exercises in natural settings, such as public spaces or events, will help students apply participant and non-participant observation methods.

They will also interact with professionals or target respondents for conducting structured or unstructured interviews. Peer collaboration in online forums, research blogs, or digital survey platforms will further reinforce the application of theoretical knowledge. Finally, students will submit a mini research project or paper aligned with ethical reporting guidelines, applying the full research cycle from data collection to final reporting and presentation.

Textbook

1. Creswell, J. W., & Creswell, J. D. (2018). *Research design: Qualitative, quantitative, and mixed methods approach* (5th ed.). SAGE Publications.
2. Babbie, E. R. (2020). *The practice of social research* (15th ed.). Cengage Learning.
3. Neuman, W. L. (2014). *Social research methods: Qualitative and quantitative approaches* (7th ed.). Pearson Education.
4. Bryman, A. (2016). *Social research methods* (5th ed.). Oxford University Press.

Reference Books:

1. Kothari, C.R. (2004). *Research Methodology: Methods and Techniques*. New Age International.
2. Kumar, R. (2019). *Research Methodology: A Step-by-Step Guide for Beginners*. Sage.
3. Saunders, M., Lewis, P., & Thornhill, A. (2019). *Research Methods for Business Students*. Pearson.
4. Creswell, J.W. (2014). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. Sage.

Open Educational Resources:

- **Open Textbook Library, Resource:** *Research Methods in Psychology* (3rd ed.)

Link: <https://open.umn.edu/opentextbooks/textbooks/75>

Use: Covers data collection, survey design, hypothesis testing, and APA referencing. Ideal for units on qualitative/quantitative research and pilot studies.

- **Saylor Academy – Qualitative and Quantitative Research**

Course: BUS205: Business Research and Data Analysis

Link: <https://learn.saylor.org/course/view.php?id=91>

Use: Offers tutorials on statistical techniques, data interpretation, hypothesis testing, and Excel/SPSS basics.

Tools for Research & Referencing

- **Zotero:** <https://www.zotero.org> – Free citation manager for organizing references and generating citations in APA, MLA, etc.

- **Mendeley:** <https://www.mendeley.com> – Academic research manager for citation, collaboration, and PDF annotation.
- **Turnitin Draft Coach:** Often available via institution—use for checking plagiarism and improving writing.
- **Google Forms & Typeform:** Free platforms for building digital surveys with logic branching, embedding, and mobile support.

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	-	2	-	2	3	3	2	2	-	-	-
CO2	1	-	3	2	-	1	2	1	3	2	-	-
CO3	2	-	1	-	-	2	2	3	1	1	-	-
CO4	3	2	2	2	-	2	2	3	3	3	3	2

1 indicates the strength of co-relation between CO and PSO is weak/low,
 2- strength of co-relation between CO and PSO is Moderate/Medium
 3- strength of co-relation is strong

Evaluation Scheme:

	Total Maximum Marks: 100				
Component	Major 1	Assignments	Major 2	Review	Attendance
Marks	20	30	20	20	10
Level	Mid Term Internal	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Class Test/ Time Problem/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

*(It is compulsory for a student to secure 40% marks in Internal and End Term Practical Exam and Viva Voce separately to secure minimum passing grade)

AEC-4	VISUAL MERCHANDISING	L	T	P	S	C
Version 1.3		3	0	0		3
Pre-requisites/Exposure	Knowledge of fashion retail industry workflow					
Co-requisites						

Course Perspective:

This course blends traditional visual merchandising (VM) principles with cutting-edge digital tools (AR/VR, AI) and sustainable practices. Students will design immersive retail displays, analyze consumer data, and create omnichannel campaigns. Live projects with brands like Zara and guest lectures from Farfetch VM directors ensure industry relevance.

Course Outcomes (Rewritten Using Bloom's Taxonomy Action Verbs)

By the end of the course, students will be able to:

- **CO1 (Remembering/Understanding):**
Identify the role of retailing in marketing and **describe** structural changes in the retail sector.
- **CO2 (Applying):**
Classify retail outlets and **demonstrate** apparel retailing strategies using VM tools (e.g., CLO3D).
- **CO3 (Analyzing):**
Analyze consumer behavior data (heatmaps, trends) to **optimize** in-store and digital VM layouts.
- **CO4 (Evaluating):**
Critique ethical and cultural implications of VM (e.g., inclusivity, greenwashing) and **propose** solutions.
- **CO5 (Creating):**
Design sustainable displays and **develop** omnichannel VM campaigns bridging physical stores and metaverse platforms.

Course Content

(Structured into Units with Hours)

Unit I: Foundations of Retailing (20 Hours)

- Role of retail in marketing systems.
- Evolution of Indian retail: Trends and classifications (online/offline, ownership types).

Unit II: Retail Operations (25 Hours)

- Merchandise assortment, inventory management, and store layouts (grid, loop-path).
- Roles of retail managers and employee management.

Unit III: Visual Merchandising Basics (20 Hours)

- VM schedules (seasons, promotions), display types (window, interior).
- Merchandise presentation techniques (idea-oriented, price lining).

Unit IV: Advanced VM Strategies (25 Hours)

- Store image elements (lighting, props, signage).
- Digital VM: AR/VR tools, metaverse integration.

Evaluation Scheme

Total Maximum Marks: 100					
Component	Major 1	Assignments	Major 2	Review	Attendance
Marks	20	30	20	20	10
Level	Mid Term Internal	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Class Test/ Time Problem/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

Mapping to Program Outcomes (POs)

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	-	2	-	2	2	2	2	1	-	-	-
CO2	3	-	2	2	-	1	2	1	3	2	-	-
CO3	3	-	1	-	-	2	3	2	1	3	-	-
CO4	3	2	2	2	-	2	2	3	3	3	3	2

SI	SUMMER INTERNSHIP	L	T	S	P	C
Version	1.0	0	0	0	0	1
Category of Course	INTERNSHIP					
Total Contact Hours	NA					
Pre-Requisites/ Co-Requisites	Understanding of materials and drafting skills/ Observation, drawing skills					

Course Perspective

This internship bridges classroom learning with real-world fashion industry experience. Students will work under seasoned designers or brands, engaging in tasks like trend forecasting, fabric sourcing, collection development, and runway/showroom preparations. The internship cultivates professional skills, industry networks, and a portfolio showcasing technical and creative competencies.

Course Outcomes

By the end of the internship, students will be able to:

- **CO1 (Understanding):**
Explain the roles and workflows within a fashion design studio or brand, including design, production, and marketing processes.
- **CO2 (Applying):**
Demonstrate technical skills (e.g., draping, CAD for fashion) and **assist** in creating mood boards, tech packs, and sample garments.
- **CO3 (Analyzing):**
Evaluate market trends and consumer behavior to **recommend** design adjustments aligned with brand identity.
- **CO4 (Creating):**
Develop a mini-collection or capsule line under mentorship, incorporating sustainable practices and innovation.
- **CO5 (Evaluating):**
Critique their internship experience through a reflective report, highlighting lessons learned and skill gaps.

Guidelines for Student Trainees

1. Internship Selection Criteria

- Work under a recognized fashion designer, brand, or apparel company with at least 5 years of industry experience.
- Exposure to diverse projects (e.g., haute couture, ready-to-wear, sustainable fashion).

2. Key Responsibilities

- **Design Assistance:** Sketching, fabric sourcing, trend research.

- **Technical Tasks:** Pattern drafting, sample corrections, quality control.
- **Marketing & Retail:** VM support, social media content creation, client meetings.

3. Stipend

- Optional, as per company policy.

4. Deliverables

- **Daily Journal:** Document tasks, challenges, and learnings.
- **Portfolio:** Include sketches, tech packs, photos of finished garments, and process documentation.
- **Final Report:** 10-page reflective analysis (PDF + printed).

Evaluation Scheme

Total Maximum Marks: 100				
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

(Minimum 40% required in both Internal and External to pass.)

Final Submission

Submit the following to the department:

1. **Internship Completion Certificate** (signed by employer).
2. **Portfolio** (A3 size, digital + physical copies).
3. **Reflective Report** (structured per department guidelines).

Jury Panel Composition

- Two faculty members + Industry expert (optional).
- Evaluation based on portfolio quality, report depth, and viva performance.

Industry Collaboration Examples

- **Live Projects:** Assist designers at **Sabyasachi** (couture) or **FabIndia** (sustainable fashion).
- **Guest Feedback:** Sessions with designers or merchandisers from **Myntra** or **Lakmé Fashion Week**.

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	-	2	-	3	2	3	2	2	-	-	-
CO2	1	-	3	2	-	1	2	1	2	2	-	-
CO3	2	-	1	-	-	2	3	2	1	3	-	-
CO4	3	2	2	2	-	2	2	3	3	3	3	2

RP/D	DISSERTATION	L	T	P	S	C
Version	1.0	0	0	8	4	10
Category of Course	Major (Studio)					
Total Contact Hours	20					
Pre-requisites/ Co-requisites	Familiarity with using word processing software (e.g. MS Word) and Fashion Industry & Research Exposure					

Course Perspective:

The Dissertation course serves as the capstone of the undergraduate Fashion Design program, providing students with an opportunity to independently investigate a topic of personal or professional relevance within the fashion domain. It encourages the integration of research methodologies, critical analysis, and academic writing, allowing students to explore areas such as design innovation, sustainability, cultural influences, or fashion business strategies. Through this course, students develop essential skills in research planning, analytical thinking, and scholarly communication, preparing them for advanced studies or strategic roles in the fashion industry.

Course Outcomes:

On completion of the course, the learner will be:

CO1: Formulate a design-research problem based on gaps identified in the literature and professional practice.

CO2: Plan and execute appropriate data collection methods including surveys, interviews, observations, or simulations.

CO3: Analyze, interpret, and synthesize research data to support evidence-based conclusions in interior design.

CO4: Demonstrate academic writing, referencing, and formatting skills in preparing a comprehensive dissertation report.

Course Content:

Unit 1: Research Proposal Development

5 hours

- A-Identifying research area and topic
- B-Literature review and gap identification
- C-Problem statement, objectives, and hypothesis/questions
- D-Methodology selection
- E-Ethics and feasibility

Unit 2: Data Collection

5 hours

- A-Designing tools (questionnaire, observation sheet)
- B-Pilot study and tool refinement
- C-Field work / primary data collection
- D-Use of digital tools (Google Forms, Excel)

Unit 3: Data Analysis

5 hours

- A- Data cleaning and tabulation
- B- Basic analysis: coding, charts, graphs, and descriptive stats
- C-Interpretation and correlation with literature

Unit 4: Writing & Documentation

5 hours

- A- Report structure
- B-Referencing with citation tools
- C-Formatting using MS Word
- D-Visual presentation: Canva / PowerPoint graphics for results

Learning Experience

Inside Classroom

Inside the classroom, students will engage in one-on-one mentorship sessions with faculty to refine their research topics, structure their methodologies, and receive continuous feedback throughout the dissertation process. Workshops will be conducted on academic writing, data analysis tools (such as Excel, SPSS, and Tableau), and citation management using Mendeley or Zotero. Students will participate in peer reviews, research writing clinics, and interim presentations to improve their critical thinking and communication skills. Emphasis will be placed on developing structured reports using MS Word and presenting findings visually through tools like Canva and PowerPoint. Thematic seminars and mock vivas will also be organized to build confidence in presenting and defending research outcomes.

Outside Classroom

Outside the classroom, students will independently conduct literature reviews, field studies, and data collection through surveys, interviews, or observations relevant to their selected topics. They will apply digital tools such as Google Forms for survey distribution and Canva for creating research posters and visual summaries. Students will also engage in drafting and revising their research reports based on mentor feedback, ensuring originality and academic integrity through Turnitin checks. Participation in academic exhibitions, departmental symposiums, and design conferences will be encouraged to promote professional exposure. These experiences aim to foster independent inquiry, practical application of research methods, and effective visual and verbal communication of research findings.

Textbook:

1. Kothari, C. R. (2004). *Research Methodology: Methods and Techniques*. New Age International.

Reference Books:

1. Groat, Linda & Wang, David (2013). *Architectural Research Methods* (2nd Edition). Wiley.

Open Educational Resources (OER)

1. <https://open.umn.edu/opentextbooks/textbooks/894>

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	2	-	2	1	1	1	3	-	2	-	1	2
CO2	2	2	-	1	2	-	-	2	-	2	1	3
CO3	2	1	2	2	-	1	3	2	2	2	2	2
CO4	1	2	1	3	2	1	2	2	2	2	2	3

1 indicates the strength of co-relation between CO and PSO is Weak/low,
 2= strength of co-relation between CO and PSO is Moderate/Medium,
 3= strength of co-relation is Strong/High

Evaluation Scheme

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

*(It is compulsory for a student to secure 50% marks in Internals Practical Exam and Viva Voce separately to secure minimum passing grade as per COA & University regulations)

Course Code	Course Title DESIGNING PRODUCTS FROM RECYCLED ITEMS	L	P	S	C	H
Version ____		0	4	0	2	4
Category of Course		Minor				
Total Contact Hours		30				
Pre-Requisites/ Co-Requisites		Basic knowledge of design principles, materials, and prototyping				

Course Perspective:

This course delves into the innovative world of designing lifestyle and fashion products using recycled and discarded materials. Students will explore various approaches to ideation, prototyping, and material exploration, focusing on creating functional, sustainable, and aesthetically pleasing products from denim, packaging, plastic, paper, and other repurposed materials. The course encourages resourcefulness and creativity, blending design thinking with sustainability. Students will apply hands-on techniques to prototype a product line, contributing to the growing demand for eco-conscious design in both fashion and lifestyle industries.

Course Outcomes (COs):

CO1. Identifying and exploring various recycled materials suitable for product design, including denim, paper, plastic, and packaging.

CO2. Understanding ideation and prototyping processes to develop innovative product designs from discarded materials.

CO3. Applying basic construction and finishing techniques to create functional and stylish products using upcycled materials.

CO4. Analysing the environmental, social, and economic implications of designing products from recycled items and materials.

Course Content:

Unit 1: Ideation and Prototyping for Recycled Products

Hrs:

- **A-** Introduction to the ideation process: brainstorming, sketching, and conceptualizing designs for recycled product lines
 - **B-** Understanding the role of sustainability and environmental concerns in product design
 - **C-** Exploring various recycled materials: denim, plastic, paper, packaging, and textiles
 - **D-** Prototyping techniques: from concept to mock-up (using basic tools and recyclable materials)
- Activity:** Develop a series of sketches for a product line (bags, home décor, or wearables) made from recycled materials. Create basic prototypes using inexpensive, discarded materials.

Unit 2: Material Exploration and Selection

Hrs:

- **A-** In-depth exploration of recycled materials
 1. Denim: Repurposing old jeans, jackets, and fabric scraps
 2. Packaging: Utilizing cardboard, plastic wrappers, and other packaging materials
 3. Paper: Exploring newspapers, magazines, and packaging paper
 4. Plastics: Understanding the challenges of working with plastic waste and recycling it creatively
- **B-** Evaluating material properties (strength, texture, flexibility) for suitability in product design
- **C-** Combining different materials to create hybrid designs
Activity: Select and experiment with various recycled materials to create a small sample that demonstrates your chosen material's potential in a product design.

Unit 3: Simple Construction and Finishing Techniques

Hrs:

- **A-** Introduction to construction techniques for upcycled products:
 1. Sewing and stitching with recycled textiles (denim, fabric scraps)
 2. Heat sealing and molding with plastics
 3. Paper crafting and folding techniques for packaging material
 4. Basic construction methods for wearable items, bags, and home décor
- **B-** Finishing techniques: how to clean, smooth, and enhance recycled materials
- **C-** Adding aesthetic value: decorative stitching, painting, and embossing for a polished look
Activity: Create a small functional prototype (e.g., bag, pouch, or home décor item) using recycled denim or packaging material, applying construction and finishing techniques

Unit 4: Final Project – Designing a Product Line from Recycled Materials

Hrs:

- **A-** Defining the concept for a product line (bags, home décor, or wearables) made entirely from recycled materials
- **B-** Researching target markets and understanding the balance between functionality, aesthetics, and sustainability
- **C-** Developing a product collection that integrates at least three different recycled materials
- **D-** Final prototyping: Creating a refined, ready-to-present product line with detailed mock-ups or working prototypes
- **E-** Presenting and documenting the design process, including material exploration, sketches, prototypes, and finished product
Activity: Develop and present a cohesive product line (e.g., a series of upcycled bags, wearables, or home décor) using a variety of recycled materials, showcasing both functional and aesthetic aspects.

Tools & Materials Required:

- Basic sewing kit (needles, thread, scissors, pins)
- Fabric scraps, old denim, plastic packaging, newspapers, magazines
- Heat sealing tools (for plastic work)
- Paper crafting tools (glue, scissors, embossing tools, etc.)
- Molding and shaping tools for upcycled plastics
- Paints, markers, and embellishments for decoration
- Prototyping materials (foam, cardboard, etc.)

Learning Experience

Inside: This course is focused on hands-on, practical learning. Students will develop their creativity and resourcefulness through designing and constructing products entirely from recycled materials. They will explore the ideation process, experiment with material properties, and prototype functional and aesthetically viable products. In addition, students will reflect on the environmental impact of their designs and learn how to communicate the sustainability of their products through effective presentations.

Outside: Students will engage in field trips to recycling centers, artisan workshops, and sustainable product design studios. They will learn how recycled materials are processed and repurposed in the industry, gaining insight into the larger picture of circular economies and sustainable design practices.

Suggested Readings

1. S Walker, [Sustainable by design: Explorations in theory and practice](#)
2. William McDonough & Michael Braungart, *The Upcycle: Beyond Sustainability—Designing for Abundance*
3. Kate Fletcher, *Sustainable Fashion and Textiles: Design Journeys*

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	-	2	-	3	2	3	2	2	-	-	-
CO2	1	-	2	2	-	1	1	3	3	2	-	-
CO3	2	-	1	-	-	2	2	2	2	3	-	-
CO4	3	2	2	2	-	2	2	3	3	3	3	1

- 1= indicates the strength of co-relation between CO and PSO is Weak/low,
 2= strength of co-relation between CO and PSO is Moderate/Medium,
 3= strength of co-relation is Strong/High

Evaluation Scheme

	Total Maximum Marks: 100			
Component	Assignment s	Major 1	Review	Attendance
Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation / Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation / Viva	iCloud/ Academia (online)

Semester – VIII

ADFDFI863	FASHION DESIGN INTERNSHIP	L	T	S	P	C
Version	1.0	0	0	0	0	14
Category of Course	INTERNSHIP					
Total Contact Hours	NA					
Pre-Requisites/ Co-Requisites	Understanding of materials and drafting skills/ Observation, drawing skills					

Course Perspective

This internship bridges classroom learning with real-world fashion industry experience. Students will work under seasoned designers or brands, engaging in tasks like trend forecasting, fabric sourcing, collection development, and runway/showroom preparations. The internship cultivates professional skills, industry networks, and a portfolio showcasing technical and creative competencies.

Course Outcomes

By the end of the internship, students will be able to:

- **CO1 (Understanding):**
Explain the roles and workflows within a fashion design studio or brand, including design, production, and marketing processes.
- **CO2 (Applying):**
Demonstrate technical skills (e.g., draping, CAD for fashion) and **assist** in creating mood boards, tech packs, and sample garments.
- **CO3 (Analyzing):**
Evaluate market trends and consumer behavior to **recommend** design adjustments aligned with brand identity.
- **CO4 (Creating):**
Develop a mini-collection or capsule line under mentorship, incorporating sustainable practices and innovation.
- **CO5 (Evaluating):**
Critique their internship experience through a reflective report, highlighting lessons learned and skill gaps.

Guidelines for Student Trainees

5. Internship Selection Criteria

- Work under a recognized fashion designer, brand, or apparel company with at least 5 years of industry experience.
- Exposure to diverse projects (e.g., haute couture, ready-to-wear, sustainable fashion).

6. Key Responsibilities

- **Design Assistance:** Sketching, fabric sourcing, trend research.
- **Technical Tasks:** Pattern drafting, sample corrections, quality control.
- **Marketing & Retail:** VM support, social media content creation, client meetings.

7. Stipend

- Optional, as per company policy.

8. Deliverables

- **Daily Journal:** Document tasks, challenges, and learnings.
- **Portfolio:** Include sketches, tech packs, photos of finished garments, and process documentation.
- **Final Report:** 10-page reflective analysis (PDF + printed).

Evaluation Scheme

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

(Minimum 40% required in both Internal and External to pass.)

Final Submission

Submit the following to the department:

4. **Internship Completion Certificate** (signed by employer).
5. **Portfolio** (A3 size, digital + physical copies).

6. **Reflective Report** (structured per department guidelines).

Jury Panel Composition

- Two faculty members + Industry expert (optional).
- Evaluation based on portfolio quality, report depth, and viva performance.

Industry Collaboration Examples

- **Live Projects:** Assist designers at **Sabyasachi** (couture) or **FabIndia** (sustainable fashion).
- **Guest Feedback:** Sessions with designers or merchandisers from **Myntra** or **Lakmé Fashion Week**.

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	1	-	2	-	2	2	3	2	2	-	-	-
CO2	3	-	2	2	-	1	2	1	3	2	-	-
CO3	2	-	1	-	-	2	3	2	1	3	-	-
CO4	3	2	2	2	-	2	2	3	3	3	3	2

Course Code	Course Title WASTE TO WONDER PROJECT – SCULPTURE, ART, COLLECTION	L	P	S	C	H
Version ____		0	0	0	6	0
Category of Course		Minor				
Total Contact Hours						
Pre-Requisites/ Co-Requisites		Foundational knowledge in materials, sculptural techniques				

Course Perspective:

This course challenges students to create a sustainable, craft-based design collection or installation using recycled materials and various craft techniques. Students will explore the process of transforming waste materials into functional or sculptural art pieces, culminating in a final exhibition of their work. The course emphasizes conceptual development, prototyping, branding, and presentation skills, guiding students through the process of creating a cohesive design collection or installation that communicates sustainability and innovation. Students will present their final project in a public exhibition, demonstrating their creative journey and the potential of waste as a powerful material resource in contemporary design.

Course Outcomes (COs):

CO1. Identifying and selecting appropriate recycled materials for artistic and sculptural purposes, with an emphasis on sustainable practices.

CO2. Understanding the principles of concept development and prototyping for creating a cohesive collection or installation from waste materials.

CO3. Applying branding, storytelling, and presentation techniques to effectively communicate the concept behind the project.

CO4. Analysing the design and environmental impact of using recycled materials in sculpture and art while reflecting on the role of design in sustainability.

Course Content:

Unit 1: Concept Development and Prototyping

Hrs:

- **A-** Introduction to the process of developing a concept for a recycled material-based collection or installation
- **B-** Exploring the significance of sustainability, craft techniques, and material choices in contemporary art and design
- **C-** Creating initial sketches, mood boards, and design concepts for sculptures or installations
- **D-** Developing prototypes using recycled materials such as plastic, metal, fabric, paper, wood, or e-waste

- **E-** Testing material properties for sculptural or artistic uses (strength, malleability, texture,color).
- Activity:** Develop 2–3 conceptual prototypes that experiment with recycled materials, exploring form, texture, and design possibilities. Document the ideation and prototyping process.

Unit 2: Branding and Storytelling for Sustainable Art

Hrs:

- **A-** Understanding the importance of branding in the context of sustainable design and art
 - **B-** Developing a strong narrative and concept that communicates the project’s theme, vision, and environmental message
 - **C-** Crafting a personal or thematic story that connects the artist/designer with the recycled materials used in the work
 - **D-** Introduction to branding strategies: logo design, visual identity, and packaging (if applicable)
 - **E-** Presentation skills: effectively presenting your work and story to an audience
- Activity:** Create a brand identity for your project, including logo, tagline, and a short narrative that describes the concept and vision of your collection/installation.

Unit 3: Exhibition Planning and Curating

Hrs:

- **A-** Introduction to exhibition planning: space design, layout, and presentation of a cohesive collection or installation
 - **B-** Understanding the flow and interaction between the art pieces in a physical or virtual space
 - **C-** Techniques for installing sculptures or art in a gallery or public exhibition: lighting, scale, materials, and audience interaction
 - **D-** Curatorial practices: considering context, theme, and message when planning an exhibition
 - **E-** Planning for a final exhibition: logistics, promotion, and audience engagement strategies
- Activity:** Develop a detailed plan for the exhibition of your project, including layout sketches, materials list, lighting considerations, and visitor engagement ideas.

Unit 4: Final Project – Create and Present a Collection or Installation

Hrs:

- **A-** Developing a 3–5 piece collection or installation using recycled materials and craft techniques.
 - **B-** Integrating the concept, prototyping, branding, and exhibition planning into the final project .
 - **C-** Focusing on sustainability and innovative use of materials to convey a powerful message through art and design.
 - **D-** Finalizing sculptures, artworks, or installations with attention to detail, finishing, and presentation quality.
 - **E-** Preparing the work for public exhibition, including curating, packaging, and transporting pieces.
- Activity:** Create and present a cohesive collection or installation of 3–5 pieces, showcasing the transformation of waste into art. The final pieces should reflect the theme of sustainability and highlight your craftsmanship.

Tools & Materials Required:

- Recycled materials (plastics, metals, wood, paper, fabric, e-waste, etc.)
- Basic sculptural tools (saws, hammers, pliers, wire cutters, etc.)
- Adhesives, paints, and finishing materials
- Lighting and display materials for exhibition setup
- Prototyping materials (foam, cardboard, clay)
- Photography equipment for documentation
- Digital tools for branding and presentation (design software, etc.)

Learning Experience

Inside: The course is a hands-on, project-based experience where students will design, prototype, and refine a collection or installation using recycled materials. Students will be guided through every step of the process, from initial ideation and material exploration to the final presentation and exhibition of their work. The focus will be on creativity, sustainability, and craftsmanship. Students will document their journey and process in a design journal, providing insights into their conceptual development, prototyping, and branding efforts.

Outside: Students will engage in external visits to art galleries, sustainable design exhibitions, and workshops where they can observe professional curatorial practices and engage with other artists or designers working with recycled materials. Collaboration with local environmental organizations or design collectives could also provide a platform for showcasing their projects in the real world.

Suggested Readings

1. William McDonough and Michael Braungart, *The Upcycle: Beyond Sustainability—Designing for Abundance*
2. P Wongpakdee, [Art Without Waste: 500 Upcycled & Earth-Friendly Designs](#)
3. Sacha Kagan, *Art and Sustainability: Connecting Patterns for a Culture of Complexity*

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	-	2	-	2	3	3	3	2	-	-	-
CO2	1	-	3	2	-	1	2	1	2	2	-	-
CO3	2	-	1	-	-	2	1	2	1	3	-	-

CO4	3	2	2	1	-	2	2	3	3	3	1	2
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1= indicates the strength of co-relation between CO and PSO is Weak/low,

2= strength of co-relation between CO and PSO is Moderate/Medium,

3= strength of co-relation is Strong/High

Evaluation Scheme

	Total Maximum Marks: 100			
Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation / Viva	iCloud/ Academia (online)

Annexure 1

*Details of Minors offered by SOAD													
Students will have to choose minor at the beginning of the first semester													
Eco Textile Art (Only for SOAD students, except B. Des. Fashion Design, Mandatory for 2025-26 batch)													
S. No.	Sem	Course Category	Course Code	Course Title	L	T	S	P	H	C	Assessment	Marking	
												Int -	Ext
1	II	Minor - 1	UETBS251	Basics of Sustainability and Circular Design	1	0	3	0	4	4	Jury	100	int
2	III	Minor-2	UETUH351	Understanding and Handling Different Waste Materials	1	0	3	1	5	4	Jury	100	int
3	IV	Minor-3	UETRU451	Recycling and Upcycling through Craft and Design	0	0	3	2	5	4	Jury	100	int
4	V	Minor-4	UETES551	Exploring Surface Techniques Using Waste and Leftover Materials	0	0	3	2	5	4	Jury	100	int

5	VI	Minor-5	UETWC651	Weaving and Crafts with Reclaimed Materials	0	0	3	2	5	4	Jury	100 int
6	VI	Minor-6		MOOC 1	0	0	0	0	0	2	Online	
7	VII	Minor-7	UETDP751	Designing Products from Recycled Items	0	0	0	4	4	2	Jury	100 int
8	VII	Minor-8		MOOC 2	0	0	0	0	0	2	Online	
9	VII I	Minor-9	UETWW851	Waste to Wonder Project - Sculpture, Art, Collection	0	0	0	0	0	6	Jury	100 int
Total										#	32	
Interior Styling (Only for SOAD students, except B. Des. Interior Design, Mandatory for 2025-26 batch)												
S. No.	Se m	Course Category	Course Code	Course Title	L	T	S	P	H	Credits	Assessm ent	Marki ng Int - Ext
1	II	Minor - 1	UISFI251	Fundamental of Interior Styling	0	0	4	0	4	4	Jury	100 int
2	III	Minor-2	UISCP351	Color Psychology and Styling	0	0	3	2	5	4	Jury	100 int
3	IV	Minor-3	UISTS451	Textile Styling and Soft Furnishings	0	0	3	2	5	4	Jury	100 int

4	V	Minor-4	UISVM51	Visual Merchandising and Styling for Retail	0	0	3	2	5	4	Jury	100 int
5	VI	Minor-5	UISSS651	Styling for Spaces and Setups	0	0	3	2	5	4	Jury	100 int
6	VI	Minor-6		MOOC 1	0	0	0	0	0	2	Online	
7	VII	Minor-7	UISSP751	Styling for Photography and Media	0	0	0	4	4	2	Jury	100 int
8	VII	Minor-8		MOOC 2	0	0	0	0	0	2	Online	
9	VII I	Minor-9	UISC851	Capstone Styling Project and Industry Application	0	0	0	0	0	6	Jury	100 int
Total										#	32	
UI/UX Design (Only for SOAD students, except B. Des. UI/UX Design, Mandatory for 2025-26 batch)												
S. No.	Sem	Course Category	Course Code	Course Title	L	T	S	P	H	Credits	Assessment	Marking
												Int - Ext
1	II	Minor - 1	UUIIC251	Introduction to UX/UI & Design Thinking	0	0	4	0	4	4	Jury	100 int
2	III	Minor-2	UUIVC351	Visual Communication & Interface Basics	0	0	3	2	5	4	Jury	100 int

3	IV	Minor-3	UUIUR451	User Research & Empathy Mapping	0	0	3	2	5	4	Jury	100 int
4	V	Minor-4	UUWP551	Basics of Wireframing & Prototyping	0	0	3	2	5	4	Jury	100 int
5	VI	Minor-5	UUIUD651	UX/UI in Your Discipline	0	0	3	2	5	4	Jury	100 int
6	VI	Minor-6		MOOC 1	0	0	0	0	0	2	Online	
7	VII	Minor-7	UUIUA751	Usability, Accessibility & Inclusive Design	0	0	0	4	4	2	Jury	100 int
8	VII	Minor-8		MOOC 2	0	0	0	0	0	2	Online	
9	VII I	Minor-9	UUIPD851	Portfolio Development & Personal Branding	0	0	0	0	0	6	Jury	100 int
Total										#	32	
Contemporary Art (Only for SOAD students, except B.F.A., Mandatory for 2025-26 batch)												
S. No.	Sem	Course Category	Course Code	Course Title	L	T	S	P	H	Credits	Assessment	Marking Int - Ext
1	II	Minor - 1	UCAFI251	Foundations in Indian Visual Culture	0	0	4	0	4	4	Jury	100 int

2	III	Minor-2	UCANI35 1	Narratives and Identity	0	0	3	2	5	4	Jury	100 int
3	IV	Minor-3	UCASM4 51	Space, Material, and Process	0	0	3	2	5	4	Jury	100 int
4	V	Minor-4	UCABP5 51	Body, Performance , and Time	0	0	3	2	5	4	Jury	100 int
5	VI	Minor-5	UCASE6 51	Social Engagement and Community Practice	0	0	3	2	5	4	Jury	100 int
6	VI	Minor-6		MOOC 1	0	0	0	0	0	2	Online	
7	VII	Minor-7	UCAEI75 1	Experimenta l and Interdiscipli nary Practice	0	0	0	4	4	2	Jury	100 int
8	VII	Minor-8		MOOC 2	0	0	0	0	0	2	Online	
9	VII I	Minor-9	UCAIC85 1	Independent Contempora ry Practice + Exhibition	0	0	0	0	0	6	Jury	100 int
Total										#	32	

Course Code UETBS251	Course Title BASICS OF SUSTAINABILITY AND CIRCULAR DESIGN	L	T	S	P	C
Version	1.0	1	0	3	4	4
Category of Course	Minor					
Total Contact Hours	48					
Pre-Requisites/ Co-Requisites	Creative skills and an interest Sustainable Design					

Course

Perspective:

This course introduces students to the fundamentals of sustainability and circular design, with an emphasis on environmental responsibility and the transformative role of design in addressing global waste issues. Students will explore types of waste, assess material lifecycles, and learn to creatively repurpose discarded resources into meaningful design outcomes. Through theoretical learning and hands-on projects, students will examine sustainability within the contexts of fashion, interiors, product design, and systems thinking. The course encourages critical reflection on consumption patterns and equips students with skills to adopt circular strategies in their design practice.

Course Outcomes (COs):

CO1. Identifying key concepts of sustainable and circular design in the context of environmental impact.

CO2. Understanding various types of waste and their potential for reuse and upcycling in creative practice.

CO3. Applying sustainable and circular design strategies across domains such as fashion, interiors, and product design.

CO4. Analysing real-world case studies to assess the effectiveness of sustainability and circularity in design solutions.

Course Content:

Unit 1: Introduction to Sustainability in Design

No of Hours: 12

- A- Definition and principles of sustainable design
 - B- Environmental impact of traditional vs. sustainable design practices
 - C- Introduction to life cycle thinking and systems approach
 - D- The designer's role in promoting sustainability
- Activity:** Create an infographic or visual mind map illustrating key principles of sustainability in design

Unit 2: Understanding Waste as Resource

No of Hours: 12

- A- Types of waste: pre-consumer, post-consumer, industrial, and natural waste
- B- Concepts of reduce, reuse, recycle, and rethink
- C- Material exploration: biodegradable, recyclable, and upcycled materials

- D- Safety, hygiene, and ethical considerations when using waste materials
Activity: Collect and categorize waste materials and create a material board showcasing creative reuse potential

Unit 3: Case Studies in Circular Design

No of Hours: 12

- A- Case studies from fashion, interior design, and product innovation
- B- Circular business models (e.g., cradle-to-cradle, product-as-service)
- C- Design systems that eliminate waste through regeneration and reuse
- D- Global and local initiatives promoting sustainable innovation
Activity: Group presentation on selected case study, highlighting circular strategies used

Unit 4: Concept Development and Visual Documentation

No of Hours: 12

Introduction to concept boards and visual journals
Ideation using found/waste materials
Prototyping low-impact design ideas
Reflection on the social, environmental, and aesthetic impact of sustainable design
Activity: Develop a concept board and visual journal using found/waste materials to propose a sustainable design concept

Tools & Materials Required:

- Found/waste materials (fabric scraps, packaging, paper, plastics, metal, etc.)
- Drawing/sketching materials, cutting tools, adhesives
- Notebooks or journals for documentation
- Access to sustainable material resources

Learning Experience

Inside Classroom: Students will participate in studio-based workshops and design exercises focusing on sustainability and circularity. Conceptual understanding will be reinforced through guided lectures, material experiments, and collaborative discussions. Practical documentation will be maintained in visual journals.

Outside Classroom: Students will explore local environments to collect waste materials, visit recycling centres or sustainable design studios, and interact with practitioners. Observational learning through exhibitions or campaigns will encourage contextual awareness and inspire innovative reuse practices.

Suggested Readings

1. Braungart, M., & McDonough, W. (2009). *Cradle to Cradle: Remaking the Way We Make Things*
2. Fletcher, K. (2008). *Sustainable Fashion and Textiles: Design Journeys*
3. Chapman, J. (2005). *Emotionally Durable Design: Objects, Experiences & Empathy*
4. Fuad-Luke, A. (2009). *The Eco-Design Handbook*

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1.	2	-	2	-	3	-	3	2	2	2	3	-
CO2.	2	2	2	-	3	-	3	3	2	2	3	-
CO3	3	-	2	2	3	2	3	3	3	-	3	3
CO4	-	-	3	2	3	-	3	2	3	3	3	2

1= indicates the strength of co-relation between CO and PSO is Weak/low

2= strength of co-relation between CO and PSO is Moderate/Medium

3= strength of co-relation is Strong/High

Evaluation Scheme

	Total Maximum Marks: 100			
Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment

Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)
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Course Code UETUH351	Course Title UNDERSTANDING AND HANDLING DIFFERENT WASTE MATERIALS	L	T	S	P	H	C
Version	1.0	1	0	3	1	5	4
Category of Course	Minor						
Total Contact Hours	48						
Pre-Requisites/ Co-Requisites	Basic Design Principles						

Course

Perspective:

This course focuses on exploring various types of waste materials and their potential for repurposing, upcycling, and creative reuse within design practice. Students will gain an in-depth understanding of waste types (industrial, household, organic, and others) and how they can be transformed into functional or aesthetic design solutions across different design disciplines (fashion, interiors, product design, etc.). The course emphasizes sustainability, environmental consciousness, and innovative material handling, encouraging students to create design solutions that contribute to a circular economy.

Course Outcomes (COs):

CO1. Identifying different types of waste materials and understanding their properties and potential for reuse.

CO2. Understanding the environmental impact of various waste materials and their role in sustainable design.

CO3. Applying design techniques to repurpose and upcycle different types of waste materials into innovative solutions.

CO4. Analysing real-world examples of waste material handling in design projects and evaluating their effectiveness.

Course Content:

Unit 1: Introduction to Waste Materials

No. of Hours: 12

- A- Overview of waste materials: Industrial, household, organic, electronic, textile, and others.
- B- Material properties and classification: Biodegradable vs. non-biodegradable, recyclable, and upcycled materials.
- C- Environmental impact of different waste types.
- D- Basic concepts in waste management and circular economy.
Activity: Classify various materials (plastic, metal, fabric, paper, etc.) and discuss their environmental impact.

Unit 2: Types of Waste and Their Potential for Repurposing **No. of Hours: 12**

- A- Exploring common waste materials used in design: Paper, plastic, metal, textiles, electronic waste, etc.
- B- Techniques for repurposing and upcycling materials: Shredding, moulding, stitching, fusing, etc.
- C- Case studies of design projects focused on waste material handling (fashion, interiors, product design).
Activity: Hands-on project where students select waste materials and create conceptual design prototypes using repurposed materials.

Unit 3: Sustainable and Creative Handling Techniques **No of Hours: 12**

- A- Advanced methods of material handling: Cutting, weaving, melting, molding, and casting.
- B- Sustainable practices in working with waste materials: Reducing waste in the design process, using low-impact materials, and reusing production scraps.
- C- Incorporating waste materials in functional and aesthetic design: Fashion, furniture, product design, and more.
Activity: Students will collaborate on a design group project (product, fashion, or furniture) integrating various waste materials, applying the techniques discussed.

Unit 4: Analysing Real-World Case Studies and Practical Application **No. of Hours: 12**

- A- In-depth analysis of design projects that successfully repurposed waste materials.
- B- Critique of waste management and upcycling strategies in existing products.
- C- Evaluating the effectiveness and sustainability of these design solutions.
Activity: Students will present a case study analysis on a real-world design project involving waste material handling and suggest improvements based on sustainability principles

Tools & Materials Required:

- Waste materials (paper, plastic, textiles, metal scraps, etc.)
- Craft tools: Scissors, glue, needles, threads, and sewing machines.
- Moulding and shaping tools for various materials (e.g., heat guns, blow torches, moulding trays).
- Drawing materials for conceptualizing and documenting ideas.
- Recycled materials for hands-on exercises.

Learning Experience

Inside Classroom: Students will engage in hands-on studio sessions to explore various techniques for repurposing and upcycling waste materials into innovative designs. These sessions will allow students to experiment with materials like paper, plastic, and textiles while learning sustainable design practices. In addition to practical exercises, theoretical lectures will cover the environmental impact of waste materials and principles of the circular economy, helping students understand how waste can be creatively reused in design.

Outside Classroom: Field visits to recycling centres and workshops will provide students with real-world insights into waste management and upcycling techniques. They will observe how professionals transform waste into valuable products across various industries. Students will also be encouraged to attend exhibitions or explore digital platforms that showcase sustainable design, expanding their perspective on global trends in circular design.

By the end of the course, students will work on collaborative projects that integrate waste materials into functional and aesthetic designs, applying both their creative and technical skills in sustainable design.

Suggested Readings

1. “Designing for a Circular Economy” by Martin Charter
2. “Upcycling: Create Beautiful Things with the Stuff You Already Have” by Danny Seo
3. “Waste and Want: A Social History of Trash” by Susan Strasser

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	-	-	2	-	3	-	3	2	2	2	-	-
CO2	-	-	2	-	3	-	3	2	2	2	3	2
CO3	3	2	2	2	3	2	2	3	3	2	3	3
CO4	-	2	3	1	3	2	3	-	3	3	3	-

1= indicates the strength of co-relation between CO and PSO is Weak/low,
 2= strength of co-relation between CO and PSO is Moderate/Medium,
 3= strength of co-relation is Strong/High

Evaluation Scheme

	Total Maximum Marks: 100			
Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

Course Code UETRU451	Course Title RECYCLING AND UPCYCLING THROUGH CRAFT AND DESIGN	L	T	S	P	H	C
Version	0.1	0	0	3	1	5	4
Category of Course	Minor						
Total Contact Hours	48						
Pre-Requisites/ Co-Requisites	Basic knowledge of design principles Basic crafting techniques						

Course

Perspective:

This hands-on, practical course focuses on the process of recycling and upcycling through traditional craft methods, working closely with local artisans, NGOs, and waste workers. Students will engage in collaborative projects where they learn to reimagine discarded materials into functional and aesthetic designs. The course emphasizes ethical design practices, community engagement, and the power of craft in sustainable design. By combining design thinking with traditional techniques, students will co-create products or installations that foster sustainability and promote cultural heritage.

Course Outcomes (COs):

CO1. Identifying waste materials and understanding their potential for recycling and upcycling using craft techniques.

CO2. Understanding the process of community engagement and co-design, particularly in working with local artisans and waste workers.

CO3. Applying ethical design practices in the development of upcycled products or installations, ensuring sustainability and cultural sensitivity.

CO4. Analysing the craft documentation process, creating narratives that highlight the story of upcycled materials and their transformation.

Course Content:

Unit 1: Introduction to Recycling and Upcycling in Design

No. of Hours: 12

- A- Overview of recycling and upcycling in design contexts.
- B- Identification and classification of waste materials: plastics, textiles, metal, paper, etc.
- C- Introduction to traditional craft techniques: weaving, stitching, pottery, basketry.
- D- Exploring the intersection of sustainable design and cultural heritage.

Activity: Collect and categorize waste materials; explore basic craft techniques to repurpose them into functional designs.

- **Unit 2: Foundational Techniques for Recycling and Upcycling No. of Hours: 12**
 - A- Overview of basic tools and techniques for recycling and upcycling materials (cutting, stitching, shaping, etc.).

- B- Introduction to low-tech methods for upcycling: creating products from waste using hands-on techniques (e.g., paper Mache, fabric patchwork)
- C- Exploring simple, low-cost approaches to creating functional items.
- D- Safety and environmental considerations when handling waste materials.
Activity: Hands-on practice using common waste materials like paper, fabric, and plastic to create simple, functional products (e.g., upcycled bags, containers, and accessories).

Unit 3: Craft Documentation and Storytelling

No. of Hours: 12

- A- Techniques for documenting craft processes through photography, video, and narrative.
- B- Storytelling: Creating a meaningful narrative around upcycled products.
- C- Ethical documentation: Ensuring respect for cultural heritage and craftsmanship.
- D- Using digital platforms to share and promote the upcycled design process.
Activity: Document the upcycling process, creating a story around the product, and presenting it through digital media in the form of a PPT/photography or video.

Unit 4: Ethical Design Practices and Final Project Development No. of Hours: 12

- A- Ethical principles in recycling and upcycling: Cultural sensitivity, fair trade, environmental impact.
- B- Final project: Collaborating with a community partner to design a product or installation using recycled materials.
- C- Sustainable design techniques for creating aesthetically and functionally sound products.
Activity: Collaborate with a community partner to design and create a functional or decorative product using waste materials, integrating the techniques and ethics learned throughout the course. Document the process and create a narrative around the final product.

Tools & Materials Required:

- Waste materials (paper, plastic, textiles, metals, etc.)
- Crafting tools (needles, looms, clay, stitching tools, etc.)
- Photography and video equipment for documentation.
- Digital tools for project presentation (e.g., design software, editing tools).
- Access to community workshops or artisan spaces for collaboration.

Learning Experience

Inside Classroom: Students will engage in hands-on studio sessions where they will learn to work with discarded materials and transform them using traditional craft techniques. They will explore design methodologies, sustainability concepts, and ethical considerations, guided by expert instructors. Practical exercises will allow students to experiment with material manipulation, while theoretical discussions on sustainable and ethical design will enrich their understanding.

Outside Classroom: Field visits to artisan communities, waste management centers, or NGO workshops will provide real-world experience in handling waste materials. Students will collaborate directly with artisans and communities to co-create upcycled products. They will also have opportunities to explore exhibitions and digital platforms focused on sustainable design practices.

Suggested Readings

1. “Upcycle: Beyond Sustainability” by William McDonough & Michael Braungart
2. “Crafting a Green World: Sustainable Design from Recycled Materials” by Tom Woolf
3. “The Upcycle: Beyond Sustainability—Designing for Abundance” by William McDonough & Michael Braungart

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	2	2	-	-	3	-	3	2	-	-	-	2
CO2	-	-	3	2	3	3	2	-	-	-	-	-
CO3	3	2	3	2	3	2	2	3	2	3	3	-
CO4	2	-	-	3	3	2	3	2	3	3	2	2

1 indicates the strength of co-relation between CO and PSO is Weak/low,
2= strength of co-relation between CO and PSO is Moderate/Medium,
3= strength of co-relation is Strong/High

Evaluation Scheme

	Total Maximum Marks: 100			
Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

Course Code UETWS551	Course Title EXPLORING SURFACE TECHNIQUES USING WASTE AND LEFTOVER MATERIALS	L	T	S	P	H	C
Version	0.1	0	0	3	2	5	4
Category of Course	Minor						
Total Contact Hours	48						
Pre-Requisites/ Co-Requisites	Basic understanding of textile materials and surface design techniques						

Course

Perspective:

This course explores sustainable practices by transforming textile waste and leftover materials into innovative surface designs. Students will develop practical skills in upcycling, creative reuse, and surface embellishment techniques such as block printing, stencil work, and hand embroidery. Emphasis will be placed on understanding the environmental impact of waste and encouraging design innovation through resourceful practices. By incorporating discarded fabrics into new design concepts, students will engage in sustainable, cross-disciplinary design thinking, focusing on both aesthetics and functionality.

Course Outcomes (COs):

CO1. Identifying different types of textile waste and sorting methods for sustainable surface ornamentation.

CO2. Understanding basic surface design techniques such as block printing, stencil printing, and hand embroidery on discarded materials.

CO3. Applying creative embellishment techniques like patchwork, appliqué, and embroidery to upcycled materials, demonstrating innovation in design.

CO4. Analysing the environmental, social, and artistic relevance of using waste materials in contemporary surface design practices.

Course Content:

Unit 1: Introduction to Textile Waste and Sorting Techniques

No of Hours:12

- A- Overview of textile waste – types, sources, and environmental implications
 - B- Methods of sorting and preparing waste materials for design use (fabric scraps, offcuts, etc.)
 - C- Techniques for cleaning and conditioning discarded materials
 - D- Introduction to sustainable design concepts and their relevance in surface ornamentation
- Activity:** Sort a variety of textile waste materials and prepare them for further use in design projects.

Unit 2: Basic Surface Design Techniques Using Waste Materials

No of Hours:12

- A- Introduction to block printing, stencil printing, and screen printing on discarded fabrics
 - B- Using natural and eco-friendly dyes with waste textiles
 - C- Hands-on practice of printing techniques to create textures, patterns, and designs on upcycled materials
 - D- Overview of the role of surface techniques in reimagining waste as a new creative resource
- Activity:** Create a series of prints on waste textiles using blocks, stencils, and screens to develop a cohesive design collection.

Unit 3: Surface Embellishment Using Scraps and Leftovers No of Hours:12

- A- Introduction to patchwork, appliqué, and embroidery techniques using fabric scraps
 - B- Exploration of various hand-stitching methods like running stitch, blanket stitch, and chain stitch applied to upcycled materials
 - C- Combining multiple surface techniques to enhance texture and aesthetic appeal
 - D- Innovative approaches to integrating discarded textiles in contemporary designs (fashion, accessories, and interior items)
- Activity:** Create a series of embellished textile pieces using a combination of patchwork, appliqué, and embroidery on waste materials.

Unit 4: Collaborative Project - Design Intervention with Waste Textiles No of Hours:12

- A- Working on a final project that integrates various surface techniques (printing, embellishment, and fabric manipulation) to create a functional or decorative item
 - B- Collaborative design intervention using waste textiles in fashion, home décor, or accessories
 - C- Understanding the importance of design thinking, sustainability, and ethical design practices when using waste materials
- Activity:** Develop a collaborative project (e.g., upcycled fashion garment, home décor item, or accessories) by integrating surface techniques learned throughout the course.

Tools & Materials Required:

- Textile scraps (cotton, silk, denim, etc.)
- Printing tools (blocks, stencils, screen printing materials)
- Embroidery needles and threads
- Fabric adhesive, appliqué materials, and decorative embellishments
- Basic sewing tools (scissors, pins, thread)
- Drawing and sketching materials for design planning

Learning Experience

Inside Classroom: This course is highly practical, focusing on hands-on learning. Students will engage in various activities to explore surface design techniques using waste materials. Practical sessions will guide students in creating their own upcycled textile pieces using sustainable methods. Students will document their learning process, design evolution, and reflections in journals.

Outside Classroom: Students will engage in field visits to recycling centers, artisan workshops, or sustainable fashion studios, gaining insights into real-world applications of surface design with waste materials. They will also be encouraged to participate in collaborative design events, promoting sustainable fashion and design awareness in the community.

Suggested Readings

1. The Upcycle: Beyond Sustainability—Designing for Abundance by William McDonough and Michael Brungart
2. Sustainable Fashion and Textiles by Kate Fletcher
3. Embroidered Textiles: A World Guide to Traditional Patterns by Sheila Paine

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	2	2	2	-	3	-	3	-	2	-	-	2
CO2	2	2	2	-	3	-	3	3	-	-	-	-
CO3	3	3	2	2	3	2	-	3	3	2	3	3
CO4	-	-	3	2	3	2	3	-	3	3	3	-

1= indicates the strength of co-relation between CO and PSO is Weak/low,
2= strength of co-relation between CO and PSO is Moderate/Medium,
3= strength of co-relation is Strong/High

Evaluation Scheme

	Total Maximum Marks: 100			
Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

Course Code UETWS551	Course Title WEAVING AND CRAFTS WITH RECLAIMED MATERIALS	L	T	S	P	H	C
Version	0.1	0	0	3	2	5	4
Category of Course	Minor						
Total Contact Hours	48						
Pre-Requisites/ Co-Requisites	Basic knowledge of textile materials, crafting techniques, and design principles						

Course

Perspective:

This course explores the transformative potential of reclaimed materials through traditional and contemporary weaving and craft techniques. Students will learn to repurpose textile and non-textile waste materials like fabric scraps, plastic, paper, and e-waste to create functional and aesthetic woven pieces. By blending age-old craft techniques with innovative approaches to waste, this course encourages students to rethink materials and design through the lens of sustainability and resourcefulness. The course will emphasize the role of hand-weaving, basketry, and upcycling techniques in crafting sustainable and contemporary design solutions.

Course Outcomes (COs):

CO1. Identifying various reclaimed materials (textile, plastic, paper, e-waste) suitable for weaving and craft applications.

CO2. Understanding traditional weaving techniques and their adaptation to non-traditional, reclaimed materials.

CO3. Applying basketry, braiding, and weaving techniques to create functional or decorative items using reclaimed materials.

CO4. Analysing the ecological and design impact of working with reclaimed materials in contemporary craft practices.

Course Content:

Unit 1: Introduction to Weaving with Reclaimed Materials

No. of Hours: 12

- A- Overview of traditional hand-weaving techniques: plain weave, twill, and satin weave
 - B- Introduction to reclaimed materials suitable for weaving (fabric scraps, plastic waste, yarn from old garments, etc.)
 - C- Understanding the properties and limitations of non-traditional weaving materials
 - D- Basic frame loom weaving techniques with fabric and plastic waste
- Activity:** Weave a small sample using fabric and plastic waste materials, exploring texture, durability, and design.

Unit 2: Basketry and Braiding Techniques with Reclaimed Materials **No. of Hours: 12**

- A- Introduction to Appliqué techniques
- B- Basics of Quilting
- C- Introduction to Crochet methods

D- Overview of Bead Embroidery

Activity: Create a woven basket or braided item using mixed reclaimed materials, integrating texture and form.

Unit 3: Crafting with Paper, Packaging, and E-Waste

No. of Hours: 12

A- Introduction to crafting with paper and packaging waste: newspaper, cardboard, and packaging materials

B- Techniques for transforming paper waste into woven, sculptural, and decorative items

C- Exploring the use of e-waste in craft: wires, circuit boards, and plastic components

D- Hands-on techniques for recycling and upcycling paper and e-waste materials into functional designs

Activity: Create a functional or decorative craft item by weaving paper, packaging, or using e-waste components.

Unit 4: Integrated Project – Weaving & Crafting with Reclaimed Materials **No of Hours: 12**

A- Collaborative project integrating hand-weaving, basketry, and e-waste crafting techniques

B- Application of reclaimed materials in designing products for sustainable fashion, home décor, or urban furnishings

C- Design thinking: addressing the ecological, social, and artistic value of upcycled crafts in contemporary design

D- Final design project integrating multiple reclaimed materials and weaving/crafting techniques into a functional or aesthetic piece

Activity: Develop a final product (e.g., upcycled bag, home décor item, or art piece) that showcases the integration of reclaimed materials and crafting techniques.

Tools & Materials Required:

- Frame looms and basic weaving tools
- Reclaimed textile scraps, plastic waste, fabric strips
- Natural fibres, twine, jute
- Paper and packaging waste (newspapers, magazines, cardboard)
- E-waste components (circuit boards, wires, plastic parts)
- Basketry materials (rattan, bamboo, synthetic strips)
- Glue, scissors, needles, and threads for stitching
- Wire cutters and pliers (for working with e-waste)

Learning Experience

Inside Classroom: The course emphasizes hands-on practice, with students actively experimenting with various weaving and craft techniques using reclaimed materials. Practical exercises will allow students to work with non-traditional materials, helping them discover the potential of waste in new, innovative designs. Theoretical lessons will introduce the cultural, environmental, and technical aspects of reclaiming materials in craft. Students will document their experiments, processes, and reflections in design journals.

Outside Classroom: Field visits to recycling centres, artisan workshops, and sustainable design studios will offer students insight into how reclaimed materials are used in real-world crafts. Collaboration with local communities or organizations focused on sustainability will provide exposure to the social and environmental impact of working with waste materials.

Suggested Readings

1. Sustainable Fashion and Textiles by Kate Fletcher
2. Basketry Basics by B J Crawford.

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	2	2	-	-	3	-	3	-	-	2	2	2
CO2	2	-	2	-	3	-	3	3	2	2	-	-
CO3	3	3	-	2	3	2	-	3	3	-	3	3
CO4	-	2	3	2	3	2	3	2	3	3	3	-

1 indicates the strength of co-relation between CO and PSO is Weak/low,
2= strength of co-relation between CO and PSO is Moderate/Medium,
3= strength of co-relation is Strong/High

Evaluation Scheme

	Total Maximum Marks: 100			
Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

Course Code UETDP751	Course Title DESIGNING PRODUCTS FROM RECYCLED ITEMS	L	T	S	P	H	C
Version	0.1	0	0	0	4	4	2
Category of Course	Minor						
Total Contact Hours	30						
Pre-Requisites/ Co-Requisites	Basic knowledge of design principles, materials, and prototyping						

Course Perspective:

This course delves into the innovative world of designing lifestyle and fashion products using recycled and discarded materials. Students will explore various approaches to ideation, prototyping, and material exploration, focusing on creating functional, sustainable, and aesthetically pleasing products from denim, packaging, plastic, paper, and other repurposed materials. The course encourages resourcefulness and creativity, blending design thinking with sustainability. Students will apply hands-on techniques to prototype a product line, contributing to the growing demand for eco-conscious design in both fashion and lifestyle industries.

Course Outcomes (COs):

CO1. Identifying and exploring various recycled materials suitable for product design, including denim, paper, plastic, and packaging.

CO2. Understanding ideation and prototyping processes to develop innovative product designs from discarded materials.

CO3. Applying basic construction and finishing techniques to create functional and stylish products using upcycled materials.

CO4. Analysing the environmental, social, and economic implications of designing products from recycled items and materials.

Course Content:

Unit 1: Ideation and Prototyping for Recycled Products

No. of Hours: 7

- A- Introduction to the ideation process: brainstorming, sketching, and conceptualizing designs for recycled product lines
 - B- Understanding the role of sustainability and environmental concerns in product design
 - C- Exploring various recycled materials: denim, plastic, paper, packaging, and textiles
 - D- Prototyping techniques: from concept to mock-up (using basic tools and recyclable materials)
- Activity:** Develop a series of sketches for a product line (bags, home décor, or wearables) made from recycled materials. Create basic prototypes using inexpensive, discarded materials.

Unit 2: Material Exploration and Selection

No. of Hours: 8

A- In-depth exploration of recycled materials:

- Denim: Repurposing old jeans, jackets, and fabric scraps
- Packaging: Utilizing cardboard, plastic wrappers, and other packaging materials
- Paper: Exploring newspapers, magazines, and packaging paper
- Plastics: Understanding the challenges of working with plastic waste and recycling it creatively

B- Evaluating material properties (strength, texture, flexibility) for suitability in product design

C- Combining different materials to create hybrid designs

Activity: Select and experiment with various recycled materials to create a small sample that demonstrates your chosen material's potential in a product design.

Unit 3: Simple Construction and Finishing Techniques No. of Hours: 8

A- Introduction to construction techniques for upcycled products:

- Sewing and stitching with recycled textiles (denim, fabric scraps)
- Heat sealing and molding with plastics
- Paper crafting and folding techniques for packaging material
- Basic construction methods for wearable items, bags, and home décor

B- Finishing techniques: how to clean, smooth, and enhance recycled materials

C- Adding aesthetic value: decorative stitching, painting, and embossing for a polished look

Activity: Create a small functional prototype (e.g., bag, pouch, or home décor item) using recycled denim or packaging material, applying construction and finishing techniques

Unit 4: Final Project – Designing a Product Line from Recycled Materials No. of Hours: 7

A- Defining the concept for a product line (bags, home décor, or wearables) made entirely from recycled materials

B- Researching target markets and understanding the balance between functionality, aesthetics, and sustainability

C- Developing a product collection that integrates at least three different recycled materials

D- Final prototyping: Creating a refined, ready-to-present product line with detailed mock-ups or working prototypes

E- Presenting and documenting the design process, including material exploration, sketches, prototypes, and finished product

Activity: Develop and present a cohesive product line (e.g., a series of upcycled bags, wearables, or home décor) using a variety of recycled materials, showcasing both functional and aesthetic aspects.

Tools & Materials Required:

- Basic sewing kit (needles, thread, scissors, pins)
- Fabric scraps, old denim, plastic packaging, newspapers, magazines
- Heat sealing tools (for plastic work)
- Paper crafting tools (glue, scissors, embossing tools, etc.)
- Molding and shaping tools for upcycled plastics
- Paints, markers, and embellishments for decoration
- Prototyping materials (foam, cardboard, etc.)

Learning Experience

Inside Classroom: This course is focused on hands-on, practical learning. Students will develop their creativity and resourcefulness through designing and constructing products entirely from recycled materials. They will explore the ideation process, experiment with material properties, and prototype functional and aesthetically viable products. In addition, students will reflect on the environmental impact of their designs and learn how to communicate the sustainability of their products through effective presentations.

Outside Classroom: Students will engage in field trips to recycling centres, artisan workshops, and sustainable product design studios. They will learn how recycled materials are processed and repurposed in the industry, gaining insight into the larger picture of circular economies and sustainable design practices.

Suggested Readings

3. Sustainable by design: Explorations in theory and practice by S Walker
4. The Upcycle: Beyond Sustainability—Designing for Abundance by William McDonough & Michael Brungart
5. Sustainable Fashion and Textiles: Design Journeys by Kate Fletcher

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	2	2	2	1	3	1	3	2	2	2	2	2
CO2	3	2	2	2	3	2	2	3	2	2	3	3
CO3	3	3	2	2	3	2	2	3	3	2	3	3

CO4	2	2	3	2	3	2	3	2	3	3	3	2
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1= indicates the strength of co-relation between CO and PSO is Weak/low,

2= strength of co-relation between CO and PSO is Moderate/Medium,

3= strength of co-relation is Strong/High

Evaluation Scheme

	Total Maximum Marks: 100			
Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

Course Code UETWW851	Course Title WASTE TO WONDER PROJECT – SCULPTURE, ART, COLLECTION	L	T	S	P	H	C
Version	0.1	0	0	0	0	0	6
Category of Course	Minor						
Total Contact Hours	90						
Pre-Requisites/ Co-Requisites	Foundational knowledge in materials, sculptural techniques						

Course Perspective:

This course challenges students to create a sustainable, craft-based design collection or installation using recycled materials and various craft techniques. Students will explore the process of transforming waste materials into functional or sculptural art pieces, culminating in a final exhibition of their work. The course emphasizes conceptual development, prototyping, branding, and presentation skills, guiding students through the process of creating a cohesive design collection or installation that communicates sustainability and innovation. Students will present their final project in a public exhibition, demonstrating their creative journey and the potential of waste as a powerful material resource in contemporary design.

Course Outcomes (COs):

CO1. Identifying and selecting appropriate recycled materials for artistic and sculptural purposes, with an emphasis on sustainable practices.

CO2. Understanding the principles of concept development and prototyping for creating a cohesive collection or installation from waste materials.

CO3. Applying branding, storytelling, and presentation techniques to effectively communicate the concept behind the project.

CO4. Analysing the design and environmental impact of using recycled materials in sculpture and art, while reflecting on the role of design in sustainability.

CO5: Evaluating exhibition planning, curatorial practices, and audience engagement strategies for showcasing sustainable art and installations.

CO6: Creating and presenting a cohesive collection or installation using recycled materials, demonstrating innovation, sustainability, and professional craftsmanship.

Course Content:

Unit 1: Concept Development and Prototyping

No. of Hours: 15

- A- Introduction to the process of developing a concept for a recycled material-based collection or installation
- B- Exploring the significance of sustainability, craft techniques, and material choices in contemporary art and design

- C- Creating initial sketches, mood boards, and design concepts for sculptures or installations
- D- Developing prototypes using recycled materials such as plastic, metal, fabric, paper, wood, or e-waste
- E- Testing material properties for sculptural or artistic uses (strength, malleability, texture, color)
Activity: Develop 2–3 conceptual prototypes that experiment with recycled materials, exploring form, texture, and design possibilities. Document the ideation and prototyping process.

Unit 2: Branding and Storytelling for Sustainable Art No. of Hours: 15

- A- Understanding the importance of branding in the context of sustainable design and art
- B- Developing a strong narrative and concept that communicates the project's theme, vision, and environmental message
- C- Crafting a personal or thematic story that connects the artist/designer with the recycled materials used in the work
- D- Introduction to branding strategies: logo design, visual identity, and packaging (if applicable)
- E- Presentation skills: effectively presenting your work and story to an audience
Activity: Create a brand identity for your project, including logo, tagline, and a short narrative that describes the concept and vision of your collection/installation.

Unit 3: Exhibition Planning and Curating No. of Hours: 15

- A- Introduction to exhibition planning: space design, layout, and presentation of a cohesive collection or installation
- B- Understanding the flow and interaction between the art pieces in a physical or virtual space
- C- Techniques for installing sculptures or art in a gallery or public exhibition: lighting, scale, materials, and audience interaction
- D- Curatorial practices: considering context, theme, and message when planning an exhibition
- E- Planning for a final exhibition: logistics, promotion, and audience engagement strategies
Activity: Develop a detailed plan for the exhibition of your project, including layout sketches, materials list, lighting considerations, and visitor engagement ideas.

Unit 4: Final Project – Create and Present a Collection or Installation No. of Hours: 15

- A- Developing a 3–5-piece collection or installation using recycled materials and craft techniques
- B- Integrating the concept, prototyping, branding, and exhibition planning into the final project
- C- Focusing on sustainability and innovative use of materials to convey a powerful message through art and design
- D- Finalizing sculptures, artworks, or installations with attention to detail, finishing, and presentation quality

- E- Preparing the work for public exhibition, including curating, packaging, and transporting pieces.
- Activity:** Create and present a cohesive collection or installation of 3–5 pieces, showcasing the transformation of waste into art. The final pieces should reflect the theme of sustainability and highlight your craftsmanship.

Tools & Materials Required:

- Recycled materials (plastics, metals, wood, paper, fabric, e-waste, etc.)
- Basic sculptural tools (saws, hammers, pliers, wire cutters, etc.)
- Adhesives, paints, and finishing materials
- Lighting and display materials for exhibition setup
- Prototyping materials (foam, cardboard, clay)
- Photography equipment for documentation
- Digital tools for branding and presentation (design software, etc.)

Learning Experience

Inside Classroom: The course is a hands-on, project-based experience where students will design, prototype, and refine a collection or installation using recycled materials. Students will be guided through every step of the process, from initial ideation and material exploration to the final presentation and exhibition of their work. The focus will be on creativity, sustainability, and craftsmanship. Students will document their journey and process in a design journal, providing insights into their conceptual development, prototyping, and branding efforts.

Outside Classroom: Students will engage in external visits to art galleries, sustainable design exhibitions, and workshops where they can observe professional curatorial practices and engage with other artists or designers working with recycled materials. Collaboration with local environmental organizations or design collectives could also provide a platform for showcasing their projects in the real world.

Suggested Readings

6. *The Upcycle: Beyond Sustainability—Designing for Abundance* by William McDonough and Michael Braungart
7. *Art Without Waste: 500 Upcycled & Earth-Friendly Designs* by P Wongpakdee
8. *Art and Sustainability: Connecting Patterns for a Culture of Complexity* by Sacha Kagan

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	2	1	-	-	3	-	3	2	-	-	2	0

CO2	3	2	-	-	3	1	2	3	-	-	3	2
CO3	-	-	1	3	2	1	-	-	-	-	3	-
CO4	-	1	3	-	3	-	2	-	3	3	2	-
CO5	-	-	2	3	3	-	-	-	3	3	2	-
CO6	3	3	-	2	3	3	2	3	2	2	3	3

1= indicates the strength of co-relation between CO and PSO is Weak/low,

2= strength of co-relation between CO and PSO is Moderate/Medium,

3= strength of co-relation is Strong/High

Evaluation Scheme

	Total Maximum Marks: 100			
Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

UISFI251	FUNDAMENTALS OF INTERIOR STYLING	L	T	S	P	H	C
Version	1.0	0	0	4	0	4	4
Category of Course	Minor- I						
Total Contact Hours							
Pre-Requisites/ Co-Requisites							

Course Perspective

This course introduces students to the foundational concepts of interior styling, covering the basic principles of arrangement, colour, texture, and proportion within styled spaces. Students will explore how to translate creative ideas into practical styling outcomes.

Course Outcomes

Upon completion of the course the learner will be:

CO1: Remembering the concepts, scope, and principles of interior styling, and its distinction from design and decoration.

CO2: Understanding elements of form, texture, colour, scale, and proportion in styling.

CO3: Applying styling techniques and material choices to develop cohesive arrangements.

CO4: Analysing the relationship of furniture, accessories, and materials to assess mood and harmony.

CO5: Creating a mood-based interior styling setup through prop selection and arrangement.

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Course Content

UNIT I: Introduction to Interior Styling – 15 Hours

- What is interior styling?
- Differences between design, decoration, and styling
- Observation exercises in styled interiors

UNIT II: Elements of Styling – 15 Hours

- Understanding form, texture, colour, scale, and proportion in styling
- Relationship of furniture, accessories, and layout
- Basic styling principles for harmony and visual appeal

UNIT III: Colour and Material in Styling – 15 Hours

- Colour palettes and mood creation
- Use of fabrics, finishes, and surfaces in styled spaces
- Exercises in creating moodboards for basic interior concepts

UNIT IV: Basic Styling Project – 15 Hours

- Group/individual mini project on styling a small interior corner
- Selection of props and arrangement for mood-based styling
- Peer and faculty review

Learning Experience

The course will be delivered through interactive lectures, case studies, and observation exercises in styled spaces. Students will engage in moodboard creation, prop selection, and small-scale styling projects to translate theoretical concepts into practical outcomes. Peer reviews and faculty feedback will enhance critical evaluation and creativity.

Textbooks

1. *Styled: Secrets for Arranging Rooms, from Tabletops to Bookshelves* – Emily Henderson, Clarkson Potter.
2. *The Interior Design Handbook* – Frida Ramstedt, Clarkson Potter.

Suggested Readings

1. *Habitat: The Field Guide to Decorating* – Lauren Liess.
2. *The Interior Styling Bible* – Joanna Thornhill.
3. *Elements of Style: Designing a Home & a Life* – Erin Gates.
4. *Design the Home You Love: Practical Styling Advice to Make the Most of Your Space* – Lee Mayer & Emily Motayed.

Open Educational Resources (OER)

1. Houzz – Interior styling inspiration, space planning ideas, and professional styling tips.
<https://www.houzz.com>
2. Apartment Therapy – DIY styling techniques, moodboard ideas, and prop arrangement inspiration.
<https://www.apartmenttherapy.com>
3. Pinterest – Interior Styling Boards – Curated collections for colour palettes, textures, and styling projects.
<https://www.pinterest.com>
4. YouTube – Interior Styling Tutorials (Channels such as *Emily Henderson* and *House & Home*) for step-by-step styling demonstrations.

Evaluation Scheme

	Evaluation Components	Weightage
INTERNAL (50 Marks)	Continuous Assessment (Projects, Assignments, Presentation, Case Studies, etc)	20 Marks
	Internal Jury	30 Marks
EXTERNAL (50 Marks)	End Term Studio Exam	20 Marks
	External Jury	30 Marks

It is compulsory for a student to secure 40% marks in Internal and End term Examination separately to secure minimum passing grade.

UICP351	COLOR PSYCHOLOGY AND STYLING	L	T	S	P	H	C
Version	1.0	0	0	3	2	5	4
Category of Course	Minor - II						
Total Contact Hours	75 Hours						
Pre-Requisites/ Co-Requisites							

Course Perspective

This course introduces students to the foundational principles and applications of colour in interior styling. Through theoretical understanding and practical exercises, students will explore colour theory, psychology, and perception to create balanced, mood-enhancing styled interiors. The course culminates in a thematic colour-based styling project. They then understand how architecture and other design integrate all these to make functional spaces and built form. This understanding can become the basis of all design fields in being able to translate colours, textures, elements and ideas into workable design manifestations.

Course Outcomes

Upon completion of the course the learner will be :

CO1: Remembering the fundamentals of colour theory, including the colour wheel, types of colours, and their properties.

CO2: Understanding the psychological and cultural associations of colours and their impact on mood and perception in interiors.

CO3: Applying colour schemes to develop harmonious and balanced styling arrangements.

CO4: Analysing colour combinations and their effect on visual appeal and spatial perception.

CO5: Creating a thematic styling project using an appropriate colour scheme, demonstrated through a moodboard and styled setup.

Course Content

UNIT I: Foundations of Colour –

19 Hours

- Colour wheel, types of colours (primary, secondary, tertiary)
- Warm vs cool colours
- Neutral colours and their significance

UNIT II: Colour Psychology and Perception –

19 Hours

- Impact of colours on mood, perception, and space
- Cultural associations of colours
- Case studies of colour use in interiors

UNIT III: Application of Colour in Styling

19 Hours

- Colour schemes (monochromatic, analogous, complementary)

- Combining colours for balance and harmony
- Moodboards for colour application

UNIT IV: Styling Project

18 Hours

- Thematic project based on a colour scheme
- Peer and faculty review

Learning Experience

The course will be delivered through lectures, interactive discussions, and visual demonstrations of colour application in interiors. Students will engage in hands-on exercises such as creating colour wheels, moodboards, and thematic styling projects. Peer and faculty reviews will encourage critical evaluation and refinement of design decisions.

Textbooks

1. Color: A Course in Mastering the Art of Mixing Colors – Betty Edwards.
2. Pantone: The Twentieth Century in Color – Leatrice Eiseman & Keith Recker.

Suggested Readings

1. Color for Interior Design – Ethel Rompilla.
2. Colors for Your Every Mood – Leatrice Eiseman.
3. The Complete Color Harmony – Leatrice Eiseman
4. .Color Works: The Crafter's Guide to Color – Deb Menz.

Open Educational Resources (OER)

1. Pantone Color Institute – Insights into colour trends and palettes.
<https://www.pantone.com>
2. Color Matters – Free resource for understanding colour theory and psychology.
<https://www.colormatters.com>
3. Adobe Color – Online tool for creating and testing colour schemes.
<https://color.adobe.com>
4. Pinterest – Colour Moodboards – Curated boards for interior colour styling.
<https://www.pinterest.com>

Evaluation Scheme

	Evaluation Components	Weightage
INTERNAL (50 Marks)	Continuous Assessment (Projects, Assignments, Presentation, Case Studies, etc)	20 Marks
	Internal Jury	30 Marks
EXTERNAL (50 Marks)	End Term Studio Exam	20 Marks
	External Jury	30 Marks

It is compulsory for a student to secure 40% marks in Internal and End term Examination separately to secure minimum passing grade.

UISTS451	TEXTILE STYLING AND SOFT FURNISHINGS	L	T	S	P	H	C
Version	1.0	0	0	3	2	5	4
Category of Course	Minor- III						
Total Contact Hours	75 Hours						
Pre-Requisites/ Co-Requisites							

Course Perspective

This course provides a comprehensive understanding of textiles and their application in interior styling. Students will explore fabric types, properties, patterns, textures, and traditional as well as modern techniques. Emphasis will be placed on creative combinations for upholstery, curtains, cushions, and rugs, along with sustainable and upcycled applications. The course will culminate in a styling project, where textiles are applied in a thematic arrangement supported by mood boards and physical samples.

Course Outcomes

Upon completion of the course the learner will be:

CO1: Remembering textile classifications, properties, and finishes relevant to interior styling.

CO2: Understanding patterns, textures, and techniques to identify their aesthetic and functional roles.

CO3: Applying textiles in various interior elements (upholstery, curtains, cushions, rugs) with creative combinations.

CO4: Creating a textile styling project through mood boards, physical samples, and styled setups.

Course Content

UNIT I: Introduction to Textiles

19 Hours

- Classification of textiles (natural, synthetic, blends)
- Understanding fabric properties and finishes
- Role of textiles in interior styling

UNIT II: Patterns, Textures, and Techniques

19 Hours

- Types of patterns (geometric, floral, abstract)
- Textures and tactile qualities in styling
- Traditional and modern textile techniques

UNIT III: Textile Applications

19 Hours

- Upholstery, curtains, cushions, rugs
- Textile combinations for different styles
- Sustainability and upcycling in textiles

UNIT IV: Textile Styling Project

18 Hours

- Mood board and physical sample display
- Styling setup incorporating textiles

Learning Experience

The course combines lectures, demonstrations, and hands-on activities. Students will examine real textile samples to understand fibre properties, finishes, and textures. Pattern and texture exercises will encourage creative exploration. Application tasks will involve styling exercises using different textile combinations, with emphasis on sustainability and upcycling. The course culminates in a project where students develop mood boards and execute a styling setup. Peer and faculty reviews will guide refinement and improvement of design work.

Textbooks

1. Nielson, Karla J. Interior Textiles: Fabrics, Application, and Historic Style.
2. Hatch, Kathryn. Textile Science.

Suggested Readings

1. Rice, Julie. Textiles for Residential and Commercial Interiors.
2. Tortora, Phyllis. Understanding Textiles.
3. Branson, DeLong. Textiles and Apparel for Interiors.

Open Educational Resources (OER)

1. FabricLink – Textile properties, finishes, and applications.
<https://www.fabriclink.com>
2. Textile Exchange – Sustainable textile practices and innovations.
<https://textileexchange.org>
3. Pinterest – Textile Moodboards – Visual inspiration for patterns, textures, and styling.
<https://www.pinterest.com>
4. YouTube – Textile Techniques for Interiors – Tutorials on upholstery, pattern application, and sustainable styling techniques.

Evaluation Scheme

	Evaluation Components	Weightage
INTERNAL (50 Marks)	Continuous Assessment (Projects, Assignments, Presentation, Case Studies, etc)	20 Marks
	Internal Jury	30 Marks
EXTERNAL (50 Marks)	End Term Studio Exam	20 Marks
	External Jury	30 Marks

It is compulsory for a student to secure 40% marks in Internal and End term Examination separately to secure minimum passing grade.

UISVM551	VISUAL MERCHANDISING AND STYLING FOR RETAIL	L	T	S	P	H	C
Version	1.0	0	0	3	2	5	4
Category of Course	Minor-IV						

Total Contact Hours	75 Hours
Pre-Requisites/ Co-Requisites	

Course Perspective

This course introduces students to the principles and practices of visual merchandising (VM) in retail environments. It focuses on the role of VM in shaping brand identity, enhancing customer experience, and influencing purchasing behaviour. Students will explore display design principles, theme-based merchandising, and storytelling techniques, applying these concepts to create impactful retail displays. The course culminates in a hands-on project involving concept creation, prototype development, and presentation.

Course Outcomes

Upon completion of the course the learner will be:

CO 1: Understanding the objectives, role, and customer psychology behind visual merchandising in retail.

CO 2: Applying display design principles such as layout, fixtures, colour, lighting, and props to create effective retail setups.

CO 3: Analysing brand and seasonal requirements to develop suitable visual merchandising strategies for windows and in-store displays.

CO 4: Creating a theme-based retail merchandising concept through prototype displays and professional presentation.

Course Content

UNIT I. Introduction to Visual Merchandising 19 Hours

- Definition and objectives of visual merchandising
- Role in retail and brand identity
- Understanding customer psychology

UNIT II. Display Design Principles 19 Hours

- Layouts, fixtures, props, and signage
- Composition, colour, and lighting in displays
- Seasonal and brand-specific setups

UNIT III. Theme-Based Merchandising 19 Hours

- Storytelling through visual displays
- Event and festival merchandising
- Window vs in-store display strategies

UNIT IV. VM Project 18 Hours

- Concept creation and prototype display
- Presentation to faculty or mock jury

Learning Experience

The course uses lectures, visual case studies, and interactive workshops to explain VM principles and techniques. Students will study real-world examples of retail displays, both physical and digital, to understand brand alignment and customer engagement. Practical exercises will include designing display layouts, experimenting with colour and lighting, and creating mock setups. The course culminates in a project where students conceptualize and present a retail display, receiving feedback from faculty or a mock jury for refinement.

Textbooks

1. Pegler, Martin M. *Visual Merchandising and Display*. Fairchild Books.
2. Diamond, Jay & Litt, Ellen. *Retail Advertising and Promotion*. Fairchild Books.

Suggested Readings

1. Morgan, Tony. *Visual Merchandising: Window and In-Store Displays for Retail*.
2. Park, Jennifer. *New Visual Merchandising*.
3. Morgan, Tony. *Window Display: New Visual Merchandising*.

Open Educational Resources (OER)

1. **Retail Design Blog** – Case studies and examples of store displays.
<https://retaildesignblog.net>
2. **Pinterest – Visual Merchandising Boards** – Creative examples of window and in-store displays.
<https://www.pinterest.com>
3. **Shop! Association** – Free resources, articles, and best practices in VM.
<https://www.shopassociation.org>
4. **YouTube – VM Tutorials** – Step-by-step display creation guides (channels like *Tony Morgan* and *VM & Display Magazine*).

Evaluation Scheme

	Evaluation Components	Weightage
INTERNAL (50 Marks)	Continuous Assessment (Projects, Assignments, Presentation, Case Studies, etc)	20 Marks
	Internal Jury	30 Marks
EXTERNAL (50 Marks)	End Term Studio Exam	20 Marks
	External Jury	30 Marks

It is compulsory for a student to secure 40% marks in Internal and End term Examination separately to secure minimum passing grade.

UISSS651	STYLING FOR SPACES AND SETUPS	L	T	S	P	H	C	
Version	1.0	0	0	3	2	5	4	
Category of Course	Minor- V							
Total Contact Hours	75 Hours							

Pre-Requisites/ Co-Requisites	
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Course Perspective

This course focuses on styling for spatial contexts such as retail, residential, and event environments. Students will learn how to adapt styling concepts to different types of spaces, understanding the interplay between props, textures, materials, and composition. Emphasis will be placed on mood, function, and storytelling through styling. The course culminates in a practical project where students conceptualize and execute a styled corner or small setup, receiving critiques for refinement.

Course Outcomes

Upon completion of the course the learner will be able to:

CO 1: Understanding the basics of styling for spaces and displays.

CO 2: Applying principles of composition, material selection, and props to style spaces for mood and function.

CO 3: Analysing styling approaches to different space types, identifying focal points and balance.

CO 4: Creating a styled corner or setup based on a theme through moodboards and practical composition.

Course Content

UNIT I: Introduction to Styling for Spaces

19 Hours

- Definition and scope of spatial styling
- Types of spaces and contexts (retail, residential, event)
- Case observations of styled interiors

UNIT II: Elements of Styled Spaces

19 Hours

- Props, textures, and material selection
- Composition, balance, and focal points
- Styling for mood and function

UNIT III: Storytelling through Styling

19 Hours

- Theme development and moodboard creation
- Styling exercises for table settings, corners, and small layouts
- Review of practical compositions

UNIT IV: Styling Project

18 Hours

- Group or individual project with a chosen theme
- Creating a styled corner or small setup
- Peer and faculty critique

Learning Experience

The course will be delivered through a combination of interactive lectures, demonstrations, and practical studio work. Students will begin by observing case studies of styled spaces in diverse contexts such as retail, residential, and event settings to understand how styling adapts to different purposes.

Workshops will focus on hands-on exercises such as moodboard creation, prop curation, and layout composition to enhance spatial storytelling. Emphasis will be placed on understanding the relationship between textures, materials, focal points, and balance in styled environments. Students will engage in theme-based styling exercises for different space elements—such as table settings, corners, or display areas—progressively moving toward larger compositions. Group work will encourage collaborative creativity, while individual assignments will build independent decision-making skills.

The course culminates in a practical styling project, where students will style a chosen corner or small setup based on a developed theme. This project will be reviewed through peer critique sessions and faculty feedback, fostering reflective practice and refinement of styling skills.

Textbooks

1. Henderson, Emily. *Styled: Secrets for Arranging Rooms, from Tabletops to Bookshelves*.
2. Ramstedt, Frida. *The Interior Design Handbook*.

Suggested Readings

1. Thornhill, Joanna. *The Interior Styling Bible*.
2. Gates, Erin. *Elements of Style: Designing a Home & a Life*.
3. Lavoine, Sarah. *Chez Moi: Decorating Your Home and Living Like a Parisienne*.

Open Educational Resources (OER)

1. Houzz – Styled spaces, professional styling ideas, and prop arrangements.
<https://www.houzz.com>
2. Apartment Therapy – Small space styling inspiration and practical examples.
<https://www.apartmenttherapy.com>
3. Pinterest – Space Styling Boards – Moodboard examples and themed setups.
<https://www.pinterest.com>
4. YouTube – Styling Tutorials – Styling spaces for different functions (channels like House & Home and Livingetc).

Evaluation Scheme

	Evaluation Components	Weightage
INTERNAL (50 Marks)	Continuous Assessment (Projects, Assignments, Presentation, Case Studies, etc)	20 Marks
	Internal Jury	30 Marks
EXTERNAL (50 Marks)	End Term Studio Exam	20 Marks
	External Jury	30 Marks

It is compulsory for a student to secure 40% marks in Internal and End term Examination separately to secure minimum passing grade.

UISSP751	STYLING FOR PHOTOGRAPHY AND MEDIA	L	T	S	P	H	C
Version	1.0	0	0	0	4	4	2
Category of Course	Minor-VII						
Total Contact Hours							
Pre-Requisites/ Co-Requisites							

Course Perspective

This course explores styling techniques for photography, digital media, and brand visuals. Students will learn how to prepare styled setups for static shoots, digital campaigns, and media presentation, with an emphasis on composition, lighting, and camera-friendly arrangements.

Course Outcomes

Upon completion of the course the learner will be :

CO 1: Understanding the fundamentals of styling for print, digital photography, and different media platforms.

CO 2: Applying composition techniques, including visual hierarchy, focal points, and framing, in camera-ready arrangements.

CO 3: Analysing the requirements for product, lifestyle, and social media styling to adapt compositions accordingly.

CO 4: Creating a thematic styled shoot project, producing professional photographs for presentation and critique.

Course Content

UNIT I: Introduction to Media Styling

9 Hours

- Basics of styling for print and digital photography
- Differences in physical vs camera-ready arrangements
- Case studies of styled media visuals

UNIT II: Composition for Photography

8 Hours

- Visual hierarchy, focal points, and framing
- Use of backgrounds, lighting, and props for shoots
- Experimentation with different styles

UNIT III: Styling for Various Media

7 Hours

- Product styling for photography
- Lifestyle and interior styling for media campaigns
- Styling for social media visuals

UNIT IV: Photography Styling Project

6 Hours

- Thematic styled shoot project
- Peer and faculty critique
- Presentation of final photographs

Learning Experience

The course will combine lectures, case study analysis, and hands-on studio exercises. Students will examine examples of styled visuals from print, advertising campaigns, and social media to understand industry expectations. Workshops will focus on arrangement techniques for photography, including background selection, prop placement, and lighting adjustments for various moods and compositions.

Students will engage in practical styling exercises for different media contexts such as product shoots, lifestyle imagery, and curated social media posts. They will also learn camera-ready adjustments to ensure arrangements translate effectively into photographs.

The course culminates in a thematic styled shoot project, where students conceptualize, execute, and photograph a styling setup. Final work will be reviewed through peer critique and faculty feedback, enabling refinement and professional presentation.

Textbooks

1. Allen, Selina Lake. *Styling for Photographers: A Complete Guide*.
2. Van den Bosch, Holly. *The Art of Styling: For Photography and Social Media*.

Suggested Readings

1. Flusser, David. *Light, Shoot, Retouch: Photography for Stylists*.
2. Brooks, Louisa. *Prop Styling for Interiors and Photography*.
3. Lake, Selina. *Decorate for a Party: Stylish and Simple Ideas*.

Open Educational Resources (OER)

1. CreativeLive – Styling and photography workshops.
<https://www.creativelive.com>
2. Domestika – Courses on styling for photography and social media visuals.
<https://www.domestika.org>
3. YouTube – Photography Styling Tutorials (channels like *Jessica Kobeissi* and *House & Garden*).
4. Pinterest – Photography Styling Moodboards – Examples of styled compositions for shoots.
<https://www.pinterest.com>

Evaluation Scheme

	Evaluation Components	Weightage
INTERNAL (50 Marks)	Continuous Assessment (Projects, Assignments, Presentation, Case Studies, etc)	20 Marks
	Internal Jury	30 Marks
EXTERNAL (50 Marks)	End Term Studio Exam	20 Marks
	External Jury	30 Marks

It is compulsory for a student to secure 40% marks in Internal and End term Examination separately to secure minimum passing grade.

UISC751	CAPSTONE STYLING PROJECT AND INDUSTRY APPLICATION	L	T	S	P	H	C
Version	1.0	0	0	0	0	0	6
Category of Course	Minor-VII						
Total Contact Hours	-						
Pre-Requisites/ Co-Requisites							

Course Perspective

This capstone course serves as the culmination of the minor, allowing students to apply their acquired skills in a comprehensive, real-world styling project. Working with either a live industry brief or a selected theme, students will plan, develop, and execute a full-scale styling concept. Emphasis is placed on research, concept refinement, sourcing, budgeting, project management, and professional execution. The course concludes with a formal industry-facing showcase and portfolio submission, preparing students for professional opportunities.

Course Outcomes

Upon completion of the course the learner will be :

CO 1: Analysing industry briefs, market trends, and competitive benchmarks to define project direction.

CO 2: Applying advanced styling techniques and project management skills in the pre-production and development stages.

CO 3: Creating a final professional styling setup that reflects the selected concept/theme.

CO 4: Evaluating the project outcome through presentation, industry critique, and portfolio inclusion.

Course Content

UNIT I: Concept and Planning

20 Hours

- Selection of theme or live industry brief
- Research, competitive analysis, and defining project scope
- Moodboard development, concept refinement, and approval

UNIT II: Pre-Production and Development

25 Hours

- Sourcing materials, props, and accessories
- Design mockups, pilot setups, and iterative feedback
- Budgeting and project timeline management

UNIT III: Execution and Implementation

25 Hours

- Final setup assembly and detailing
- Integration of advanced styling techniques and visual narratives
- Documentation of the process for portfolio inclusion

UNIT IV: Showcase and Industry Interface

20 Hours

- Formal presentation to faculty, peers, and industry guests
- External jury review and evaluation
- Professional portfolio compilation and submission for assessment

Learning Experience

This course follows a studio-based, project-driven approach. Students will begin by selecting a theme or live industry brief, followed by in-depth research and competitive analysis. Concept refinement will be supported by moodboard development and iterative feedback from faculty and industry professionals.

During pre-production, students will engage in material and prop sourcing, design mockups, and pilot setups while managing budgeting and timelines. The execution phase will involve full-scale setup assembly, detailing, and integration of advanced styling techniques.

The final phase will focus on industry interface, where students present their projects to faculty, peers, and invited industry guests in a showcase format. An external jury evaluation will provide professional feedback, and the process will be documented for portfolio compilation.

Textbooks

1. Henderson, Emily. *Styled: Secrets for Arranging Rooms, from Tabletops to Bookshelves*.
2. Morgan, Tony. *Window Display: New Visual Merchandising*.

Suggested Readings

1. Thornhill, Joanna. *The Interior Styling Bible*.
2. Liess, Lauren. *Habitat: The Field Guide to Decorating*.
3. Hennessey, Cathy. *Portfolio Development for Designers*.

Open Educational Resources (OER)

1. Behance – Industry styling portfolios and project documentation.
<https://www.behance.net>
2. Pinterest – Styling Showcase Boards – Inspiration for themes, props, and presentations.
<https://www.pinterest.com>
3. YouTube – Styling Project Documentation & Presentations (channels like *House & Home* and *The Styling Assistant*).
4. Domestika – Professional courses on styling execution and portfolio development.
<https://www.domestika.org>

Evaluation Scheme

	Evaluation Components	Weightage
INTERNAL (50 Marks)	Continuous Assessment (Projects, Assignments, Presentation, Case Studies, etc)	20 Marks
	Internal Jury	30 Marks
EXTERNAL (50 Marks)	End Term Studio Exam	20 Marks
	External Jury	30 Marks

It is compulsory for a student to secure 40% marks in Internal and End term Examination separately to secure minimum passing grade.

UCAFI151	Foundations in Indian Visual Culture	L	T	S	P	H	C
Version	1.0	0	0	4	0	4	4
Category of Course							
Total Contact Hours							
Pre-Requisites/ Co-Requisites							

Course Perspective

The *Foundations in Indian Visual Culture* course for second-semester students focuses on developing practical knowledge of India's rich traditional visual language and its evolution in contemporary artistic expression. Students will explore the reinterpretation of classical motifs, rituals, and folk-art forms through hands-on exercises. The course aims to bridge the gap between traditional practices and modern visual sensibilities by encouraging observational drawing, stylization, reinterpretation, and print-based explorations.

Through structured modules and studio projects, students will build an understanding of how traditional Indian visual elements can be adapted for contemporary usage across various disciplines such as fine arts, design, and architecture. The course encourages visual storytelling and personal reflection, helping learners form a contextual design vocabulary rooted in culture.

Course Outcomes

Upon completion of the course the learner will be:

CO1: Understanding and identifying traditional Indian visual symbols, motifs, and styles.

CO2: Applying observation-based drawing skills to reinterpret cultural narratives in contemporary formats.

CO3: Exploring materials and processes through mixed media and print-based methods.

CO4: Producing a portfolio of stylized visual compositions reflecting Indian contexts through modern interpretation.

Course Content

Unit I: Motif Translation – Traditional to Contemporary

- **A. Traditional Indian motifs**
 - Study of classical and folk motifs (Mughal, Madhubani, Warli, Ajanta, temple reliefs).
 - Cultural and symbolic meanings in traditional iconography.
- **B. Stylization Techniques**
 - Reinterpreting motifs using elements of modernism (simplification, abstraction, and flat colour).
 - Introduction to modern Indian artists (Jamini Roy, Nandalal Bose, K.G. Subramanyan) as references.
- **C. Mediums and Methods**
 - Exploration using pencil, gouache, ink, and collage.
 - Motif exercises in small formats, suitable for textiles, posters, or murals.

Unit II: Visual Diary – Observing ‘My Contemporary India’

- **A. Daily Observation**
 - On-location sketching of markets, transport, pop culture visuals, street food, rituals, and festivals.
 - Emphasis on developing hand–eye coordination and stylization.
- **B. Narrative Framing**
 - Storyboarding sketches to capture mood and visual rhythm.

- Inspired by Indian visual traditions of sequential storytelling (miniature painting scrolls, Pata Chitra, comic panels).

- **C. Media Exploration**

- Mixed media approaches: pen, brush ink, marker, dry pastels, etc.
- Creating a cohesive sketchbook of stylized representations.

Unit III: Print Practice – Block Print Inspired by Nationalist Art

- **A. Introduction to Block Printing**

- Basics of lino or soft-cut block printing.
- Printmaking safety and process: design, carving, inking, and printing.

- **B. Indian Modernist Print References**

- Study of nationalist era art (Shantiniketan style, Nandalal Bose, woodcuts from Bengal School).
- Understanding line, texture, and simplified forms in print aesthetics.

- **C. Personal Reinterpretation Project**

- Designing and printing a composition that merges personal identity with traditional forms.
- Application: poster, wrapping paper, print fabric swatch, or artist book page.

Unit IV: Outcome Project – Zine or Artist Book

- **A. Conceptual Compilation**

- Compile all previous modules into a concertina book/zine.
- Include motifs, observational sketches, stylized interpretations, and print samples.

- **B. Final Presentation**

- Annotated pages with process notes, visual references, and creative reasoning.
- Oral walkthrough of visual development and cultural reflections.

Learning Experience

Inside: This course combines studio-based practice, historical research, and cultural observation. Students develop confidence in using Indian visual culture as a base for contemporary expression. Emphasis is placed on form, rhythm, narrative, and reinterpretation across both analog and digital mediums.

Outside: Through community visits, market walks, museum studies, or festivals, students collect visual materials to enrich their sketchbook. Independent exploration and documentation help in contextualizing design/art projects in real-world cultural experiences.

Textbooks / Reference Resources

1. *"Indian Art"* – Partha Mitter
2. *"The Making of Modern Indian Art: The Progressives"* – Yashodhara Dalmia
3. *"K.G. Subramanyan: The Painted Platters"* – Seagull Books
4. *"The Arts of India: From the Vedic Period to the Present"* – Vincent Arthur Smith
5. Online Printmaking Demos – www.handprintworkshops.org

Evaluation Scheme

	Evaluation Components	Weightage
INTERNAL (50 Marks)	Continuous Assessment (Projects, Assignments, Presentation, Case Studies, etc)	20 Marks
	Internal Jury	30 Marks
EXTERNAL (50 Marks)	End Term Studio Exam	20 Marks
	External Jury	30 Marks

It is compulsory for a student to secure 40% marks in Internal and End term Examination separately to secure minimum passing grade.

UCANI152	Narratives and Identity	L	T	S	P	H	C
Version	1.0	0	0	3	2	5	4

Category of Course	
Total Contact Hours	
Pre-Requisites/ Co-Requisites	

Course Perspective

The *Narratives and Identity* course for third-semester students encourages exploration of personal and collective storytelling through figuration, memory, and the everyday. Drawing inspiration from artists like Bhupen Khakhar, K.G. Subramanyan, and folk-contemporary hybrids, the course invites students to reflect on identity, culture, and social themes through a visual lens.

Students will engage in creating multi-layered compositions using drawing, painting, and collaborative practices. Through a combination of autobiographical exploration, material experimentation, and contextual inspiration, learners will develop artworks that connect the personal with the political, the mundane with the mythical.

The course cultivates critical thinking, storytelling, and empathy by encouraging students to root their artistic narratives in lived experience and socio-cultural observation.

Course Outcomes

Upon completion of the course the learner will be:

CO1: Exploring identity, memory, and everyday life through figurative visual storytelling.

CO2: Engaging with mixed media, layered compositions, and experimental formats.

CO3: Collaborating on a large-scale, socially relevant floor mural inspired by traditional art forms.

CO4: Producing a portfolio of narrative-based artworks reflecting personal and social themes.

Course Content

Unit I: Personal Mythologies

- A. Personal and Familial Narratives
 - Visual storytelling through personal memory, family traditions, or rituals.
 - Use of naïve figuration, symbolic elements, and storytelling structures.
- B. Material and Stylistic Exploration
 - Use of bold colors, folk-inspired motifs, and mixed media.
 - Inspiration from Bhupen Khakhar's autobiographical works and Indian popular art.
- C. Series Creation
 - Creation of a cohesive series of 3–5 paintings or drawings narrating a personal mythology.

Unit II: Layered Narratives

- A. Working with Transparency
 - Use of tracing paper, acetate, and transparent sheets to build visual depth.
 - Developing sequential storytelling through layers.
- B. Multiplicity of Meaning
 - Juxtaposing past and present, real and imagined, in a single composition.
 - Encouraging viewer interaction through visual ambiguity and complexity.
- C. Conceptual Assemblage
 - Constructing an interactive layered work—flip books, scrolls, or shadow boxes.

Unit III: Collaborative Floor Mural

- A. Community and Collaboration
 - Brainstorming a group theme that reflects a contemporary issue (e.g., climate, gender, technology).
 - Referencing traditional Indian floor art like **Rangoli, Kolam, or Mandana**.
- B. Planning and Design
 - Division of work based on individual strengths (colorist, line work, design, text).
 - Creating mockups and layout using paper templates or digital tools.
- C. Execution in Public Space
 - Mural creation on floor using eco-friendly pigments/chalk/masking tape/acrylic.
 - Temporary public presentation and group reflection.

Unit IV: Outcome Project – Narrative-Based Portfolio

- A. Visual Consolidation
 - Compilation of works from Units I & II into a thematic series.
 - Optional zine or artist book format.
- B. Reflective Analysis
 - Annotated visual documentation and oral presentation.
 - Reflecting on identity, medium, and narrative choices.

Learning Experience

Inside: The course offers a combination of studio exploration, autobiographical storytelling, and collaborative practice. Emphasis is placed on emotional resonance, formal innovation, and contextual references in visual narratives.

Outside: Students are encouraged to observe, document, and draw inspiration from everyday surroundings, oral histories, domestic spaces, and community rituals. Group mural-making fosters teamwork and public engagement.

Textbooks / Reference Resources

1. *Bhupen Khakhar: You Can't Please All* – Tate Publishing
2. *K.G. Subramanyan: The Magic of Making* – Seagull Books
3. *Picture Personalities: Painted Images of India* – Christopher Pinney
4. *Mythologies* – Roland Barthes
5. *Folk and Tribal Arts of India* – Charles Fabri
6. Online Murals Archive – www.streetartindia.org

Evaluation Scheme

	Evaluation Components	Weightage
INTERNAL (50 Marks)	Continuous Assessment (Projects, Assignments, Presentation, Case Studies, etc)	20 Marks
	Internal Jury	30 Marks
EXTERNAL (50 Marks)	End Term Studio Exam	20 Marks
	External Jury	30 Marks

It is compulsory for a student to secure 40% marks in Internal and End term Examination separately to secure minimum passing grade.

UCASM153	Space, Material, and Process	L	T	S	P	H	C
Version	1.0	0	0	3	2	5	4
Category of Course							
Total Contact Hours							
Pre-Requisites/ Co-Requisites							

Course Perspective

This course introduces students to object-based and installation art practices, focusing on the materiality of everyday objects and their transformation into meaningful artworks. Students explore how space, scale, and context alter the perception of materials and how assemblage and installation can carry narratives beyond the two-dimensional surface.

Inspired by contemporary Indian artists who have worked with mundane and found objects, students are encouraged to experiment with forms of display, site-responsiveness, and conceptual thinking. The course offers practical insights into working three-dimensionally and understanding the interaction between artwork, viewer, and space.

Course Outcomes

Upon completion of the course, the learner will be able to:

CO1: Identify and select materials from everyday life for conceptual and sculptural expression.

CO2: Understand the relationship between object, context, and meaning in installation practices.

CO3: Create assemblages and installation prototypes that reflect contemporary life and personal identity.

CO4: Maintain a process journal documenting conceptual development, material studies, and reflection.

Course Content

Unit I: Material Mapping – 14 Hrs

- A. Material Collection
 - Collect and document found objects and materials from everyday environments (utensils, wrappers, organic waste, scrap, packaging).
 - Discuss the social, economic, or ecological context of the materials.
- B. Assemblage and 3D Collage
 - Learn the basic techniques of assembling objects and constructing three-dimensional forms.
 - Study works of Subodh Gupta, El Anatsui, and Dada assemblages.
- C. Reflective Work
 - Create a series of assemblages reflecting themes like consumerism, memory, or urban clutter.
 - Begin maintaining a visual journal/log of materials and conceptual evolution.

Unit II: Object as Self – 16 Hrs

- A. Symbolism and Self-Portraiture
 - Study how objects can carry personal, cultural, or gendered associations.
 - Explore Sheela Gowda's approach to materials such as kumkum, rope, and domestic tools.
- B. Reconstructing the Self
 - Create a self-portrait without traditional drawing or painting—using only materials, textures, or found forms.
 - Emphasis on storytelling through composition, material choice, and spatial logic.
- C. Critique and Reflection
 - Peer discussions around identity and representation.
 - Reflection writing and journal documentation.

Unit III: Installation Prototype – 18 Hrs

- A. Conceptual Planning
 - Choose a theme such as *Home*, *Pollution*, *Distance*, or *Belonging*.
 - Develop sketches, layout plans, and material tests for the installation.
- B. Spatial Awareness
 - Consider movement of the viewer, viewing angles, interaction, and scale.
 - Study references from Jitish Kallat's large-scale installations and site-based interventions.
- C. Execution and Display
 - Construct a small-scale or temporary installation in a given space (studio/gallery/open area).
 - Documentation through photography and video.

Unit IV: Outcome Project – Installable Work + Journal – 12 Hrs

- A. Final Submission
 - Installation/assemblage work created using collected materials and a well-researched theme.
- B. Process Journal
 - Visual and written documentation of material exploration, concepts, artist references, technical experiments, and reflections.
- C. Oral Walkthrough
 - Presentation of work and journal with articulation of artistic intent and contextual understanding.

Learning Experience

Inside: Students explore spatial relationships and material engagement through workshops, material trials, layout planning, and mock installations.

Outside: Students collect materials, observe environments, and draw conceptual connections between lived experiences and the objects they use.

Textbooks / Reference Resources

1. *Subodh Gupta: Everything Is Inside* – Nature Morte
2. *Installation Art: A Critical History* – Claire Bishop
3. *Sheela Gowda: Open Eye Policy* – Bose Pacia Gallery
4. *The Object Stares Back* – James Elkins
5. *Asia Art Archive* – www.aaa.org.hk

Evaluation Scheme

	Evaluation Components	Weightage
INTERNAL (50 Marks)	Continuous Assessment (Projects, Assignments, Presentation, Case Studies, etc)	20 Marks
	Internal Jury	30 Marks
EXTERNAL (50 Marks)	End Term Studio Exam	20 Marks
	External Jury	30 Marks

It is compulsory for a student to secure 40% marks in Internal and End term Examination separately to secure minimum passing grade.

UCABP154	Body, Performance, and Time	L	T	S	P	H	C
Version	1.0	0	0	3	2	5	4
Category of Course							
Total Contact Hours							
Pre-Requisites/ Co-Requisites							

Course Perspective

This course introduces students to the concepts of performative and time-based art practices where the body becomes both medium and message. Through exercises in movement, gesture, documentation, and video-making, students will explore ephemeral and durational art forms.

Drawing inspiration from Indian and global performance artists, students will reflect on themes such as gender, identity, place, and memory. The focus is on using everyday actions, bodily presence, and temporal progression as tools for creating meaning.

Course Outcomes

Upon completion of the course, the learner will be able to:

CO1: Understand the role of the body in visual and performative art practices.

CO2: Design and execute short site-specific or conceptual performances.

CO3: Explore and document time-based actions through photography and video.

CO4: Create looped or short video works based on gesture, rhythm, or movement.

Course Content

Unit I: Body Drawing Exercises – 14 Hrs

- A. Body as Mark-Maker
 - Use the body (hands, feet, movement) to create drawings on surfaces such as paper, cloth, or sand.
 - Explore the physicality and residue of action.
- B. References and Discussion
 - Study works of Ana Mendieta, Nikhil Chopra, and Yves Klein's *Anthropometry* series.
- C. Conceptual Focus
 - Understand drawing as performative rather than static.
 - Create 2–3 body-based drawing experiments.

Unit II: Site-Based Performance – 16 Hrs

- A. Performance Planning
 - Design a 1–2 minute silent or minimal-action performance.
 - Themes may include: invisibility, routine, identity, labor, or ritual.
- B. Execution in Site
 - Perform in a site relevant to the chosen concept (e.g., staircases, corridors, rooftops, or classrooms).
 - Emphasis on body-space interaction, duration, and intentionality.
- C. Documentation
 - Video or photograph each performance for archive and feedback.

Unit III: Documented Acts (Video Piece) – 18 Hrs

- A. Introduction to Video Art
 - Basics of framing, looping, and editing.
 - View examples of Pushpamala N.'s video performances and Sonia Khurana's gestural works.
- B. Concept Development
 - Create a short, looped video (30 seconds–2 minutes) using gesture, shadow, or repeated movement.

- C. Final Video Art Submission
 - Export as a loop-ready digital file.
 - Accompanied by artist statement and visual concept board.

Unit IV: Outcome Presentation – Performance + Video – 12 Hrs

- A. Exhibition of Work
 - Showcase documented performance or video art as part of a curated studio critique.
- B. Process Notes
 - Annotated performance plans, drawings, and reflections.
 - Include mood boards, artist influences, and conceptual writing.
- C. Final Presentation
 - Oral walkthrough of process, performance documentation, and video artwork.

Learning Experience

Inside: Emphasis on bodily awareness, rehearsal, reflective critique, and studio performance.

Outside: Performances take place in real-world settings to connect the body with environment and audience. Students engage in active observation and site responsiveness.

Textbooks / Reference Resources

1. *Performance Art: From Futurism to the Present* – RoseLee Goldberg
2. *Art and the Moving Image* – Tanya Leighton
3. *Live Art in India: Performance, Politics and Practice* – Swati Arora (ed.)
4. *Pushpamala N.: The Ethnographic Series* – Nature Morte
5. Art21 and YouTube video archives on performance art

Evaluation Scheme

	Evaluation Components	Weightage
INTERNAL (50 Marks)	Continuous Assessment (Projects, Assignments, Presentation, Case Studies, etc)	20 Marks
	Internal Jury	30 Marks
EXTERNAL (50 Marks)	End Term Studio Exam	20 Marks
	External Jury	30 Marks

It is compulsory for a student to secure 40% marks in Internal and End term Examination separately to secure minimum passing grade.

UCASE155	Social Engagement and Community Practice	L	T	S	P	H	C
Version	1.0	0	0	3	2	5	4
Category of Course							
Total Contact Hours	60						
Pre-Requisites/ Co-Requisites							

Course Perspective:

This course emphasizes the role of the artist as an active participant in society. Students will explore socially engaged art practices through collaborative, participatory, and site-responsive projects. The course encourages working beyond the studio by engaging with real-world communities, issues, and public spaces.

Students will learn to conceptualize and execute art projects that foster dialogue, raise awareness, or promote change. The emphasis is on research, empathy, ethics, and creative activism.

Course Outcomes:

- **CO1:** Understand the foundations and ethics of socially engaged art.
- **CO2:** Design and conduct participatory/community art interventions.
- **CO3:** Collaborate with non-art audiences and institutions.
- **CO4:** Document and critically reflect on the impact and process of community-based art practice.

Course Content:

Unit I: Introduction to Socially Engaged Art

- Definitions, case studies (e.g., Theaster Gates, Rirkrit Tiravanija).
- Exploration of social, political, and cultural issues through art.

Unit II: Community Mapping and Engagement

- Identify a community group or social theme.
- Conduct field visits, interviews, and research.
- Develop empathy-based documentation.

Unit III: Collaborative Art Project

- Plan and implement a socially engaged art intervention.
- Mediums: mural, performance, workshop, object exchange, participatory installation.
- Collaborate with community partners, NGOs, or local audiences.

Unit IV: Outcome and Reflection

- Present the process and outcomes via exhibition, documentation, or zine.
- Oral presentation, self-reflection, and feedback from stakeholders.

Learning Experience:

- *Inside:* Workshops on ethics, negotiation, documentation, and social design.
- *Outside:* Fieldwork in public/community spaces; interviews; live interventions.

References:

- *Artificial Hells* – Claire Bishop
- *What We Made: Conversations on Art and Social Cooperation* – Tom Finkelpearl
- Online case studies from Creative Time Reports and Art21

Evaluation Scheme

	Evaluation Components	Weightage
INTERNAL (50 Marks)	Continuous Assessment (Projects, Assignments, Presentation, Case Studies, etc)	20 Marks
	Internal Jury	30 Marks
EXTERNAL (50 Marks)	End Term Studio Exam	20 Marks
	External Jury	30 Marks

It is compulsory for a student to secure 40% marks in Internal and End term Examination separately to secure minimum passing grade.

UCAEI156	Experimental and Interdisciplinary Practice	L	T	S	P	H	C
Version	1.0	0	0	0	4	4	2
Category of Course	Minor VII						
Total Contact Hours	30						
Pre-Requisites/ Co-Requisites							

Course Perspective:

This course encourages pushing the boundaries of conventional art by blending disciplines—visual arts, technology, sound, text, movement, science, and more. Students will explore hybrid practices, speculative design, and transmedia art forms that do not fit into singular categories. It is structured as an open lab where students conceptualize, test, and realize innovative projects that reflect interdisciplinary thinking and future-facing creativity.

Course Outcomes:

- CO1:** Understand and apply interdisciplinary approaches to art-making.
- CO2:** Explore speculative or experimental formats using diverse media.
- CO3:** Develop a body of work that integrates at least two disciplines.
- CO4:** Present and contextualize the work through artist talks or public critique.

Course Content:

Unit I: Interdisciplinary Methodologies

- Case studies (e.g., Olafur Eliasson, Shilpa Gupta, teamLab).
- Brainstorming cross-field connections and speculative scenarios.

Unit II: Material + Media Experiments

- Experiment with sound, video, movement, data, AI, interactive media, or scientific tools.
- Small-scale exercises or installations.

Unit III: Concept and Prototype

- Develop an interdisciplinary project proposal.
- Create a working prototype/model and test interactions or responses.

Unit IV: Final Outcome and Presentation

- Realize a complete interdisciplinary artwork or installation.
- Public display, walkthrough, and oral critique with interdisciplinary lens.

Learning Experience:

Inside: Studio-based prototyping, digital media sessions, experimental labs.

Outside: Tech demos, interdisciplinary research, interactions with professionals from non-art fields.

References:

- *Speculative Everything* – Anthony Dunne & Fiona Raby
- *Art as Experience* – John Dewey
- MIT OpenCourseWare – Media Arts & Sciences
- Online platforms: Ars Electronica, Rhizome.org

Evaluation Scheme

	Evaluation Components	Weightage
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INTERNAL (50 Marks)	Continuous Assessment (Projects, Assignments, Presentation, Case Studies, etc)	20 Marks
	Internal Jury	30 Marks
EXTERNAL (50 Marks)	End Term Studio Exam	20 Marks
	External Jury	30 Marks

It is compulsory for a student to secure 40% marks in Internal and End term Examination separately to secure minimum passing grade.

UCAIC157	Independent Contemporary Practice + Exhibition	L	T	S	P	H	C
Version	1.0	0	0	0	0	0	6
Category of Course	Minor VIII						
Total Contact Hours							
Pre-Requisites/ Co-Requisites							

Course Perspective

The final semester functions as a capstone project, enabling students to synthesize their four-year journey into a focused, self-directed body of work. Through proposal development, consistent mentorship, independent studio practice, and professional display planning, students are expected to demonstrate their conceptual maturity, technical skills, and personal visual language.

The course prioritizes sustained inquiry, critical reflection, and exhibition-making. Students will engage with contemporary discourses, plan their timelines, and present their work in a curated exhibition. They will articulate their creative intent through a well-written artist statement and an oral defence before peers, mentors, and external jury.

Course Outcomes

Upon successful completion of the course, the learner will be able to:

CO1: Develop a comprehensive project proposal based on research, concept, and medium.

CO2: Execute a body of work that reflects independent thinking, conceptual depth, and technical competency.

CO3: Plan and install an exhibition with attention to curatorial details and presentation.

CO4: Produce a process portfolio and articulate the development of their work through writing and discussion.

Course Content

Unit I: Proposal Development + Mentorship – 16 Hrs

- A. Conceptual Framework
 - Write a detailed concept note with clear thematic focus.
 - Identify artistic influences, contextual references, and personal motivation.
- B. Planning
 - Create a realistic timeline, budget (if applicable), and material list.
 - Initial sketches, medium tests, and prototype/mock-ups.
- C. Mentorship
 - Regular meetings with assigned faculty or guest mentors.
 - Guidance on research direction, execution strategies, and refinement of ideas.

Unit II: Making Process – 28 Hrs

- A. Studio Execution
 - Independently develop artworks based on approved proposal.
 - Weekly targets and self-assessment to monitor progress.
- B. Critique and Feedback
 - Participate in periodic group critiques.
 - Incorporate mentor and peer feedback constructively.
- C. Reflective Documentation
 - Maintain a process journal with visual logs, critical reflection, and challenges encountered.
 - Begin drafting the artist statement alongside making.

Unit III: Exhibition Planning – 24 Hrs

- A. Display Strategy
 - Design exhibition layout with attention to space, flow, and interaction.
 - Plan lighting, framing/mounting, object placement, and supporting texts.

- B. Public Display
 - Set up a solo or group exhibition in a designated space (campus gallery or approved venue).
 - Practice professional presentation, labeling, and etiquette.
- C. Documentation
 - Capture high-quality images and/or video documentation of final work.
 - Design a digital portfolio and optional catalogue or zine.

Unit IV: Final Evaluation – Exhibition + Defense – 12 Hrs

- A. Final Submission
 - Installed body of work.
 - Completed artist statement.
 - Printed and digital process portfolio.
- B. Oral Defense
 - Present and defend your work in front of internal and external jury.
 - Discuss your concept, process, choices, and learnings.

Learning Experience

Inside: Students use the studio as a laboratory of experimentation and focused making, with mentor guidance, peer reviews, and technical support.

Outside: Field visits to exhibitions, artist talks, and workshops to enhance real-world understanding of curatorial practices, contemporary discourse, and career pathways.

Textbooks / Reference Resources

1. *The Artist's Guide: How to Make a Living Doing What You Love* – Jackie Battenfield
2. *Ways of Curating* – Hans Ulrich Obrist
3. Exhibition Catalogues from Kochi-Muziris Biennale, Serendipity Arts Festival, and Kiran Nadar Museum of Art
4. Artist talks and studio walkthroughs (via YouTube/Art21)
5. Self-publishing tools: Canva, Blurb, Issuu for digital portfolios

Evaluation Scheme

	Evaluation Components	Weightage
INTERNAL (50 Marks)	Continuous Assessment (Projects, Assignments, Presentation, Case Studies, etc)	20 Marks
	Internal Jury	30 Marks
EXTERNAL (50 Marks)	End Term Studio Exam	20 Marks
	External Jury	30 Marks

It is compulsory for a student to secure 40% marks in Internal and End term Examination separately to secure minimum passing grade.

UUWP154	WIREFRAMING AND PROTOTYPING	L	T	S	P	H	C
Version	1.0	0	0	3	2	5	4
Category of Course	Minor- IV						
Total Contact Hours	60 Hours						
Pre-Requisites/ Co-Requisites	Basic knowledge of UX/UI Design fundamentals and design tools is recommended.						

Course Perspective

This course introduces students to the fundamentals of wireframing and prototyping in the UX design process. It emphasizes hands-on learning through iterative design exercises using industry-standard tools. Learners will build low- to high-fidelity prototypes to communicate design ideas effectively.

Course Outcomes

Upon completion of the course the learner will be:

CO1: Understanding the role of wireframes and prototypes in the UX design process

CO2: Creating low-fidelity wireframes to visualize design concepts

CO3: Developing interactive prototypes using digital tools

CO4: Applying usability feedback to refine wireframes and prototypes

CO5: Communicating design solutions through interactive prototypes

Course Content

UNIT I: Introduction to Wireframing

15 Hours

- Definition and purpose of wireframing
- Paper vs. digital wireframes
- Low-fidelity wireframes: tools and techniques
- Understanding screen layouts, grid systems, and hierarchy
- Hands-on activity: Sketching wireframes for a simple app

UNIT II: Tools and Techniques for Digital Wireframing Hours

15

- Overview of wireframing tools (e.g., Figma, Adobe XD)
- UI kits and templates

- Designing wireframes for different screen sizes
- Creating clickable wireframes
- Exercise: Create a wireframe for a web platform

UNIT III: Prototyping Fundamentals

15 Hours

- What is prototyping? Types of prototypes (low, mid, high fidelity)
- Interactions and transitions
- Linking wireframes to build user flows
- Hands-on: Develop a mid-fidelity prototype with user interactions

UNIT IV: Testing and Iteration through Prototyping

15 Hours

- Usability testing methods for prototypes
- Feedback loops and iteration
- Documenting user feedback
- Refining prototypes based on insights
- Final Project: Create and present a high-fidelity prototype

Learning Experience

This course adopts a studio and practical-based, experiential learning approach that blends conceptual understanding with hands-on practice. Students will engage in:

- Interactive tutorials and tool demonstrations
- In-class design exercises and collaborative critiques
- Progressive assignments building from wireframes to fully functional prototypes
- User testing and iteration exercises to simulate real-world design cycles
- Final showcase of prototype solutions addressing specific UX problems

Textbooks

1. Interaction Design: Beyond Human-Computer Interaction – Helen Sharp, Yvonne Rogers, Jenny Preece
2. Don't Make Me Think – Steve Krug

Suggested Readings

1. The UX Book: Agile UX Design for a Quality User Experience – Rex Hartson, Pardha Pyla
2. About Face: The Essentials of Interaction Design – Alan Cooper, Robert Reimann, David Cronin, Christopher Noessel
3. Sprint: How to Solve Big Problems and Test New Ideas in Just Five Days – Jake Knapp

Open Educational Resources (OER)

1. Material Design Guidelines by Google ([Material Design 3 - Google's latest open source design system](#))
2. Figma Learn – Free tutorials and UI kits ([Learn Design & Design Basics | Figma](#))
3. UX Collective on Medium – Articles and case studies ([UX Collective](#))
4. The Interaction Design Foundation – Selected free chapters and articles (<https://www.interaction-design.org/>)

Evaluation Scheme

	Evaluation Components	Weightage
INTERNAL (50 Marks)	Continuous Assessment (Projects, Assignments, Presentation, Case Studies, etc)	20 Marks
	Internal Jury	30 Marks
EXTERNAL (50 Marks)	End Term Studio Exam	20 Marks
	External Jury	30 Marks

It is compulsory for a student to secure 40% marks in Internal and End term Examination separately to secure minimum passing grade.

UIUA156	USABILITY, ACCESSIBILITY & INCLUSIVE DESIGN	L	T	S	P	H	C
Version	1.0	0	0	0	4	4	2
Category of Course	Minor- 7						
Total Contact Hours	60						
Pre-Requisites/ Co-Requisites	None						

Course Perspective

This course introduces students to the foundational principles and practical approaches of usability, accessibility, and inclusive design for digital and physical environments. Students will learn to evaluate, design, and develop products and spaces that are usable and accessible by people of all abilities, fostering empathy and awareness of diverse user needs.

Course Outcomes

Upon completion of the course, the learner will be able to:

- **CO1:** Recall the core concepts and scope of usability, accessibility, and inclusive design and distinguish them from general design practices.
- **CO2:** Understand key guidelines, frameworks, and legislations (such as WCAG, ADA) relevant to accessibility and usability.
- **CO3:** Apply inclusive design strategies and accessibility techniques in user interfaces and spatial design.
- **CO4:** Analyze user experiences, identify usability barriers, and propose improvements for diverse user groups.
- **CO5:** Design and create prototypes that demonstrate usability and inclusivity, validated through user feedback and accessibility tools.

Course Content

UNIT I: Introduction to Usability, Accessibility & Inclusive Design

15 Hours

- What are usability, accessibility, and inclusive design?
- Distinction between usability, accessibility, inclusive design, and universal design.
- The importance and impact of inclusive practices in design.
- Case studies and observation exercises on usability and accessibility.

UNIT II: Key Principles & Guidelines

15 Hours

- Usability heuristics and user-centered design principles.
- Accessibility standards: WCAG, ADA, Section 508.
- Understanding assistive technologies.
- Designing for diverse abilities (visual, auditory, cognitive, motor).

UNIT III: Methods & Tools

15 Hours

- Techniques for evaluating usability: user testing, heuristic evaluation, surveys.
- Accessibility assessment: audit tools, color contrast checkers, screen reader testing.
- Creating user personas and empathy maps for inclusive design.
- Exercises on redesigning interfaces for improved inclusivity.

UNIT IV: Inclusive Design Project

15

Hours

- Group/individual mini project: redesign a digital or physical product/space for broader usability and accessibility.
- User research, prototyping, and accessibility audits.
- Presentation and defense of final design.
- Peer and faculty critique sessions.

Learning Experience

The course utilizes interactive lectures, real-world case studies, hands-on evaluation exercises, and a capstone design project. Students will engage with accessibility tools, conduct user interviews, and perform usability testing. Peer and faculty reviews will foster a culture of constructive feedback and inclusive thinking.

Textbooks

1. Universal Principles of Design – William Lidwell, Kritina Holden, Jill Butler.
2. Don't Make Me Think: A Common Sense Approach to Web Usability – Steve Krug.

Suggested Readings

1. Inclusive Design for a Digital World – Regine Gilbert.
2. Accessibility for Everyone – Laura Kalbag.
3. Designing for Accessibility – Sarah Horton & Whitney Quesenbery.
4. The Inclusive Design Toolkit – University of Cambridge.

Open Educational Resources (OER)

1. [W3C Web Accessibility Initiative – Tutorials & Resources](#)
2. [A11y Project – Accessibility Community Hub](#)
3. [Deque University – Accessibility Training](#)
4. [YouTube – Inclusive Design & Accessibility Channels](#), e.g. TED, Google Accessibility

Evaluation Scheme

	Evaluation Components	Weightage
INTERNAL (50 Marks)	Continuous Assessment (Projects, Assignments, Presentation, Case Studies, etc)	20 Marks
	Internal Jury	30 Marks
EXTERNAL (50 Marks)	End Term Studio Exam	20 Marks
	External Jury	30 Marks

It is compulsory for a student to secure 40% marks in Internal and End term Examination separately to secure minimum passing grade.

UIIPD157	PORTFOLIO DEVELOPMENT & UX STRATEGY	L	T	S	P	H	C
Version	1.0	0	0	0	0	0	6
Category of Course	Minor- 9						
Total Contact Hours	0						
Pre-Requisites/ Co-Requisites	None						

Course Perspective

This self-driven minor empowers students interning away from the university to develop a coherent professional portfolio and personal brand. It supports them in curating, presenting, and communicating their skills, projects, and values in preparation for entering the workforce or advancing their creative professions. The course structure ensures students produce a demonstrable body of work and a clear articulation of their brand persona, using the internship as a springboard for career visibility and impact.

Course Outcomes

By the end of the course, students will be able to:

- **CO1:** Demonstrate an understanding of personal branding and its relevance in professional and creative practice.
- **CO2:** Analyze and reflect upon strengths, values, and career objectives to define a unique value proposition.
- **CO3:** Create and organize a professional portfolio (digital and/or physical) that effectively showcases skills, completed projects, and internship experience.
- **CO4:** Communicate a personal narrative through written, verbal, and visual means (bio, elevator pitch, visual identity).
- **CO5:** Build and maintain a consistent, credible online and offline presence aligned with industry standards.
- **CO6:** Evaluate and adapt personal brand strategy based on feedback, industry research, and evolving personal goals.

Course Content

UNIT I: Fundamentals of Portfolio and Personal Branding

15 Hours

- What is a portfolio? Types and industry expectations
- Essentials of personal branding: core concepts, myths, and the psychology of perception
- Identifying strengths, passions, values, and setting goals (self-assessment and SWOT)

- Case studies: portfolios and brand stories in the student's domain

UNIT II: Personal Brand Development

15 Hours

- Crafting a brand narrative (bio, tagline, elevator pitch)
- Articulating work experience and project stories
- Fundamentals of visual identity (logo, color palette, typography) and consistency
- Communicating brand through language, design, and behavior

UNIT III: Digital Presence and Portfolio

15 Hours

- Digital portfolio platforms (Behance, Wix, personal websites, LinkedIn, etc.)
- Showcasing projects and internship output: structure, storytelling, and curation
- Managing digital footprint, reputation, and online profiles
- Networking and connecting with the professional community during internship

UNIT IV: Brand Strategy and Presentation

15 Hours

- Action plan: setting personal brand goals and growth metrics
- Peer and mentor feedback: incorporating critique to refine portfolio and personal brand
- Continuous improvement: documentation of internship learning, reflection, and adaptation
- Final submission: e-portfolio (shareable website/drive), self-branding assets, and a reflective report on the internship and brand building process

Learning Experience

This course is self-guided, with remote faculty support and digital resources. Students will use their ongoing internship work as the core material, completing structured reflection, online activities, and portfolio tasks. Feedback is provided via online check-ins, and peer interaction is encouraged through designated forums or group calls.

Textbooks

1. Show Your Work! – Austin Kleon
2. Designing a Digital Portfolio – Cynthia L. Baron

Suggested Readings

1. The Brand You 50 – Tom Peters
2. Building a StoryBrand – Donald Miller
3. The Art and Science of Personal Branding – Rohit Bhargava
1. [LinkedIn Learning – Portfolio and Personal Brand Courses]
2. [Behance, Wix, WordPress – Portfolio Tutorials]
3. [YouTube – Personal Branding and Portfolio Tips]
4. [AIGA & CreativeMornings – Career, Branding, and Portfolio Webinars]

Evaluation Scheme

	Evaluation Components	Weightage
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INTERNAL (50 Marks)	Continuous Assessment (Projects, Assignments, Presentation, Case Studies, etc)	20 Marks
	Internal Jury	30 Marks
EXTERNAL (50 Marks)	End Term Studio Exam	20 Marks
	External Jury	30 Marks

UIUR153	USER RESEARCH AND EMPATHY MAPPING	L	T	S	P	H	C
Version	1.0	0	0	3	2	5	4
Category of Course	Minor- IV						
Total Contact Hours	60 Hours						
Pre-Requisites/ Co-Requisites	Familiarity with basics of UX/UI design and human-centered design principles is recommended.						

Course Perspective

This course aims to equip learners with the foundational principles of user research and empathy-driven design. It introduces learners to various qualitative research methods, user-centered thinking, and the creation of empathy maps to understand user behaviour, pain points, and motivations. The course enables students to generate actionable insights that influence meaningful design outcomes.

Course Outcomes

Upon completion of the course the learner will be:

CO1: Understand the fundamentals of user research and its role in UX design.

CO2: Applying various research methods to gather user data.

CO3: Synthesizing research findings to build user personas and journey maps

CO4: Developing empathy maps to identify user needs, thoughts, and emotions

CO5: Translating research insights into design solutions and concept directions

Course Content

UNIT I: Introduction to User Research – 15 Hours

What is user research and why it matters

Types of user research: generative vs. evaluative

Primary vs. secondary research

Research ethics and consent

Introduction to research goals, framing research questions

UNIT II: Methods of User Research – 15 Hours

Qualitative research: interviews, shadowing, ethnography

Quantitative research: surveys, analytics

Sampling techniques and participant recruitment

Note-taking, transcription, and data organization

In-class exercise: conducting and documenting interviews

UNIT III: Data Synthesis and Empathy Tools – 15 Hours

Affinity mapping

Introduction to empathy mapping: process and components

Building personas from user data

User journey maps: mapping pain points and emotional touchpoints

Hands-on activity: create empathy maps and personas

UNIT IV: Insight Generation and Design Integration – 15 Hours

Identifying design opportunities from research findings

How research influences wireframes and prototypes

Storytelling with user insights

Presenting research outcomes to stakeholders

Final project: user research + empathy mapping report

Learning Experience

The course emphasizes real-world application through hands-on research practice, collaborative workshops, and iterative feedback. Students will:

- Conduct field and remote research

- Analyze and synthesize user data using visual thinking tools
- Collaborate in small teams on empathy mapping exercises
- Engage in peer reviews and critique sessions
- Present final research outcomes with design suggestions

Textbooks

1. **Observing the User Experience** – Elizabeth Goodman, Mike Kuniavsky, Andrea Moed
2. **Interviewing Users: How to Uncover Compelling Insights** – Steve Portigal

Suggested Readings

1. **Think Like a UX Researcher** – David Travis & Philip Hodgson
2. **The User is Always Right: A Practical Guide to Creating and Using Personas** – Steve Mulder
3. **Mapping Experiences** – Jim Kalbach

Open Educational Resources (OER)

1. IDEO Design Kit – Free human-centered design methods
2. NN/g Articles on User Research
3. Usability.gov Research Methods
4. Interaction Design Foundation – Free Articles
5. UX Research Field Guide by Dovetail

Evaluation Scheme

	Evaluation Components	Weightage
INTERNAL (50 Marks)	Continuous Assessment (Projects, Assignments, Presentation, Case Studies, etc)	20 Marks
	Internal Jury	30 Marks
EXTERNAL (50 Marks)	End Term Studio Exam	20 Marks
	External Jury	30 Marks

It is compulsory for a student to secure 40% marks in Internal and End term Examination separately to secure minimum passing grade.

UIVC152	VISUAL COMMUNICATION & INTERFACE BASICS	L	T	S	P	H	C
Version	1.0	0	0	4	0	4	4
Category of Course	Minor- 2						
Total Contact Hours	60						
Pre-Requisites/ Co-Requisites	Color Theory, Color Psychology, etc.						

Course Perspective

This course is designed as a third-semester minor for students from the School of Architecture and Design, specifically those enrolled in Interior Design, Fashion Design, and B.Arch. It introduces essential concepts in visual communication and basic interface design, enabling creative professionals to understand how graphics, visuals, and basic interfaces influence user interaction within their domains. The syllabus provides practical exposure to both theory and application, bridging visual storytelling with the rudiments of user interface (UI) concepts for physical and digital spaces relevant to their disciplines.

Course Outcomes

By the end of this course, students will be able to:

- CO1: Remember and recall core concepts and key terminology in visual communication and basic UI/interface design as applicable for the built and designed environment.
- CO2: Understand the role of layout, color, form, hierarchy, and composition in conveying meaning and facilitating communication in their area of study.
- CO3: Apply design principles to compose basic graphic elements, visual stories, and simple interactive interfaces (screen, print, wayfinding).
- CO4: Analyze and critique visual artifacts and interface examples within interior, fashion, and architectural contexts.
- CO5: Develop and present a capstone mini-project demonstrating the integration of visual communication techniques and interface basics.

Course Content

UNIT I: Introduction to Visual Communication**15 Hours**

- Scope and history of visual communication in design professions.
- SMCR model, semiotics, and encoding/decoding in spatial and material contexts.
- Visual perception and elements of meaning-making (signs, symbols, icons).
- Case studies: visual narratives and storytelling in built and designed environments.

UNIT II: Elements & Principles of Visual Design**15 Hours**

- Elements: line, shape, color, texture, space, form, pattern.
- Principles: contrast, proportion, balance, alignment, hierarchy, unity.
- Gestalt principles for spatial composition and organization.
- Role of typography and image layout in design communications.

UNIT III: Interface Basics**15 Hours**

- Introduction to interface design for non-UX disciplines (architecture signage, fashion catalogs, digital moodboards).
- User-centered basics: clarity, visual hierarchy, feedback, consistency.
- Basic wireframing, prototyping, and simple UI patterns for websites, physical layouts, or app screens.
- Accessible and inclusive interfaces in the context of the built environment and creative domains.

UNIT IV: Studio Project**15 Hours**

- Hands-on mini-project: Develop a basic visual communication piece (poster, wayfinding signage, or simple digital interface) within the context of Interior Design, Fashion, or Architectural settings.
- Peer and faculty critique, iterative refinement.
- Group presentation and project documentation.

Learning Experience

The course uses a blend of lectures, hands-on studio sessions, critiques, and real-world case studies. Students will work individually and in groups, producing visual and interface artifacts relevant to their primary discipline, with ongoing feedback from faculty and peers.

Textbooks

1. The Visual (Spatial) Communication Handbook – David Machin
2. Don't Make Me Think – Steve Krug

Suggested Readings

1. Universal Principles of Design – William Lidwell, Kritina Holden, Jill Butler
2. The Elements of User Experience – Jesse James Garrett
3. Design Basics – David A. Lauer, Stephen Pentak

Open Educational Resources (OER)

1. [Interaction Design Foundation – Visual Communication Articles]
2. [W3C Basics of User Interface Design]
3. [YouTube: Visual Communication Tutorials, The Futur, NNGroup]

UUWP154	Introduction to UX/UI & Design Thinking	L	T	S	P	H	C
Version	1.0	0	0	4	0	4	4
Category of Course	Minor- I						
Total Contact Hours	60 Hours						
Pre-Requisites/ Co-Requisites	Basic knowledge of UX/UI Design fundamentals and design tools is recommended.						

Course Perspective

This course introduces students from creative backgrounds (fashion, interiors, communication design, fine arts, etc.) to the fundamentals of **User Interface (UI)** and **User Experience (UX)** design. It emphasizes **human-centered problem-solving**, visual interface thinking, and the foundational methods used to create intuitive, aesthetic, and accessible digital experiences. This course introduces learners to the foundational principles of User Experience (UX) and User Interface (UI) design with an emphasis on design thinking methodologies. It is tailored for creatives aiming to explore digital product design, emphasizing human-centered design, usability, aesthetics, and problem-solving.

Course Outcomes

Upon completion of the course the learner will be:

CO1: Understand core concepts, scope, and significance of UX/UI and Design Thinking.

CO2: Identify and apply elements of interface design such as layout, colour, typography, and hierarchy.

CO3: Apply empathy and problem-framing techniques to ideate and prototype user-centered solutions.

CO4: Analyse user needs, pain points, and usability principles in existing digital products.

CO5: Create wireframes, mood boards, and basic interactive prototypes demonstrating a clear UX process.

Course Content

UNIT I: Introduction to UX/UI and Design Thinking – Hours

15

- What is UX and UI?
- UX vs UI vs Graphic Design
- Understanding the Design Thinking process: Empathize, Define, Ideate, Prototype, Test
- Observation and critique of existing digital products

UNIT II: Principles of UX/UI –

15 Hours

- Layouts, grids, visual hierarchy
- Typography, color, icons, and interaction design

- Accessibility and usability fundamentals
- Information architecture and navigation

UNIT III: Empathy and Ideation –

15 Hours

- User personas and journey maps
- Defining problem statements
- Brainstorming and ideation techniques
- Creating moodboards and design inspirations

UNIT IV: Prototyping and Feedback –

15 Hours

- Sketching wireframes and user flows
- Tools for prototyping (e.g., Figma, Adobe XD)
- Peer critique and feedback
- Final mini project: Design a basic interactive screen-based solution

Learning Experience

The course uses interactive lectures, hands-on workshops, and project-based assignments. Students will work in teams and individually to translate research into design concepts and prototypes. Emphasis will be placed on iteration, peer critique, and reflective practice.

Textbooks

1. *Don't Make Me Think* by Steve Krug
2. *The Design of Everyday Things* by Don Norman

Suggested Readings

1. *Sprint* by Jake Knapp
2. *Hooked* by Nir Eyal
3. *About Face: The Essentials of Interaction Design* by Alan Cooper
4. *Creative Confidence* by Tom & David Kelley

Open Educational Resources (OER)

1. Google Design Sprint Kit
2. NN/g (Nielsen Norman Group) Articles and Videos
3. IDEO U Case Studies

Evaluation Scheme

	Evaluation Components	Weightage
INTERNAL (50 Marks)	Continuous Assessment (Projects, Assignments, Presentation, Case Studies, etc)	20 Marks
	Internal Jury	30 Marks
EXTERNAL (50 Marks)	End Term Studio Exam	20 Marks
	External Jury	30 Marks

It is compulsory for a student to secure 40% marks in Internal and End term Examination separately to secure minimum passing grade.

UI/UX IN YOUR DISCIPLINE	UI/UX IN YOUR DISCIPLINE	L	T	S	P	H	C
Version	1.0	0	0	3	2	5	4
Category of Course	Minor- 5						
Total Contact Hours	60						
Pre-Requisites/ Co-Requisites	None						

Course Perspective

This minor introduces students from Interior Design, Fashion Design, Fine Arts, Architecture, and Game Design to the foundational concepts, applications, and current practices of UX/UI and interaction design. The course emphasizes how these principles apply within their respective domains and enterprises, nurturing the ability to enhance user experiences across digital and physical environments.

Course Outcomes

Upon completion, the learner will be able to:

- CO1: Recall the core concepts, evolution, and scope of UX/UI and interaction design across creative disciplines.
- CO2: Understand the role of UX/UI within organizations and how design thinking shapes products, spaces, and services in different fields.
- CO3: Apply user research and journey mapping within their domain to identify opportunities and challenges in user interaction.
- CO4: Develop and evaluate wireframes, personas, and prototypes relevant to their discipline.
- CO5: Design and present solutions demonstrating effective and inclusive user experiences, using contemporary tools and practices.

Course Content

UNIT I: Introduction to UX/UI & Interaction Design

15 Hours

- What are UX, UI, and Interaction Design?
- The evolution of UX/UI & relevance in creative disciplines
- Overview of current industry practices in relevant domains
- Case studies from interior, fashion, game, architecture, and fine arts industries

UNIT II: UX Design Process & Methodology

15 Hours

- Stakeholders & user research: interviews, personas, and empathy mapping
- User journey mapping and touchpoint analysis
- Ideation: design thinking, brainstorming, scenario creation
- Translating research insights into concepts for products, spaces, and interactions

UNIT III: Tools, Techniques & Organization Practices

15 Hours

- Sketching, wireframing, and storyboarding for digital and spatial UX
- UI fundamentals: layout, color, typography, interactivity
- Tools overview: Figma, Adobe XD, Sketch, game engines, and design systems
- Domain-specific examples: App design for fashion, interface design for games, interactive installations in fine arts, smart interiors in architecture

UNIT IV: Studio Project

15 Hours

- Group/individual project tailored to students' primary discipline (choose between app, website, interactive space, etc.)
- User research, concept development, prototyping, usability testing
- Industry critique/presentation
- Iterative improvement and documentation

Learning Experience

The course will foster hands-on, studio-based learning through collaborative projects and critiques. Students engage with interactive lectures, real-world case studies, and practical studio exercises tailored to their creative discipline. Peer and faculty reviews support constructive feedback and interdisciplinary understanding.

Textbooks

1. About Face: The Essentials of Interaction Design – Alan Cooper, Robert Reimann, et al.
2. The Design of Everyday Things – Don Norman

Suggested Readings

1. Universal Principles of UX – Irene Pereyra & Anton Repponen
2. Designing Interfaces – Jenifer Tidwell, et al.
3. Don't Make Me Think, Revisited: A Common Sense Approach to Web Usability – Steve Krug

Open Educational Resources (OER)

1. [NN Group: UX Articles & Research](#)
2. [Interaction Design Foundation](#)
3. [Figma Education Resources](#)
4. [YouTube – UX/UI Tutorials and Domain-Specific Channels]

Evaluation Scheme

	Evaluation Components	Weightage
INTERNAL (50 Marks)	Continuous Assessment (Projects, Assignments, Presentation, Case Studies, etc)	20 Marks
	Internal Jury	30 Marks
EXTERNAL (50 Marks)	End Term Studio Exam	20 Marks
	External Jury	30 Marks

UUWP154	Introduction to UX/UI & Design Thinking	L	T	S	P	H	C
Version	1.0	0	0	4	0	4	4
Category of Course	Minor- I						
Total Contact Hours	60 Hours						
Pre-Requisites/ Co-Requisites	Basic knowledge of UX/UI Design fundamentals and design tools is recommended.						

Course Perspective

This course introduces students from creative backgrounds (fashion, interiors, communication design, fine arts, etc.) to the fundamentals of **User Interface (UI)** and **User Experience (UX)** design. It emphasizes **human-centered problem-solving**, visual interface thinking, and the foundational methods used to create intuitive, aesthetic, and accessible digital experiences. This course introduces learners to the foundational principles of User Experience (UX) and User Interface (UI) design with an emphasis on design thinking methodologies. It is tailored for creatives aiming to explore digital product design, emphasizing human-centered design, usability, aesthetics, and problem-solving.

Course Outcomes

Upon completion of the course the learner will be:

CO1: Understand core concepts, scope, and significance of UX/UI and Design Thinking.

CO2: Identify and apply elements of interface design such as layout, colour, typography, and hierarchy.

CO3: Apply empathy and problem-framing techniques to ideate and prototype user-centered solutions.

CO4: Analyse user needs, pain points, and usability principles in existing digital products.

CO5: Create wireframes, mood boards, and basic interactive prototypes demonstrating a clear UX process.

Course Content

UNIT I: Introduction to UX/UI and Design Thinking –
Hours

15

- What is UX and UI?
- UX vs UI vs Graphic Design
- Understanding the Design Thinking process: Empathize, Define, Ideate, Prototype, Test
- Observation and critique of existing digital products

UNIT II: Principles of UX/UI –

15 Hours

- Layouts, grids, visual hierarchy

- Typography, color, icons, and interaction design
- Accessibility and usability fundamentals
- Information architecture and navigation

UNIT III: Empathy and Ideation –

15 Hours

- User personas and journey maps
- Defining problem statements
- Brainstorming and ideation techniques
- Creating moodboards and design inspirations

UNIT IV: Prototyping and Feedback –

15 Hours

- Sketching wireframes and user flows
- Tools for prototyping (e.g., Figma, Adobe XD)
- Peer critique and feedback
- Final mini project: Design a basic interactive screen-based solution

Learning Experience

The course uses interactive lectures, hands-on workshops, and project-based assignments. Students will work in teams and individually to translate research into design concepts and prototypes. Emphasis will be placed on iteration, peer critique, and reflective practice.

Textbooks

2. *Don't Make Me Think* by Steve Krug
3. *The Design of Everyday Things* by Don Norman

Suggested Readings

1. *Sprint* by Jake Knapp
2. *Hooked* by Nir Eyal
3. *About Face: The Essentials of Interaction Design* by Alan Cooper
4. *Creative Confidence* by Tom & David Kelley

Open Educational Resources (OER)

1. Google Design Sprint Kit
2. NN/g (Nielsen Norman Group) Articles and Videos
3. IDEO U Case Studies

Evaluation Scheme

	Evaluation Components	Weightage
INTERNAL (50 Marks)	Continuous Assessment (Projects, Assignments, Presentation, Case Studies, etc)	20 Marks
	Internal Jury	30 Marks
EXTERNAL (50 Marks)	End Term Studio Exam	20 Marks
	External Jury	30 Marks

It is compulsory for a student to secure 40% marks in Internal and End term Examination separately to secure minimum passing grade.

UUIVC152	VISUAL COMMUNICATION & INTERFACE BASICS	L	T	S	P	H	C
Version	1.0	0	0	4	0	4	4
Category of Course	Minor- 2						
Total Contact Hours	60						
Pre-Requisites/ Co- Requisites	Color Theory, Color Psychology, etc.						

Course Perspective

This course is designed as a third-semester minor for students from the School of Architecture and Design, specifically those enrolled in Interior Design, Fashion Design, and B.Arch. It introduces essential concepts in visual communication and basic interface design, enabling creative professionals to understand how graphics, visuals, and basic interfaces influence user interaction within their domains. The syllabus provides practical exposure to both theory and application, bridging visual storytelling with the rudiments of user interface (UI) concepts for physical and digital spaces relevant to their disciplines.

Course Outcomes

By the end of this course, students will be able to:

- CO1: Remember and recall core concepts and key terminology in visual communication and basic UI/interface design as applicable for the built and designed environment.
- CO2: Understand the role of layout, color, form, hierarchy, and composition in conveying meaning and facilitating communication in their area of study.
- CO3: Apply design principles to compose basic graphic elements, visual stories, and simple interactive interfaces (screen, print, wayfinding).
- CO4: Analyze and critique visual artifacts and interface examples within interior, fashion, and architectural contexts.
- CO5: Develop and present a capstone mini-project demonstrating the integration of visual communication techniques and interface basics.

Course Content

UNIT I: Introduction to Visual Communication

15 Hours

- Scope and history of visual communication in design professions.
- SMCR model, semiotics, and encoding/decoding in spatial and material contexts.
- Visual perception and elements of meaning-making (signs, symbols, icons).
- Case studies: visual narratives and storytelling in built and designed environments.

UNIT II: Elements & Principles of Visual Design

15 Hours

- Elements: line, shape, color, texture, space, form, pattern.
- Principles: contrast, proportion, balance, alignment, hierarchy, unity.
- Gestalt principles for spatial composition and organization.
- Role of typography and image layout in design communications.

UNIT III: Interface Basics

15 Hours

- Introduction to interface design for non-UX disciplines (architecture signage, fashion catalogs, digital moodboards).
- User-centered basics: clarity, visual hierarchy, feedback, consistency.
- Basic wireframing, prototyping, and simple UI patterns for websites, physical layouts, or app screens.
- Accessible and inclusive interfaces in the context of the built environment and creative domains.

UNIT IV: Studio Project

15 Hours

- Hands-on mini-project: Develop a basic visual communication piece (poster, wayfinding signage, or simple digital interface) within the context of Interior Design, Fashion, or Architectural settings.
- Peer and faculty critique, iterative refinement.
- Group presentation and project documentation.

Learning Experience

The course uses a blend of lectures, hands-on studio sessions, critiques, and real-world case studies. Students will work individually and in groups, producing visual and interface artifacts relevant to their primary discipline, with ongoing feedback from faculty and peers.

Textbooks

1. The Visual (Spatial) Communication Handbook – David Machin
2. Don't Make Me Think – Steve Krug

Suggested Readings

1. Universal Principles of Design – William Lidwell, Kritina Holden, Jill Butler
2. The Elements of User Experience – Jesse James Garrett
3. Design Basics – David A. Lauer, Stephen Pentak

Open Educational Resources (OER)

1. [Interaction Design Foundation – Visual Communication Articles]
2. [W3C Basics of User Interface Design]
3. [YouTube: Visual Communication Tutorials, The Futur, NNGroup]

UUIUR153	USER RESEARCH AND EMPATHY MAPPING	L	T	S	P	H	C
Version	1.0	0	0	3	2	5	4
Category of Course	Minor- IV						
Total Contact Hours	60 Hours						
Pre-Requisites/ Co-Requisites	Familiarity with basics of UX/UI design and human-centered design principles is recommended.						

Course Perspective

This course aims to equip learners with the foundational principles of user research and empathy-driven design. It introduces learners to various qualitative research methods, user-centered thinking, and the creation of empathy maps to understand user behaviour, pain points, and motivations. The course enables students to generate actionable insights that influence meaningful design outcomes.

Course Outcomes

Upon completion of the course the learner will be:

CO1: Understand the fundamentals of user research and its role in UX design.

CO2: Applying various research methods to gather user data.

CO3: Synthesizing research findings to build user personas and journey maps

CO4: Developing empathy maps to identify user needs, thoughts, and emotions

CO5: Translating research insights into design solutions and concept directions

Course Content

UNIT I: Introduction to User Research

15 Hours

What is user research and why it matters

Types of user research: generative vs. evaluative

Primary vs. secondary research

Research ethics and consent

Introduction to research goals, framing research questions

UNIT II: Methods of User Research

15 Hours

Qualitative research: interviews, shadowing, ethnography

Quantitative research: surveys, analytics

Sampling techniques and participant recruitment

Note-taking, transcription, and data organization

In-class exercise: conducting and documenting interviews

UNIT III: Data Synthesis and Empathy Tools

15 Hours

Affinity mapping

Introduction to empathy mapping: process and components

Building personas from user data

User journey maps: mapping pain points and emotional touchpoints

Hands-on activity: create empathy maps and personas

UNIT IV: Insight Generation and Design Integration

15 Hours

Identifying design opportunities from research findings

How research influences wireframes and prototypes

Storytelling with user insights

Presenting research outcomes to stakeholders

Final project: user research + empathy mapping report

Learning Experience

The course emphasizes real-world application through hands-on research practice, collaborative workshops, and iterative feedback. Students will:

- Conduct field and remote research
- Analyze and synthesize user data using visual thinking tools
- Collaborate in small teams on empathy mapping exercises
- Engage in peer reviews and critique sessions
- Present final research outcomes with design suggestions

Textbooks

1. **Observing the User Experience** – Elizabeth Goodman, Mike Kuniavsky, Andrea Moed
2. **Interviewing Users: How to Uncover Compelling Insights** – Steve Portigal

Suggested Readings

1. **Think Like a UX Researcher** – David Travis & Philip Hodgson
2. **The User is Always Right: A Practical Guide to Creating and Using Personas** – Steve Mulder
3. **Mapping Experiences** – Jim Kalbach

Open Educational Resources (OER)

1. IDEO Design Kit – Free human-centered design methods
2. NN/g Articles on User Research
3. Usability.gov Research Methods
4. Interaction Design Foundation – Free Articles
5. UX Research Field Guide by Dovetail

Evaluation Scheme

	Evaluation Components	Weightage
INTERNAL (50 Marks)	Continuous Assessment (Projects, Assignments, Presentation, Case Studies, etc)	20 Marks
	Internal Jury	30 Marks
EXTERNAL (50 Marks)	End Term Studio Exam	20 Marks
	External Jury	30 Marks

It is compulsory for a student to secure 40% marks in Internal and End term Examination separately to secure minimum passing grade.

UUWP154	WIREFRAMING AND PROTOTYPING	L	T	S	P	H	C
Version	1.0	0	0	3	2	5	4
Category of Course	Minor- IV						
Total Contact Hours	60 Hours						
Pre-Requisites/ Co-Requisites	Basic knowledge of UX/UI Design fundamentals and design tools is recommended.						

Course Perspective

This course introduces students to the fundamentals of wireframing and prototyping in the UX design process. It emphasizes hands-on learning through iterative design exercises using industry-standard tools. Learners will build low- to high-fidelity prototypes to communicate design ideas effectively.

Course Outcomes

Upon completion of the course the learner will be:

CO1: Understanding the role of wireframes and prototypes in the UX design process

CO2: Creating low-fidelity wireframes to visualize design concepts

CO3: Developing interactive prototypes using digital tools

CO4: Applying usability feedback to refine wireframes and prototypes

CO5: Communicating design solutions through interactive prototypes

Course Content

UNIT I: Introduction to Wireframing

15 Hours

- Definition and purpose of wireframing
- Paper vs. digital wireframes
- Low-fidelity wireframes: tools and techniques
- Understanding screen layouts, grid systems, and hierarchy
- Hands-on activity: Sketching wireframes for a simple app

UNIT II: Tools and Techniques for Digital Wireframing Hours

15

- Overview of wireframing tools (e.g., Figma, Adobe XD)

- UI kits and templates
- Designing wireframes for different screen sizes
- Creating clickable wireframes
- Exercise: Create a wireframe for a web platform

UNIT III: Prototyping Fundamentals

15 Hours

- What is prototyping? Types of prototypes (low, mid, high fidelity)
- Interactions and transitions
- Linking wireframes to build user flows
- Hands-on: Develop a mid-fidelity prototype with user interactions

UNIT IV: Testing and Iteration through Prototyping

15 Hours

- Usability testing methods for prototypes
- Feedback loops and iteration
- Documenting user feedback
- Refining prototypes based on insights
- Final Project: Create and present a high-fidelity prototype

Learning Experience

This course adopts a studio and practical-based, experiential learning approach that blends conceptual understanding with hands-on practice. Students will engage in:

- Interactive tutorials and tool demonstrations
- In-class design exercises and collaborative critiques
- Progressive assignments building from wireframes to fully functional prototypes
- User testing and iteration exercises to simulate real-world design cycles
- Final showcase of prototype solutions addressing specific UX problems

Textbooks

1. Interaction Design: Beyond Human-Computer Interaction – Helen Sharp, Yvonne Rogers, Jenny Preece
2. Don't Make Me Think – Steve Krug

Suggested Readings

1. The UX Book: Agile UX Design for a Quality User Experience – Rex Hartson, Pardha Pyla
2. About Face: The Essentials of Interaction Design – Alan Cooper, Robert Reimann, David Cronin, Christopher Noessel
3. Sprint: How to Solve Big Problems and Test New Ideas in Just Five Days – Jake Knapp

Open Educational Resources (OER)

1. Material Design Guidelines by Google ([Material Design 3 - Google's latest open source design system](#))
2. Figma Learn – Free tutorials and UI kits ([Learn Design & Design Basics | Figma](#))
3. UX Collective on Medium – Articles and case studies ([UX Collective](#))
4. The Interaction Design Foundation – Selected free chapters and articles (<https://www.interaction-design.org/>)

Evaluation Scheme

	Evaluation Components	Weightage
INTERNAL (50 Marks)	Continuous Assessment (Projects, Assignments, Presentation, Case Studies, etc)	20 Marks
	Internal Jury	30 Marks
EXTERNAL (50 Marks)	End Term Studio Exam	20 Marks
	External Jury	30 Marks

It is compulsory for a student to secure 40% marks in Internal and End term Examination separately to secure minimum passing grade.

UI/UX IN YOUR DISCIPLINE	L	T	S	P	H	C	
Version	1.0	0	0	3	2	5	4

Category of Course	Minor- 5
Total Contact Hours	60
Pre-Requisites/ Co-Requisites	None

Course Perspective This minor introduces students from Interior Design, Fashion Design, Fine Arts, Architecture, and Game Design to the foundational concepts, applications, and current practices of UX/UI and interaction design. The course emphasizes how these principles apply within their respective domains and enterprises, nurturing the ability to enhance user experiences across digital and physical environments.

Course Outcomes

Upon completion, the learner will be able to:

- CO1: Recall the core concepts, evolution, and scope of UX/UI and interaction design across creative disciplines.
- CO2: Understand the role of UX/UI within organizations and how design thinking shapes products, spaces, and services in different fields.
- CO3: Apply user research and journey mapping within their domain to identify opportunities and challenges in user interaction.
- CO4: Develop and evaluate wireframes, personas, and prototypes relevant to their discipline.
- CO5: Design and present solutions demonstrating effective and inclusive user experiences, using contemporary tools and practices.

Course Content

UNIT I: Introduction to UX/UI & Interaction Design

15 Hours

- What are UX, UI, and Interaction Design?
- The evolution of UX/UI & relevance in creative disciplines
- Overview of current industry practices in relevant domains
- Case studies from interior, fashion, game, architecture, and fine arts industries

UNIT II: UX Design Process & Methodology

15 Hours

- Stakeholders & user research: interviews, personas, and empathy mapping
- User journey mapping and touchpoint analysis
- Ideation: design thinking, brainstorming, scenario creation
- Translating research insights into concepts for products, spaces, and interactions

UNIT III: Tools, Techniques & Organization Practices

15 Hours

- Sketching, wireframing, and storyboarding for digital and spatial UX
- UI fundamentals: layout, color, typography, interactivity
- Tools overview: Figma, Adobe XD, Sketch, game engines, and design systems
- Domain-specific examples: App design for fashion, interface design for games, interactive installations in fine arts, smart interiors in architecture

UNIT IV: Studio Project

15 Hours

- Group/individual project tailored to students' primary discipline (choose between app, website, interactive space, etc.)
- User research, concept development, prototyping, usability testing
- Industry critique/presentation
- Iterative improvement and documentation

Learning Experience

The course will foster hands-on, studio-based learning through collaborative projects and critiques. Students engage with interactive lectures, real-world case studies, and practical studio exercises tailored to their creative discipline. Peer and faculty reviews support constructive feedback and interdisciplinary understanding.

Textbooks

1. About Face: The Essentials of Interaction Design – Alan Cooper, Robert Reimann, et al.
2. The Design of Everyday Things – Don Norman

Suggested Readings

1. Universal Principles of UX – Irene Pereyra & Anton Repponen
2. Designing Interfaces – Jenifer Tidwell, et al.
3. Don't Make Me Think, Revisited: A Common Sense Approach to Web Usability – Steve Krug

Open Educational Resources (OER)

1. [NN Group: UX Articles & Research](#)
2. [Interaction Design Foundation](#)
3. [Figma Education Resources](#)
4. [YouTube – UX/UI Tutorials and Domain-Specific Channels]

Evaluation Scheme

	Evaluation Components	Weightage
INTERNAL (50 Marks)	Continuous Assessment (Projects, Assignments, Presentation, Case Studies, etc)	20 Marks
	Internal Jury	30 Marks
EXTERNAL (50 Marks)	End Term Studio Exam	20 Marks
	External Jury	30 Marks

UUUA156	USABILITY, ACCESSIBILITY & INCLUSIVE DESIGN	L	T	S	P	H	C
Version	1.0	0	0	0	4	4	2
Category of Course	Minor- 7						
Total Contact Hours	60						
Pre-Requisites/ Co-Requisites	None						

Course Perspective

This course introduces students to the foundational principles and practical approaches of usability, accessibility, and inclusive design for digital and physical environments. Students will learn to evaluate, design, and develop products and spaces that are usable and accessible by people of all abilities, fostering empathy and awareness of diverse user needs.

Course Outcomes

Upon completion of the course, the learner will be able to:

- **CO1:** Recall the core concepts and scope of usability, accessibility, and inclusive design and distinguish them from general design practices.
- **CO2:** Understand key guidelines, frameworks, and legislations (such as WCAG, ADA) relevant to accessibility and usability.
- **CO3:** Apply inclusive design strategies and accessibility techniques in user interfaces and spatial design.
- **CO4:** Analyze user experiences, identify usability barriers, and propose improvements for diverse user groups.
- **CO5:** Design and create prototypes that demonstrate usability and inclusivity, validated through user feedback and accessibility tools.

Course Content

UNIT I: Introduction to Usability, Accessibility & Inclusive Design **15 Hours**

- What are usability, accessibility, and inclusive design?
- Distinction between usability, accessibility, inclusive design, and universal design.
- The importance and impact of inclusive practices in design.
- Case studies and observation exercises on usability and accessibility.

UNIT II: Key Principles & Guidelines **15 Hours**

- Usability heuristics and user-centered design principles.
- Accessibility standards: WCAG, ADA, Section 508.
- Understanding assistive technologies.
- Designing for diverse abilities (visual, auditory, cognitive, motor).

UNIT III: Methods & Tools **15 Hours**

- Techniques for evaluating usability: user testing, heuristic evaluation, surveys.
- Accessibility assessment: audit tools, color contrast checkers, screen reader testing.
- Creating user personas and empathy maps for inclusive design.
- Exercises on redesigning interfaces for improved inclusivity.

UNIT IV: Inclusive Design Project **15 Hours**

- Group/individual mini project: redesign a digital or physical product/space for broader usability and accessibility.
- User research, prototyping, and accessibility audits.
- Presentation and defense of final design.
- Peer and faculty critique sessions.

Learning Experience

The course utilizes interactive lectures, real-world case studies, hands-on evaluation exercises, and a capstone design project. Students will engage with accessibility tools, conduct user interviews, and perform usability testing. Peer and faculty reviews will foster a culture of constructive feedback and inclusive thinking.

Textbooks

1. Universal Principles of Design – William Lidwell, Kritina Holden, Jill Butler.
2. Don't Make Me Think: A Common Sense Approach to Web Usability – Steve Krug.

Suggested Readings

1. Inclusive Design for a Digital World – Regine Gilbert.
2. Accessibility for Everyone – Laura Kalbag.
3. Designing for Accessibility – Sarah Horton & Whitney Quesenbery.
4. The Inclusive Design Toolkit – University of Cambridge.

Open Educational Resources (OER)

1. [W3C Web Accessibility Initiative – Tutorials & Resources](#)
2. [A11y Project – Accessibility Community Hub](#)
3. [Deque University – Accessibility Training](#)
4. [YouTube – Inclusive Design & Accessibility Channels](#), e.g. TED, Google Accessibility

Evaluation Scheme

	Evaluation Components	Weightage
INTERNAL (50 Marks)	Continuous Assessment (Projects, Assignments, Presentation, Case Studies, etc)	20 Marks
	Internal Jury	30 Marks
EXTERNAL (50 Marks)	End Term Studio Exam	20 Marks
	External Jury	30 Marks

It is compulsory for a student to secure 40% marks in Internal and End term Examination separately to secure minimum passing grade.

UUIPD157	PORTFOLIO DEVELOPMENT & UX STRATEGY	L	T	S	P	H	C
Version	1.0	0	0	0	0	0	6
Category of Course	Minor- 9						

Total Contact Hours	0
Pre-Requisites/ Co-Requisites	Prior work in UX Domain through previous semesters

Course Perspective

This self-driven minor empowers students interning away from the university to develop a coherent professional portfolio and personal brand. It supports them in curating, presenting, and communicating their skills, projects, and values in preparation for entering the workforce or advancing their creative professions. The course structure ensures students produce a demonstrable body of work and a clear articulation of their brand persona, using the internship as a springboard for career visibility and impact.

Course Outcomes

By the end of the course, students will be able to:

- **CO1:** Demonstrate an understanding of personal branding and its relevance in professional and creative practice.
- **CO2:** Analyze and reflect upon strengths, values, and career objectives to define a unique value proposition.
- **CO3:** Create and organize a professional portfolio (digital and/or physical) that effectively showcases skills, completed projects, and internship experience.
- **CO4:** Communicate a personal narrative through written, verbal, and visual means (bio, elevator pitch, visual identity).
- **CO5:** Build and maintain a consistent, credible online and offline presence aligned with industry standards.
- **CO6:** Evaluate and adapt personal brand strategy based on feedback, industry research, and evolving personal goals.

Course Content

UNIT I: Fundamentals of Portfolio and Personal Branding **15 Hours**

- What is a portfolio? Types and industry expectations
- Essentials of personal branding: core concepts, myths, and the psychology of perception
- Identifying strengths, passions, values, and setting goals (self-assessment and SWOT)
- Case studies: portfolios and brand stories in the student's domain

UNIT II: Personal Brand Development **15 Hours**

- Crafting a brand narrative (bio, tagline, elevator pitch)

- Articulating work experience and project stories
- Fundamentals of visual identity (logo, color palette, typography) and consistency
- Communicating brand through language, design, and behavior

UNIT III: Digital Presence and Portfolio

15 Hours

- Digital portfolio platforms (Behance, Wix, personal websites, LinkedIn, etc.)
- Showcasing projects and internship output: structure, storytelling, and curation
- Managing digital footprint, reputation, and online profiles
- Networking and connecting with the professional community during internship

UNIT IV: Brand Strategy and Presentation

15 Hours

- Action plan: setting personal brand goals and growth metrics
- Peer and mentor feedback: incorporating critique to refine portfolio and personal brand
- Continuous improvement: documentation of internship learning, reflection, and adaptation
- Final submission: e-portfolio (shareable website/drive), self-branding assets, and a reflective report on the internship and brand building process

Learning Experience

This course is self-guided, with remote faculty support and digital resources. Students will use their ongoing internship work as the core material, completing structured reflection, online activities, and portfolio tasks. Feedback is provided via online check-ins, and peer interaction is encouraged through designated forums or group calls.

Textbooks

1. Show Your Work! – Austin Kleon
2. Designing a Digital Portfolio – Cynthia L. Baron

Suggested Readings

1. The Brand You 50 – Tom Peters
2. Building a StoryBrand – Donald Miller
3. The Art and Science of Personal Branding – Rohit Bhargava
1. [LinkedIn Learning – Portfolio and Personal Brand Courses]
2. [Behance, Wix, WordPress – Portfolio Tutorials]
3. [YouTube – Personal Branding and Portfolio Tips]
4. [AIGA & CreativeMornings – Career, Branding, and Portfolio Webinars]

Evaluation Scheme

	Evaluation Components	Weightage
INTERNAL (50 Marks)	Continuous Assessment (Projects, Assignments, Presentation, Case Studies, etc)	20 Marks
	Internal Jury	30 Marks
EXTERNAL (50 Marks)	End Term Studio Exam	20 Marks
	External Jury	30 Marks

Annexure 2

POOL OF DISCIPLINE ELECTIVES FOR B. ARCH (2025-30)

POOL OF ELECTIVES								
B.ARCH (2025-30)								
S. No.	Course Code	Course Title	L	T	S	P	C	Assessment
Elective- I (Semester V)								
1	ADDEBI555	BIM & GIS	1	0	1	0	2	Internal
2	ADDEGI555	Construction & Demolition Waste Management	1	0	1	0	2	Internal
3	ADDECD555	GIS (Geographic Information System)	1	0	1	0	2	Internal
Elective- II (Semester VI)								
1	ADDEDC657	2D Design Communication	1	0	1	0	2	Internal
2	ADDEVI657	Visual Interpretation	1	0	1	0	2	Internal
3	ADDEAP657	Architectural Photography	1	0	1	0	2	Internal
4	ADDEAI657	AI for Designers	1	0	1	0	2	Internal
5	ADDEVS657	Vastu Shastra	1	0	1	0	2	Internal
Elective- III (Semester IX)								
1	ADDEDM954	Digital 3D Modeling	1	0	1	0	2	Internal
2	ADDESD954	Surface Design	1	0	1	0	2	Internal
3	ADDEDW954	Design Writing	1	0	1	0	2	Internal
4	ADDEUI954	Interactive Media and UI Design	1	0	1	0	2	Internal
5	ADDEAC954	Architectural Conservation	1	0	1	0	2	Internal
Elective- IV (Semester X)								
1	ADDEDV1052	Digital Video and Motion Design	1	0	1	0	2	Internal
2	ADDEDS1052	Design Styling	1	0	1	0	2	Internal
3	ADDESM1052	Social Media Storytelling	1	0	1	0	2	Internal
4	ADDEDR1052	Designing Realities: AR, VR	1	0	1	0	2	Internal
5	ADDEPM1052	Parametric Modeling	1	0	1	0	2	Internal

Elective- I

(Semester V)

Course Code ADDEBI555	Course Title Building Information Modeling	L	T	P	S	C
Version		1	0	0	1	2
Category of Course	Elective					
Total Contact Hours	30					
Pre-Requisites/ Co-Requisites	Basic knowledge of architectural drafting and design principles					

Course Perspective:

This course introduces architecture students to Building Information Modeling (BIM) as an intelligent digital representation process that facilitates integrated design, visualization, documentation, and collaboration. Students will gain both theoretical and hands-on understanding of BIM, using industry-standard software, to enhance design accuracy, interdisciplinary coordination, and lifecycle management of buildings.

Course Outcomes (COs):

At the end of the semester the student is able to:

CO1: Recall fundamental BIM terminology, components, and dimensional frameworks (3D to 7D).

CO2: Describe the differences between BIM and traditional CAD processes and explain BIM workflows.

CO3: Apply BIM software tools (e.g., Revit) to develop architectural models with key building elements.

CO4: Analyse BIM models for data extraction, drawing generation, clash detection, and model coordination.

CO5: Design and create a basic coordinated BIM project integrating architecture with structural systems.

Course Content:

Unit 1: Foundations of BIM (*Hours: 7*)

- Introduction to BIM: concept, evolution, and terminology
- Differences between BIM and traditional CAD workflows
- BIM dimensions: 3D to 7D (design, time, cost, sustainability, facilities)
- Key standards and protocols: ISO 19650, IFC formats
- Introduction to BIM applications across the project lifecycle

Unit 2: BIM Tools and Modeling Basics (*Hours: 7*)

- Introduction to BIM software (Revit/ArchiCAD)
- Interface, project setup: levels, grids, families, views
- Modeling architectural elements: walls, floors, doors, windows, stairs, roofs
- Use of parametric elements and families
- Templates and file organization

Unit 3: Documentation and Analysis (*Hours: 8*)

- Generating views: plans, elevations, sections, 3D
- Annotation tools, dimensions, legends, and callouts
- Creating schedules: quantity take-offs (doors, windows, rooms)
- Sheets, layouts, title blocks, print/export
- Clash detection basics and model checking tools

Unit 4: Integration, Collaboration, and Project Creation (*Hours: 8*)

- Model coordination: linking files, collaboration tools, work sets
- Interdisciplinary coordination (architecture, structure, MEP)
- Capstone project: Create a small-scale BIM model integrating multiple systems
- BIM for sustainable design and lifecycle use
- Case studies from real-world architecture firms

Tools & Materials Required:

- Autodesk Revit (student version, free); optional tools include ArchiCAD or Navisworks for extended functions.
- Personal laptop/PC with minimum 8 GB RAM (16 GB recommended), dedicated GPU, and SSD storage.
- Sketchbook for planning, cloud storage (Google Drive/OneDrive), and access to online BIM tutorials or learning portals.

Learning Experience

Inside: The course offers a balanced mix of conceptual understanding and hands-on practice to ensure holistic learning. In the classroom, students will engage with interactive lectures, live software demonstrations, and guided lab sessions that progressively build proficiency in BIM tools and workflows. Case studies and real-world examples will be used to contextualize BIM applications in architectural practice.

Outside: students will independently work on assignments and Modeling tasks that reinforce classroom learning. They will explore online tutorials, participate in self-paced exercises, and, where feasible, attend guest lectures or webinars by BIM professionals from the industry. The course culminates in a capstone project where students will collaboratively design and present a coordinated BIM model that integrates architectural and structural systems. This blend of theoretical and experiential learning will prepare students to effectively apply BIM in studio projects and future professional practice.

Textbooks

1. Eastman, C., Teicholz, P., Sacks, R., & Liston, K. (2011). *BIM Handbook*. Wiley.
2. Krygiel, E., & Nies, B. (2008). *Green BIM: Successful Sustainable Design with BIM*. Wiley.

References

1. Hardin, B., & McCool, D. (2015). *BIM and Construction Management*. Wiley.
2. Hergunsel, M. (2011). *Benefits of Building Information Modeling for Construction Managers and BIM Based Scheduling*.

Suggested Readings

1. Autodesk Learn BIM Online
2. Graphisoft Learn
3. The BIM Hub
4. National BIM Standard – US

Evaluation Scheme

Total Maximum Marks: 100				
Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

CO-PO Mapping

Programme and Course Mapping											
CO	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	1	2	–	–	1	–	3	2	1	–	–
CO2	2	2	1	2	1	–	3	2	2	1	–
CO3	3	3	–	2	2	–	2	3	2	2	2
CO4	2	3	1	3	2	–	2	2	3	3	2
CO5	3	3	1	2	3	2	2	2	–	–	–
1=lightly mapped				2= moderately mapped				3=strongly mapped			

Course Code ADDECD555	Course Title Construction & Demolition Waste Management	L	T	P	S	C
Version		1	0	0	1	2
Category of Course	Elective					
Total Contact Hours	3					
Pre-Requisites/ Co-Requisites	Basics of construction					

Course Perspective:

With rapid urbanization and infrastructure development, construction and demolition (C&D) waste has emerged as a critical environmental and planning concern. This course equips architecture students with a deep understanding of the sources, classification, impacts, regulations, and sustainable strategies for managing C&D waste. The course emphasizes integrated approaches to reduce, reuse, recycle, and responsibly dispose of materials through planning, design, and execution phases of buildings.

Course Outcomes (COs):

At the end of the semester the student is able to:

CO1: Recall the types, sources, and characteristics of construction and demolition waste.

CO2: Explain the environmental, economic, and health impacts of poor C&D waste management.

CO3: Apply sustainable design strategies to minimize C&D waste during the lifecycle of a project.

CO4: Analyze waste audit data and management practices in real-world construction sites.

CO5: Design a waste management plan integrating regulatory compliance, on-site logistics, and reuse.

Course Content:

Unit 1: Introduction to Construction and Demolition Waste (*Hours: 7*)

- Definition, scope, and relevance of C&D waste
- Classification: construction, renovation, and demolition phases
- Sources of waste in various building materials
- Composition and volume trends in India and globally
- Overview of Solid Waste Management Rules, 2016 (C&D-specific provisions)

Unit 2: Impacts and Challenges of C&D Waste (*Hours: 7*)

- Environmental impacts: pollution, land degradation, water and air quality
- Economic and operational costs of unmanaged waste
- Health hazards for workers and communities
- Informal sector involvement in waste collection
- Challenges in segregation, transport, and recycling

Unit 3: Strategies for Sustainable Waste Reduction (*Hours: 8*)

- Design-phase interventions: modularity, material efficiency, adaptive reuse

- Construction-phase practices: lean construction, site management
- Demolition-phase planning: deconstruction vs demolition
- 3Rs strategy: Reduce, Reuse, Recycle
- Case studies of green buildings with C&D waste minimization

Unit 4: Policy, Compliance, and Waste Management Planning (*Hours: 8*)

- National and local policies (CPWD, MOEFCC, ULB guidelines)
- Construction Waste Management Plan (CWMP) – elements and templates
- Technologies and tools for waste tracking and logistics
- Planning on-site storage, transportation, and recycling logistics
- Preparation of a site-specific waste management plan (Student Project)

Tools & Materials Required:

- Field and Documentation Tools: Waste audit sheets, measuring tape, smartphone/camera for site documentation, PPE (helmet, mask, shoes), and notebooks/sketchbooks for recording observations.
- Digital and Reference Materials: Spreadsheet software (Excel/Google Sheets), access to AutoCAD or sketching tools, government guidelines (e.g., SWM & C&D Rules 2016), and presentation tools for project work.

Learning Experience

Inside: Students will participate in interactive lectures, case study analyses, and discussions on best practices in construction and demolition waste management. Guest lectures by industry professionals and environmental consultants will provide real-world insights into policy implementation, material reuse, and on-site practices.

Outside: Students will engage in field visits to construction or demolition sites to observe current waste management practices, conduct basic waste audits, and interact with site personnel. Independent assignments will encourage students to document, analyze, and propose improvements to existing systems. As a culminating activity, students will prepare a site-specific waste management plan for a real or hypothetical project, applying the principles and strategies learned throughout the course.

Textbooks

1. TIFAC (2015). *Utilization of Waste from Construction Industry*. Department of Science and Technology, Govt. of India.
2. Pichtel, J. (2014). *Waste Management Practices: Municipal, Hazardous, and Industrial*. CRC Press.

References

1. CPWD (2019). *Guidelines on Environmental Management of Construction & Demolition (C&D) Waste*.
2. BIS Code: IS 383 – *Specification for Coarse and Fine Aggregates from Natural Sources for Concrete*.
3. Ghosh, S. (2021). *Construction and Demolition Waste Management in India*. Springer.

Suggested Readings

5. Ministry of Environment, Forest and Climate Change (MOEFCC) – <https://moef.gov.in>
6. Construction and Demolition Waste Rules, 2016 – CPCB Guidelines
7. NITI Aayog & GIZ Reports on Circular Economy in Construction Sector
8. Smart Cities Mission: Sustainability and Waste Management Practices
9. Online platforms like *IGBC*, *CII-Green Business Centre*, and *TERI*

Evaluation Scheme

Total Maximum Marks: 100				
Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

Programme and Course Mapping											
CO	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	1	2	2	–	2	–	3	2	–	–	–
CO2	1	1	3	1	3	2	3	2	1	–	–
CO3	2	2	2	–	3	2	2	3	2	2	2
CO4	1	3	2	2	2	–	2	2	3	3	–
CO5	2	3	3	2	3	3	2	3	3	3	3
1=lightly mapped				2= moderately mapped				3=strongly mapped			

ADDEGI555	Geographic Information System (GIS)	L	T	S	P	C
Version	1.0	0	0	2	0	2
Category of Course	Elective					
Total Contact Hours	30					
Pre-Requisites/ Co-Requisites	Computer Literacy/ Technical Drawing or CAD/ Remote Sensing/ Data Visualization / Design Communication /Surveying & Levelling / Site Analysis					

Course Perspective: This course equips students with practical knowledge and skills in Geographic Information Systems (GIS) for spatial analysis and mapping in urban, regional, and rural contexts. It emphasizes hands-on experience in digitizing base maps, integrating spatial and attribute data, and generating thematic maps using GIS software. Students will explore terrain analysis through digital elevation models (DEMs) and evaluate environmental parameters such as land cover and vegetation indices using satellite imagery. The course prepares learners to apply GIS as a decision-support tool in planning, environmental analysis, and design practices.

Course Outcomes:

On completion of the course the learner will be:

CO1: Apply GIS techniques to digitize and display base maps for cities, regions, or villages.

CO2: Create thematic maps by integrating spatial and attribute data using GIS software.

CO3: Analyze slope, elevation, and hydrology using DEM files and GIS tools.

CO4: Evaluate land cover and vegetation indices (NDVI, NDBI) from satellite imagery using GIS extensions.

Course Content:

Unit 1: Introduction to GIS S

oftware

No. of Hours: 6

- A- Introduction to GIS Software and exploring Graphical User Interface (GUI).
- B- Identifying toolbars and available tools and Geo-referencing: Concept and process.
- C- Introduction to toposheets and satellite images.
- D- Creating a project in GIS software and creating and managing layers.
- E- Digitization methods: Importing and exporting data.

Unit 2: Displaying and Presenting GIS Data

No. of Hours: 8

- A- Understanding map elements: Adding and changing symbology.
- B- Labelling and annotations.
- C- Creating map layouts and Inserting map scale, legend, title, north symbol.
- D- Creating grids, saving and exporting map layouts.
- E- Printing and exporting maps as images.

Unit 3: Data Analysis Techniques – I

No. of Hours: 8

- A- Introduction to data analysis tools and techniques in GIS

- **B-** Spatial and attribute data analysis, adding databases to attribute tables and merging information from external sources
- **C-** Thematic mapping using census and statistical data
- **D-** Creating charts and graphs
- **E-** Statistical summaries and basic calculations- Calculating geometry
- **F-** Buffering and proximity analysis and Overlay analysis
- **G-** Satellite imagery types, Mosaic and clip tools

Unit 4: Advanced Spatial Analysis Techniques – II

No. of Hours: 8

- **A-** Digital Elevation Models (DEM): Elevation, slope, and hydrology analysis
- **B-** Extensions for spatial analysis
- **C-** 3D analysis and TIN modelling
- **D-** Land suitability and impact analysis
- **E-** Index-based analysis:
 - NDVI (Normalized Difference Vegetation Index)
 - NDBI (Normalized Difference Built-up Index)
 - NDWI (Normalized Difference Water Index)
- Land cover classification and analysis.

Learning Experience:

The GIS course offers hands-on experience in spatial data handling, map creation, and geospatial analysis using industry-relevant software. Students learn to integrate real-world data with thematic layers for visualization and decision-making. Field-based and project-oriented learning enhances critical thinking and technical skills in urban, regional, and environmental contexts.

Inside Classroom:

Hands-on training with GIS software (e.g., QGIS, ArcGIS) for map creation, data entry, and spatial analysis.

Lectures and demonstrations on GIS concepts, tools, and methodologies.

Lab-based exercises for digitization, geo-referencing, and thematic mapping using sample datasets.

Outside Classroom:

Field visits to collect spatial data using GPS or mobile GIS tools (e.g., mapping land use, utilities, vegetation, etc.).

Interaction with local planning authorities or environmental agencies to understand real-world applications of GIS.

Mini-projects or case studies using real data from municipal bodies, census, or satellite imagery sources.

Textbook: NA

Reference Books:

1. Fundamentals of geographic information system by Michael N. Demers, Wiley.
2. getting to know arcview GIS by ESRI, ESRI
3. Geographic Information System by Jatin Pandey, Teri Press
4. Geographic Information Systems Socioeconomic Applications by David Martin, Routledge

Open Educational Resources (OER) –

1. https://docs.qgis.org/latest/en/docs/training_manual/
2. Esri Academy (Free Courses Section)-
<https://www.esri.com/training/catalog/search/?q=free>

3. NASA ARSET – Applied Remote Sensing Training-
<https://appliedsciences.nasa.gov/what-we-do/capacity-building/arset>
4. **QGIS Tutorials and Tips:** <https://www.youtube.com/c/KlasKarlssonQGIS>
5. **GeoDelta Labs (GIS Concepts and Tools):**
<https://www.youtube.com/c/GeoDeltaLabs>

Evaluation Scheme:

Total Maximum Marks: 100				
Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

Program Articulation Matrix: Mapping of Course Outcome (COs) with Program Outcomes (POs) and Programme Specific Outcomes (PSOs)

Programme and Course Mapping											
CO	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	3	–	2	2	–	3	3	2	–	–
CO2	3	3	–	3	2	–	3	3	2	–	–
CO3	2	3	–	2	3	–	2	3	3	2	–
CO4	2	2	1	2	3	–	3	2	3	3	–
CO5	2	3	3	2	3	3	2	3	3	3	3
1=lightly mapped				2= moderately mapped				3=strongly mapped			

Elective- II

(Semester VI)

Course Code ADDEDC657	Course Title 2D Design Communication	L	T	P	S	C
Version		1	0	0	1	2
Category of Course	Elective					
Total Contact Hours	30					
Pre-Requisites/ Co-Requisites	visual design fundamentals					

Course Perspective:

This course explores the foundational and digital aspects of 2D visual representation. Emphasis is placed on printmaking processes, visual storytelling, and digital rendering tools to create expressive and communicative visuals in design.

Course Outcomes (COs):

CO1. Identify and recall the fundamental elements of 2D visual language, manual techniques, and digital tools relevant to design visualization.

CO2. Apply foundational skills in sketching, printmaking, and digital illustration to develop design compositions and surface visuals.

CO3. Analyze visual elements, color schemes, typography, and layout to construct effective storyboards, branding components, and design narratives.

CO4. Evaluate and create expressive visual outputs by integrating manual print techniques and digital tools for storytelling, branding, and pattern development across design domains.

Course Content:

Unit 1: Visual Exploration & Manual Techniques

Hrs: 7

- Fundamentals of mark-making, texture, and form
 - Introduction to hand-drawn ideation and sketch journaling
 - Basics of stencils, layering, and mixed media
 - Visual abstraction and motif development
- Activity: Create a visual composition using manual drawing, collage, and mixed media

Unit 2: Introduction to Printmaking & Surface Techniques

Hrs: 7

- Basics of printmaking: monoprint, lino-cut, block printing
 - Layering, registration, and repetition techniques
 - Texture transfer and surface enhancement
 - Combining hand prints with digital overlays
- Activity: Develop a 2D print-based pattern or art panel and digitize it for further enhancement

Unit 3: Digital Illustration, Pattern & Storyboarding

Hrs: 8

- Introduction to Photoshop, Illustrator, Krita, Procreate
 - Digital sketching, color blocking, and layer management
 - Creating concept art, repeat patterns, and surface visuals
 - Storyboarding for spatial, fashion, or UX narratives
- Activity: Create a short storyboard (6–8 frames) or a digitally repeated pattern derived from print work

Unit 4: Typography, Layout & Visual Branding

Hrs: 8

- Basics of typography: font types, hierarchy, pairing
 - Layout principles for print and screen
 - Logo development and visual identity design
 - Application to posters, portfolios, packaging
- Activity: Design a mini branding kit with logo, color scheme, and two promotional visuals

Tools & Materials Required:

- Drawing/sketching materials, linoleum blocks, printmaking inks
- Access to Photoshop, Illustrator, Procreate, or Krita
- Scanning/photographing tools for digitizing hand work

Learning Experience

Inside: Students engage in instructor-led demonstrations of traditional printmaking techniques such as monoprinting and linocut, as well as guided tutorials on digital tools like Adobe Photoshop, Illustrator, Procreate, and Krita. Studio sessions focus on developing foundational skills in sketching, rendering, and layout design, while theory lectures introduce key concepts such as composition, color theory, typography, and visual hierarchy. Regular peer reviews and critique sessions encourage analytical thinking and collaborative learning, allowing students to reflect on their own work and that of others. Group projects further simulate professional design environments and foster teamwork across disciplines.

Outside: Learning continues through experiential activities such as field visits to printmaking studios or craft clusters, where students observe real-world applications of surface and pattern techniques. Visits to art galleries or design exhibitions provide exposure to diverse visual languages and historical contexts. Each student maintains a visual journal or design diary to document their weekly progress, creative experiments, and reflections. They are also encouraged to complete self-paced software tutorials and share their work through digital platforms such as Instagram, Behance, or class blogs. Activities like material scavenger hunts and mixed-media explorations help students develop observational skills and connect inspiration from their surroundings to their studio projects. Together, these experiences ensure a comprehensive and practice-oriented learning journey, bridging manual techniques with contemporary digital visualization.

Textbooks

1. Printmaking: A Complete Guide to Materials & Processes by Grabowski & Fick
2. Graphic Design: The New Basics by Ellen Lupton
3. Digital Painting Techniques by 3DTotal Publishing

Suggested Readings

1. Online tutorials (Adobe, Behance, YouTube Masterclasses)

Evaluation Scheme

Total Maximum Marks: 100				
Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

Programme and Course Mapping											
CO	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	1	2	2	1	2	3	2	2	2	–
CO2	2	2	–	2	–	1	2	3	–	–	2
CO3	3	2	1	2	1	-	2	3	2	2	2
CO4	3	2	2	3	1	2	2	3	2	2	3
CO5	2	1	1	3	–	2	2	2	3	3	2
1=lightly mapped				2= moderately mapped				3=strongly mapped			

Course Code ADDEVI657	Course Title Visual Interpretation	L	T	P	S	C
Version		1	0	0	1	2
Category of Course	Elective					
Total Contact Hours	30					
Pre-Requisites/ Co-Requisites	A conceptual bent of mind, exposure to everyday visual culture, and basic digital literacy for reference or collage work are also recommended.					

Course Perspective:

This course offers an immersive exploration of visual culture through observational and interpretive painting practices. Students will learn to translate everyday experiences, media imagery, and cultural symbols into meaningful visual narratives. Emphasis is placed on personal engagement, critical thinking, and creative expression. Through hands-on projects and reflective critique, learners will develop a deeper understanding of how art communicates identity, memory, and social commentary.

Course Outcomes (COs):

CO1: Understand and interpret the role of visual culture in everyday life, media, and socio-cultural contexts.

CO2: Observe and document real-world spaces, objects, and symbols through artistic practices like drawing and painting.

CO3: Apply painting techniques to reimagine media imagery and cultural references with conceptual depth.

CO4: Create expressive artworks that explore memory, identity, spatial experience, and symbolism.

CO5: Evaluate visual artworks through presentations and critiques, demonstrating critical thinking and visual literacy.

Course Content:

Unit 1: Observing the Visual World — From Life to Canvas Hours: 8

A. Sketching the Everyday – Rapid freehand drawing/painting of people, objects, or moments from public life (markets, cafés, bus stops).

B. Object as Narrative – Paint a composition based on a commonly used household or cultural object, focusing on symbolism.

Unit 2: Reimagining Visual Media and Digital Culture Hours: 8

A. Poster Re-imagining – Select a vintage/modern ad poster or film still and reinterpret it as a contemporary painting (commentary-based).

B. Memetic Imagery in Contemporary Visual Expression – Translate a meme or digital icon into a painted narrative artwork.

C. Critical Reflection Task – Short write-up (300–400 words) explaining the reinterpretation and commentary angle used.

Unit 3: Mixed Media & Visual Critique of Society

Hours: 7

- A. Collage to Canvas – Use collage (print media/digital media) to create a mixed-media visual work that critiques consumerism, identity, or stereotypes.
- B. Thematic Composition – Combine drawing, collage, and typography to build a unified message on a chosen contemporary issue.

Unit 4: Space, Memory, and Cultural Symbolism in Art

Hours: 7

- A. Memory Mapping – Create a painting/illustration that represents a memory of a cultural/ritual space (temple, kitchen, market, ancestral home).
- B. Site-Specific Study – Visit a monument or culturally significant location and translate the spatial experience into a narrative painting.
- C. Symbolic Composition – Paint using symbolic motifs from Indian folk art, rituals, or urban culture to express a socio-political idea.

Learning Experience

Inside: Guided drawing sessions in class using live models, props, and recorded public scenes.

Outside: Visit to a local market, bus stop, temple street, or café for live sketching practice. Students maintain a "Visual Culture Diary" throughout the week, sketching 1–2 pages daily from life.

Textbooks

1. "Practices of Looking: An Introduction to Visual Culture" Marita Sturken & Lisa Cartwright
2. "Ways of Seeing" John Berger
3. "Visual Culture: The Reader" Edited by Jessica Evans & Stuart Hall
4. "Art and Visual Perception: A Psychology of the Creative Eye" Rudolf Arnheim
5. "Contemporary Indian Art: Other Realities" Yashodhara Dalmia

Evaluation pattern II: (100% internal)

Total Maximum Marks: 100				
Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

Programme and Course Mapping

CO	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	2	–	1	–	–	3	2	–	–	–
CO2	3	3	–	2	–	–	2	3	2	–	–
CO3	2	2	1	3	1	1	2	2	3	2	2
CO4	3	3	1	3	1	2	3	2	3	3	–

CO5	2	3	3	2	3	3	2	3	2	3	3
1=lightly mapped			2= moderately mapped				3=strongly mapped				

Course Code ADDEAP657	Course Title Architectural Photography	L	T	P	S	C
Version		1	0	0	1	2
Category of Course	Elective					
Total Contact Hours	30					
Pre-Requisites/ Co-Requisites						

Course Perspective:

This course provides a comprehensive foundation in photography, guiding students from basic camera operation to advanced shooting techniques, post-processing, and developing a personal style.

Course Outcomes (COs):

CO1. Understand and apply fundamental concepts of light, composition, and camera focus to create visually compelling photographs.

CO2. Experiment with artificial lighting and studio setups to produce dramatic portraits and still life compositions for product and food photography.

CO3. Plan and execute nature and landscape photography projects by adapting to environmental conditions and using compositional strategies.

CO4. Practice ethical and creative field photography by documenting subjects in zoological parks, heritage sites, or rural communities.

Course Content:

Unit 1: Photography Fundamentals: Light, Composition & Focus *No. of Hours: 10*

- Understand the **importance of light** in photography — it shapes mood, detail, and exposure.
- Key parts: lens, sensor, viewfinder
- Balance, symmetry, patterns, and perspective

Unit 2: Artificial & Studio Lighting Basics *No. of Hours: 10*

- Dramatic shadows and high contrast portraits.
- Still life composition, product & food photography basics with artificial lights.
- Studio setup & lighting basics.

Unit 3: Nature & Landscape Photography *No. of Hours: 10*

- Framing & composition in nature.
- Working with weather & natural elements.
- Wildlife basics & ethical practices by visiting zoological parks or wildlife sanctuary,
Visits Heritage site or historical building, rural village or farming community

Learning Experience

Inside: Students will gain hands-on experience working with professional cameras, studio lighting, and backdrops, learning how to control every aspect of a shot — from exposure to composition. Through indoor sessions, they'll experiment with portraits, product setups, and styled vintage shoots, discovering how to shape mood and emotion using artificial light, props, and creative concepts. This controlled environment builds technical confidence and sparks imaginative storytelling in a safe, collaborative space.

Outside: Stepping beyond the classroom, students immerse themselves in real-world environments — bustling streets, historic sites, natural landscapes, and candid community moments. Here, they'll learn to adapt to changing light, unpredictable scenes, and spontaneous storytelling. By documenting people, places, and authentic moments, they develop an eye for detail, respect for diverse subjects, and the practical skills to narrate powerful visual stories that connect audiences with the world around them.

Textbooks

1. The Beginner's Photography Guide by DK
2. The fundamentals of creative Photography by David Praker
3. National Geographic: The Photographs by Leah Bendavid-Val
4. Understanding street photography by Bryan Peterson
5. Understanding portrait photography by Bryan Peterson.

Suggested Readings

1. Online tutorials.

Evaluation Scheme

	Total Maximum Marks: 100			
Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

Programme and Course Mapping											
CO	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	–	2	–	–	3	3	2	–	2
CO2	3	3	–	2	–	–	2	3	2	–	3
CO3	3	2	1	2	2	1	2	3	2	2	2
CO4	2	2	3	3	2	1	2	2	3	3	2
1=lightly mapped			2= moderately mapped			3=strongly mapped					

ADDEAI657	AI for designers	L	T	S	P	C
Version	1.0	1	0	1	0	2
Category of Course	Elective					
Total Contact Hours	30					

Pre-Requisites/ Co-Requisites	Visual communication tools, Digital literacy, Emerging technologies
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Course Perspective:

This course introduces learners to the fundamentals of Artificial Intelligence and its application in creative design practices across disciplines. It aims to demystify AI as a tool for ideation, visualization, and storytelling while fostering critical thinking about its ethical and societal impacts. The course combines theoretical insights with hands-on exercises to help students integrate AI tools effectively into their design workflows, preparing them for future trends in the creative industries.

Course Outcomes:

On completion of the course the learner will be:

CO1: Understand fundamental concepts of Artificial Intelligence and Generative Design in the context of creative industries.

CO2: Apply AI tools (e.g., DALL·E, MidJourney, ChatGPT) to generate images, mood boards, and creative briefs.

CO3: Analyze ethical, societal, and professional implications of AI-assisted creative workflows.

CO4: Create storytelling visuals and narratives by integrating AI-generated content into traditional design processes.

Course Content:

Unit 1: Fundamentals of Artificial Intelligence & Generative Design. No. of Hours: 7

- Fundamentals of Artificial Intelligence, Overview of Generative Design in creative fields, History and evolution of AI in creative industries, Contemporary case studies of AI-driven projects across disciplines.

Unit 2: Getting Started with AI Tools for Creativity No. of Hours: 7

- Introduction to AI image generators (MidJourney, DALL·E), Basics of text generation with ChatGPT or Gemini, Simple prompt engineering techniques.

Unit 3: Ethical Concerns in AI-Generated Content No. of Hours: 8

- Authorship and originality in AI art/design, Copyright, intellectual property, and plagiarism concerns, Bias in AI datasets and impact on inclusivity, Environmental sustainability and AI

Unit 4: Applying AI in Design Projects No. of Hours: 8

- Using AI for mood boards, storyboarding, and layout suggestions, Integrating AI outputs into traditional design tools (e.g., Canva, Photoshop).

Learning Experience:

Students will experience a blend of interactive lectures, tool demonstrations, and studio-based workshops that emphasize experimentation and collaboration. Through real-world case studies and guided practice, they will learn to balance human creativity with AI assistance. Reflection sessions and peer discussions will deepen their understanding of AI's role and implications in the evolving landscape of creative work.

Inside Classroom:

- Interactive lectures and discussions on AI concepts and creative applications.
- Live demonstrations of AI tools like MidJourney, DALL·E, and ChatGPT.
- Hands-on workshops where students practice prompt writing and generate visuals/texts.
- Group brainstorming and critique sessions to develop collaborative AI-assisted projects.

Outside Classroom:

- Individual assignments using AI tools to create mood boards or short visual stories.
- Reflective journals on their experiences and insights about AI in design.
- Online peer feedback through shared design outputs on platforms like Miro or Canva.
- Mini-research tasks exploring emerging trends or ethical debates related to AI in creative industries.

Textbook:

Not Applicable

Reference Books

1. Md. Haseen Akhtar (2024), AI for Designers, Springer
2. Neal Hettinger (2024), Modern Graphic Design with AI, Global Publishings.

Open Educational Resources (OER):

Udemy – AI Powered Graphic Design - Midjourney, Firefly, GPT, Bard

Coursera – AI Basics and Tools for Creativity

COs	PO 1	PO 2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	2	1	2	–	1	2	2	3	2	1	2
CO2	2	3	–	3	2	2	3	3	2	3	–	3
CO3	2	2	3	1	2	2	1	1	2	2	3	1
CO4	2	3	1	3	3	2	3	3	2	3	1	3

1 indicates the strength of co-relation between CO and PSO is Weak/low,
 2= strength of co-relation between CO and PSO is Moderate/Medium,
 3= strength of co-relation is Strong/High

Evaluation Scheme:

	Total Maximum Marks: 100			
Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

ADDEVS657	VASTU SHASTRA	L	T	P	S	C
Version	1.0	1	0	0	1	2
Category of Course	Theory					
Total Contact Hours	30 hrs					
Pre-Requisites/ Co-Requisites	Basics Understanding of Design and Spatial planning					

Course Perspective

The primary objective of this course a traditional knowledge system is to provide interior design students with a comprehensive understanding of Vastu Shastra principles and their application in residential and commercial interior design. By integrating ancient wisdom with modern design practices, students will learn to create harmonious and balanced living and working environments that promote well-being and prosperity.

Course Outcomes

On completion of the course the learner will be:

- CO1. Understanding the historical background and cultural significance of Vastu Shastra.
- CO2. Applying the concept and Principle of Vastu Shastra
- CO3. Analyzing various types of layout and space planning strategies for various spaces in alignment with Vastu Shastra.
- CO4. Identifying various Vastu defects and Vastu Remedies used and in various spaces alignment with Vastu Shastra.
- CO5. Creating space plans and Strategies for various spaces alignment with Vastu Shastra.

Course Content

UNIT I: Introduction and Basic Principles of Vastu Shastra No. of Hours: 7 Hours

- A- Introduction: Vastu Shastra Historical Background and Cultural Significance of Vastu Shastra
- B- Five Elements (Pancha Bhutas): Earth, Water, Fire, Air, and Space
- C- Direction and Attribute: Their Significance: North, South, East, West, and their Sub-Directions and attribute.

UNIT II: Site Selection Planning and Mandala No. of Hours: 7 Hours

- A- Selecting a Vastu Compliant Site: Shape, Slope, and Surroundings
- B- Orientation: Vastu compass, Orientation of the Building: Placement and Orientation Based on Directions. Vastu and Energy Flow: Concepts of Positive and Negative Energies
- C- Vastu Purusha Mandala: Understanding the Vastu Grid and Its Significance i.e. Vastu-Planets Relationship, etc.

UNIT III: Layout and Space Planning for Interior Spaces No. of Hours: 8 Hours

- A- Entrance: Ideal Placement for the Main Entrance with 32 directions
- B- Ideal Locations Room Placement: Living Room, Bedrooms, Kitchen, Bathrooms, and Pooja Room Open Spaces: Courtyards, Balconies, and Verandas Main Entrance and Its Significance
- C- Avoidances Room Placement: Living Room, Bedrooms, Kitchen, Bathrooms, and Pooja Room Open Spaces: Courtyards, Balconies, and Verandas.

UNIT IV: Remedies, Corrections, & Practical Applications No. of Hours: 8 Hours

- A- Common Vastu Doshas (Defects): Common Vastu Doshas can disrupt harmony in spaces. Identify issues like entrance placement and bedroom location, and then implement solutions to restore balance and positive energy flow.
- B- Use of Vastu Remedies: Mirrors, crystals, colors, and Yantras enhance energy flow and harmony in spaces, promoting positivity and balance.
- C- Identifying and Correcting Vastu Defects: Case Studies, Practical Solutions, Advanced Vastu Remedies: Use of Advanced Yantras, Mantras, Space Clearing Techniques

Learning Experience:

The Vastu Shastra course will be delivered through a combination of theoretical instruction and practical application. The teaching methods are designed to create an interactive, engaging, and culturally relevant learning environment. The learning experience includes both inside and outside classroom activities.

Inside Classroom:

Lectures and Discussions: Key concepts will be introduced through interactive lectures that cover the historical background, principles, and significance of Vastu Shastra. Engaging discussions will encourage critical thinking and deeper understanding.

Hands-on Activities: Students will participate in practical exercises focused on layout planning and space organization according to Vastu principles, allowing them to apply their knowledge directly.

Group Projects: Collaborative projects will enable students to design Vastu-compliant spaces, fostering teamwork and enhancing problem-solving skills as they address real-world challenges.

Outside Classroom:

Site Visits: Students will visit various residential and commercial spaces to assess Vastu compliance and identify defects. This hands-on experience will help bridge the gap between theory and practice.

Case Studies: Analysis of real-life projects will provide insights into the application of Vastu Shastra in modern design, helping students understand how to integrate traditional principles into contemporary environments.

Textbooks

1. "Vastu Shastra: The Ancient Indian Science of Architecture" by B. B. Puri
2. "The Complete Guide to Vastu Shastra" by Dr. V. Ganapati Sthapati
3. "Vastu: Transcendental Home Design in Harmony with Nature" by Vibhuti Chakrabarti

Reference Books

1. Vastu Shastra: For a Healthy, Prosperous, and Happy Life" by Ashwini Kumar
2. "MahaVastu: The Door to Easy Living" by Khushdeep Bansal
3. "The Vastu Vidya Handbook" by Juliet Pegrum
4. "Vastu Shastra: Design Theory and Application for Everyday Living" by Ashwini Kumar
5. "The Vastu Workbook: Using the Subtle Energies of the Indian Art of Placement to Enhance Health, Prosperity, and Happiness in Your Home" by Talavane Krishna
6. "Vastu Shastra and Feng Shui: The Science of Architecture and Interior Design" by Shiv Kumar
7. "Applied Vastu Shastra in Modern Architecture" by S.N. Sinha
8. "Vastu Shastra for Homes, Offices & Factories" by Dr. B. B. Puri.
9. "Vastu: The Indian Art of Placement" by Rohit Arya

Open Educational Resources (OER)

1. <https://www.youtube.com/watch?v=tcLsUQHQ2i8&list=PLInoldgdxxquPvtQIpEvZlghn6n6HQ098J>
2. Udemy: Vastu Shastra for Beginners: An Introductory Course
3. Vedic Vastu Course (Online Self-Study) offered by Vedic Vaani

Evaluation Scheme

Total Maximum Marks: 100				
Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

Programme and Course Mapping											
CO	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	1	2	1	1	2	3	2	1	–	–
CO2	2	2	2	–	2	–	2	3	2	–	–
CO3	3	3	2	2	2	1	2	3	3	2	–
CO4	2	3	2	2	3	2	2	2	3	3	–
CO5							2	3	2	2	3
1=lightly mapped				2= moderately mapped				3=strongly mapped			

Elective- III

(Semester IX)

Course Code ADDEDM954	Course Title Digital 3D Modeling	L	T	P	S	C
Version		1	0	0	1	2
Category of Course	Elective					
Total Contact Hours	30					
Pre-Requisites/ Co-Requisites	Basic design principles					

Course Perspective:

This course introduces students to the fundamentals of three-dimensional form creation through both traditional sculpting techniques and digital 3D modeling tools. The course emphasizes spatial thinking, proportion, material behavior, and the expressive potential of 3D forms. Students will explore form-making from physical material-based modeling to digital visualization and rendering suited to interdisciplinary design fields.

Course Outcomes (COs):

CO1. *Identify* the fundamental elements, tools, and materials used in traditional and digital 3D modeling processes.

CO2. *Explain and demonstrate* basic sculptural techniques and digital modeling operations for form development.

CO3. *Analyze* spatial qualities, surface detailing, and construction techniques in physical and digital 3D models.

CO4. *Evaluate* design intent and *create* expressive 3D forms through integrated manual and digital workflows suitable for portfolio presentation.

Course Content:

Unit 1: Fundamentals of 3D Form & Spatial Principles Hrs: 7

- Elements of 3D design: form, mass, volume, scale, texture, balance
 - Positive and negative space, rhythm, repetition, and symmetry
 - Introduction to geometric and organic forms
 - Sketching and diagramming 3D ideas in 2D
- Activity: Create a basic form model using paper, wire, or clay based on abstracted sketches

Unit 2: Traditional Sculpture & Model Making Techniques Hrs: 7

- Sculptural processes: additive, subtractive, and assemblage methods
 - Materials: clay, plaster, thermocol, cardboard, found objects
 - Surface articulation, texture, and form detailing
 - Relief modeling, armatures, and construction methods
- Activity: Create a themed small-scale sculpture or spatial model using chosen traditional medium

Unit 3: Introduction to Digital 3D Modeling Tools Hrs: 8

- Basics of 3D software: Blender, SketchUp, Rhino (depending on program context)
 - Interface, navigation, wireframe vs. solid modeling
 - Primitives, mesh editing, extrude, boolean, modifiers
 - Exporting models for visualization or printing
- Activity: Translate a physical sculpture into a simplified 3D digital model using software tools

Unit 4: Conceptual Modeling, Rendering & Application

Hrs: 8

- Visualizing and refining complex forms in digital environment
 - Introduction to materials, lighting, and rendering settings
 - Use of 3D models in different disciplines: architectural massing, character design, product visualization
 - Portfolio documentation and presentation techniques
- Activity: Create a digitally modeled concept project (object, character, space, or installation) and render final outputs for portfolio display

Tools & Materials Required:

- Clay, cardboard, cutting tools, glue, found materials
- Computer with Blender/SketchUp/Rhino installed
- Optional: 3D scanner, camera, drawing tools for ideation

Learning Experience

Inside: Students participate in material-based sculpting and studio exercises guided by faculty, including demonstrations of modeling, shaping, and rendering techniques. Regular feedback and critiques promote design thinking and spatial awareness.

Outside: Students are encouraged to visit sculpture parks, architectural installations, and product design studios to observe 3D forms in context. They maintain a process journal with sketches, material studies, and reflection notes. Students are also exposed to online tutorials for modeling software and may optionally explore 3D printing or AR-ready file formats. The overall learning approach promotes tactile exploration, digital proficiency, and creative expression through 3D form-making.

Textbooks

1. Design Basics: 3D by David A. Lauer & Stephen Pentak
2. Digital Modeling by William Vaughan
3. Sculpture: Processes and Principles by Rudolf Wittkower

Suggested Readings

1. Blender Guru YouTube tutorials
2. Behance, Sketchfab, and ArtStation for reference projects

Evaluation Scheme

	Total Maximum Marks: 100			
Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment

Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)
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Programme and Course Mapping											
CO	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	3	–	1	–	–	3	2	1	–	–
CO2	3	3	–	2	–	–	2	3	2	–	2
CO3	3	3	1	2	1	–	2	3	3	2	2
CO4	3	3	1	3	1	1	2	3	2	3	3
1=lightly mapped				2= moderately mapped				3=strongly mapped			

Course Code ADDES954	Course Title Surface Design	L	T	P	S	C
Version		1	0	0	1	2
Category of Course	Elective					
Total Contact Hours	30					
Pre-Requisites/ Co-Requisites	Creativity and an interest in textile arts Sewing skills, Painting Skills					

Course Perspective:

This course explores the rich heritage of Indian needle and dye-based crafts while expanding into diverse surface ornamentation techniques across materials. Theoretical and practical knowledge of region-wise Indian embroidery, dye crafts, and innovative surface treatments will be imparted. The course will enhance students' understanding of traditional crafts and encourage them to blend heritage techniques with contemporary innovations across textiles, fashion, furniture, digital surfaces, and spatial design. This will further support Indian artisans and foster cross-disciplinary creative thinking.

Course Outcomes (COs):

CO1. Identifying various types of materials and methods of surface ornamentation.

CO2. Understanding the development of new motifs based on traditional and modern surface treatment techniques.

CO3. Applying design intervention and innovation using embroidery, dye, and advanced techniques across different material surfaces (wood/metal/stone etc.)

CO4. Analysing embroidery and dye crafts of India and their contemporary relevance across disciplines.

Course Content:

Unit 1: Introduction to Embroidery

Hrs: 7

- Overview of embroidery techniques – hand embroidery and machine embroidery
 - Tools and equipment used in embroidery
 - Introduction to Indian needlecraft; regional classification of traditional embroidery styles
 - Basic embroidery stitches – running stitch, chain stitch, blanket stitch, etc.
 - Practice samples of basic stitches including: basting, back stitch, running stitch, chain stitch, blanket stitch, fly stitch, feather stitch, satin stitch, bullion stitch, and French knot
- Activity: Create innovative samples showcasing basic embroidery stitches

Unit 2: Textile Embellishment Techniques

Hrs: 7

- Introduction to Appliqué techniques
- Basics of Quilting

- Introduction to Crochet methods
- Overview of Bead Embroidery
Activity: Design and develop creative samples using appliqué, quilting, crochet, and bead embroidery

Unit 3: Surface Painting Techniques

Hrs: 8

- Introduction to painting and drawing on fabric
- Use of acrylics, watercolours, and mixed media
- Techniques of stencilling and spray painting
- Exploration across materials: fabric, metal, wood, stone, and digital surfaces
Activity: Create samples using various painting and texturing techniques across different surfaces

Unit 4: Fabric Manipulation Techniques

Hrs: 8

- Fabric Manipulation: Gathers, Shirring, Ruffles, Flounces techniques
- Application of surface design in textiles, furniture, fashion, digital assets, and spatial design
- Product development using a combination of mix techniques
Activity: Create a collaborative concept or prototype that integrates traditional and modern surface ornamentation on selected materials

Tools & Materials Required:

- Drawing/painting materials, Stencils, Acrylic/Water Paints
- Fabric, Needles, Decorative ornaments, metal/wood/stone sample boards
- Stitching tools and machineries

Learning Experience

Inside: In this course, students will participate in hands-on studio sessions covering traditional embroidery and contemporary surface ornamentation techniques. Guided practical exercises will focus on embroidery, appliqué, fabric manipulation, painting, and advanced surface treatments such as laser etching and 3D textures. Theoretical lectures will provide cultural, technical, and interdisciplinary insights. Students will document progress and experimentation in design journals.

Outside: Students will engage in experiential learning through field visits to artisan communities or studios, observe traditional and modern surface ornamentation practices, and participate in collaborative mini-projects. Exposure to exhibitions, fairs, or digital platforms will build awareness of the evolving global context. Students will be encouraged to reflect on the social impact and cross-disciplinary application of surface ornamentation in contemporary design practice.

Suggested Readings

9. Sally Harding (2010) *The Needlecraft Book*
10. Singer Margo, 2007, *Textile Surface Decoration- Silk & Velvet*, A & B Black Ltd.
11. Pepin Press, (1999), *Indian Textile Prints with CD, PAP/Cdr edition*.
12. Colette Wolff, (1996), *The Art of Manipulating Fabric*

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	2	-	-	2	-	3	2	2	-	-	2
CO2	1	2	1	-	1	-	1	3	1	2	2	1
CO3	3	3	2	2	3	2	3	1	3	1	3	3
CO4	3	1	3	3	3	2	3	3	3	3	1	2

1 indicates the strength of co-relation between CO and PSO is Weak/low,
2= strength of co-relation between CO and PSO is Moderate/Medium,
3= strength of co-relation is Strong/High

Evaluation Scheme

	Total Maximum Marks: 100			
Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

ADDEDW954	Design Writing	L	T	S	P	C
Version	1.0	1	0	1	0	2
Category of Course	Elective II					
Total Contact Hours	30					
Pre-Requisites/ Co-Requisites	Basic Communication Skills, Computer Literacy					

Course Perspective:

The course Design Journalism introduces students to the fundamentals of journalism and editorial writing with a focus on design. It equips learners to write effectively across diverse formats such as blogs, articles, case studies, reviews, and captions. Students will explore interview techniques, design critique, and storytelling tailored for targeted audiences. Ethical practices in journalism and content creation are emphasized, along with basic skills in publication layout using tools like InDesign and Canva.

Course Outcomes:

On completion of the course the learner will be:

CO1: Understanding the fundamentals of journalism, editorial writing, and ethical practices within the context of design.

CO2: Applying writing techniques across various formats such as blogs, articles, reviews, and interviews tailored for design communication.

CO3: Analyzing design works and narratives to develop compelling content and critique, along with basic publication layout using tools like InDesign or Canva.

Course Content:

Unit 1: Introduction to Design Journalism

No. of Hours: 7

- A- Definition and scope of journalism in the design context.
- B- Role of a design journalist and editorial writing basics
- C- Evolution of design writing in print and digital media
- D- Introduction to design-focused publications and platforms

Unit 2: Writing for Design Communication

No. of Hours:7

- A- Writing for various formats: blogs, articles, reviews, case studies, captions
- **B- Techniques of effective writing: clarity, tone, voice, and audience targeting.**
- **C- Storytelling methods in design narratives, caption writing and visual-verbal balance**

Unit 3: Interviews, Critiques, and Ethics

No. of Hours: 8

- **A- Interview techniques: preparing, conducting, and writing interviews**
- **B- Spatial Design: Application of anthropometric data in designing functional spaces for various activities.**
- **C- Anthropometric Standards: Exercises involving the use of anthropometric standards in space design, placement of furniture, kitchen, and toilet fixtures.**

Unit 4: Basics of Layout and Publication Design

No. of Hours: 8

- A- Introduction to publication tools: InDesign, Canva, or equivalent software
- **B- Principles of visual hierarchy, typography, and layout design**
- **C- Designing newsletters, e-magazines, and editorial spreads**

- D- Final compilation: a personal design blog, article series, or publication draft

Learning Experience:

This course encourages students to explore the intersection of design and communication through writing. They gain hands-on experience in creating content across various formats, conducting interviews, and analyzing design works. Practical exposure to layout tools like InDesign and Canva enhances their ability to present content visually and professionally. The course fosters critical thinking, ethical awareness, and creative storytelling tailored for design audiences.

Inside Classroom:

Writing and Research Space: Desks with access to internet-enabled computers or laptops for content writing, research, and editing.

Software Tools: Licensed access to Adobe InDesign, Canva Pro, or equivalent layout and design software.

Interview Setup: Basic audio recording tools or mobile setups for students to practice interview techniques.

Pin-up Boards or Display Wall: For showcasing editorial layouts, caption-writing exercises, and article drafts for critique and discussion.

Outside Classroom:

Content Creation Assignments: Tasks like writing blog posts, reviews, or case studies based on events, projects, or personal observations in the field.

Publication Opportunities: Platforms to publish student articles in college newsletters, design magazines, or online blogs.

Textbook: NA

Reference Books

4. Bill Kovach & Tom Rosenstiel, "The Elements of Journalism: What Newspeople Should Know and the Public Should Expect", Crown Publishing Group
5. Lu Yikun and Dong Zhao, "Visual Storytelling: Infographic Design in News", Images Publishing Group

Open Educational Resources (OER)

https://swayam.gov.in/nd2_cec21_ge30/preview

https://swayam.gov.in/nd2_ugc19_hs23/preview

<https://www.canva.com/designschool>

Course Outcome s (COs)	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6
CO1	3	2		-	3		2	2	2	-	-	-
CO2	2	3	2	-	3		2	3	3	-	1	-
CO3	2	2		3	2	3	3	3	3	-	2	-

1 indicates the strength of co-relation between CO and PSO is Weak/low,

2= strength of co-relation between CO and PSO is Moderate/Medium,

3= strength of co-relation is Strong/High

Evaluation Scheme:

	Total Maximum Marks: 100			
Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

ADDEUI954	Interactive Media and UI Design	L	T	S	P	C
Version		1	0	1	0	2
Category of Course	Elective					
Total Contact Hours	30					
Pre-Requisites/ Co-Requisites	Digital literacy, Logical thinking					

Course Perspective:

This course introduces students to the fundamentals of User Interface (UI) and User Experience (UX) design, focusing on creating intuitive and user-centered digital interfaces. It emphasizes practical understanding of design principles, user journeys, and beginner-friendly tools to equip students for real-world applications.

Course Outcomes:

On completion of the course the learner will be:

CO1: Define and explain the fundamental concepts of UI and UX, and differentiate between them.

CO2: Apply basic visual design principles to create simple and effective UI layouts.

CO3: Analyze user needs and map user journeys for common digital experiences.

CO4: Develop low-fidelity wireframes and interactive prototypes using beginner-friendly design tools.

Course Content:

Unit 1: Introduction to UI and UX No. of Hours: 7

Introduction of UI, Introduction of UX, Understanding the difference and relationship, Importance of user-centered design, Real-world examples of good and bad UI/UX.

Unit 2: Basic Principles of UI Design No. of Hours: 7

Visual hierarchy, consistency, and simplicity, Color theory, typography, and layout basics for screens, Understanding responsive design (mobile-first concept).

Unit 3: Introduction to UX Processes No. of Hours: 8

User research: Personas and user journey maps, Wireframing: Low-fidelity prototypes, Basics of usability and accessibility.

Unit 4: Tools and Simple Prototyping No. of Hours: 8

Overview of beginner-friendly tools: Figma, Canva, Adobe XD, Creating interactive prototypes (linking screens, adding buttons), Introduction to no-code platforms: Webflow/Wix.

Learning Experience:

Students will learn through interactive lectures, hands-on exercises, and collaborative design projects. They will engage with real-world examples and use popular design tools to create wireframes and prototypes. Peer reviews and feedback sessions will help develop critical evaluation and design refinement skills.

Inside Classroom:

- Analyze popular apps/websites for UI and UX effectiveness.
- Wireframing exercises on paper and digital platforms (Figma/Canva).
- Group discussions on user-centered design and accessibility.
- Interactive prototyping workshops using beginner-friendly tools.

Outside Classroom:

- Conduct short user surveys or interviews to identify common pain points in digital experiences.
- Observe and document user interactions with a chosen app or website.
- Create a mood board or style guide for a conceptual project.
- Develop a mini project (personal portfolio or small business website prototype) and present for peer feedback.

Textbook:

Not Applicable

Reference Books

1. Irene Pereyra (2023), Universal Principles of UX, Rockport Publishers
2. Christian Muller-Roterberg (2021), Design Thinking for Dummies, Wiley

Open Educational Resources (OER):

- Webflow University: <https://university.webflow.com>
- Framer Tutorials: <https://www.framer.com/learn>
- Wix Learn: <https://www.wix.com/learn>

COs	PO 1	PO 2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	1					3	1				3
CO2	2	3						3	1			2
CO3		2	3				1		3			1
CO4	2	3		3				2		3		2

1 indicates the strength of co-relation between CO and PSO is Weak/low,

2= strength of co-relation between CO and PSO is Moderate/Medium,

3= strength of co-relation is Strong/High

Evaluation Scheme:

		Total Maximum Marks: 100				
Component	Assignments	Major 1	Review	Attendance		
Marks	50	20	20	10		
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment		
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)		

Elective ADDEAC954	ARCHITECTURAL CONSERVATION	L	T	P	S	C
Version	2025-26	1	0	0	1	2
Category of Course		Major (Theory)				
Total Contact Hours		30				

Pre-Requisites/ Co-Requisites	Historical Sensitivity, Cultural Awareness
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Course Perspective

To understand what heritage and its importance in terms of Architecture is, structure, materiality and its significance in the evolution of the mankind in understanding nature and adapt and make its dwelling units respecting the nature and local climatic conditions. The overall goal is to conserve our rich heritage specially built heritage to showcase the richness of our Architecture, culture & society during various period and regime and promote conservation of our heritage for our future generations to see and learn evolution in building architecture and technologies during various time periods. Our main objective will be to document the heritage of our city and make guidelines, policies, conservation plans for built heritage structures, Heritage precincts and region with respect to its economic viability and spread awareness in the locals and institutions through workshops which will help in sustainable development of the societies.

Course Outcomes

CO 1: Define and explain conservation and its process.

CO 2: Understand & study techniques of conservation.

CO 3: Apply, troubleshoot, and implement conservation-related solutions with previously done works and research.

CO 4: Analyze the process of documenting the work of conservation.

CO 5: Evaluate & prioritize the materials and techniques to be used for conservation under various conditions.

Course Content

Unit I: Introduction to Architectural Conservation No. of Hours 7

- Definition of heritage, what is an historic building? Introduction to architectural conservation of buildings of importance – definition, nature, purpose and scope. Values in conservation; Ethics of conservation building conservation legislation etc.

Unit II: Defects in Heritage No. of Hours: 7

- Causes of defects and decay of a heritage structure. Natural agents of deterioration and loss.

Unit III: Preparatory Procedures for Conservation. No. of Hours: 8

- Preparatory procedures for conservation. Initial inspection, Continuing Documentation, Analysis of the documentation.
- Role or need of documentation for the conservation & restoration of the any Heritage built form, Heritage precincts or any sort of tangible and Intangible heritage.
 - Listing of the Region or Precincts for generating a data base of the heritage properties.
 - Building material, Construction techniques of Heritage structures in various typologies of buildings with respect to time.

Unit IV: Introduction to International Charters No. of Hours: 8

- Introduction to various charters their significance and their role in guiding our conservation policies and guidelines or regional level and structural level (special reference to Barra and Venice charter).

Learning Experience

Inside: Students explored the fundamental principles, ethics, and values of architectural conservation through lectures, case studies, and discussions. Key topics included definitions of heritage, causes of structural decay, and documentation methods. Visual presentations of conservation projects and international charters like the Venice and Burra Charters helped students connect global guidelines with local practices. Analytical thinking was encouraged through debates on heritage ethics and materials. Hands-on exercises like defect identification and material analysis were integrated into class sessions, enabling students to interpret conservation issues critically and apply theoretical knowledge to real-life architectural heritage challenges.

Outside: Learning extended through site visits, field surveys, and documentation exercises of local heritage buildings. Students conducted on-site condition assessments, identified material deterioration, and engaged with community stakeholders to understand the social relevance of heritage structures. They prepared A3 conservation reports analyzing defects and proposing context-sensitive solutions. Visits to INTACH offices and heritage precincts enhanced understanding of policies and charters in practice. These real-world experiences enabled students to apply classroom theories, develop observation and analysis skills, and understand the socio-economic context of conservation, promoting awareness and responsibility toward preserving architectural heritage for future generations.

Suggested Readings/ Textbooks

- An introduction to conservation by Feildon B. M.
- Conservation of Building by I. H. Harvey.
- A critical bibliography of Building Conservation by Smith I. H.
- Sir Bernard M. Feilden; Conservation of Historic Buildings, Architectural Press, London.
- A.G. K. Menon & B. K. Thapar; Heritage Zones
- Xavier Greffe; Managing our Cultural Property; Aryan Book International, New Delhi.
- Robert Pickard; Policy Involved in Heritage Conservation
- Conservation in India: Architecture + Design; A Journal for the Indian Architect, Vol VI No 1, Nov Dec 1989.
- William Dalrymple; City of Djinns; Bloomsbury Publishing India, New Delhi; 2017.

Open Educational Resources (OER)

- <https://www.archdaily.com/1012700/conservation-architecture-in-india-living-buildings-and-cultures>
- <http://architecturalheritage.intach.org/>

CO \ PO/PSO	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2		3	2	2		3		2		
CO2	2	3	2	2	2		3	2	3	2	
CO3	3	3	2	3	2	1	3	3	3	3	2
CO4	2	2	2	3			3	2	3	3	1
CO5	2	3	3	2	3	1	3	3	3	3	2

1 indicates the strength of co-relation between CO and PSO is Weak/low,
 2= strength of co-relation between CO and PSO is Moderate/Medium,
 3= strength of co-relation is Strong/High

Evaluation pattern: (100% internal)

Total Maximum Marks: 100				
Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/project /visit report/case study/model/viva	Class Test/Time Problem/Viva	Exhibition/Presentation/Viva	iCloud/Academia (online)

Elective- IV

(Semester X)

Course Code ADDEDV1052	Course Title Digital Video & Motion Design	L	T	P	S	C
Version		1	0	0	1	2
Category of Course	Elective					
Total Contact Hours	30					
Pre-Requisites/ Co-Requisites	Visual storytelling basics					

Course Perspective:

This course introduces students to the principles and practice of video production and motion graphics. It combines traditional cinematography with digital storytelling, editing workflows, and animated visuals. Students will develop skills in scripting, filming, editing, and motion design, enabling them to create content for social media, design communication, branding, and portfolio narratives.

Course Outcomes (COs):

CO1. Recall and understand the fundamental principles of videography, sound, and camera techniques.

CO2. Apply video editing tools and workflows to construct time-based visuals with audio, transitions, and effects.

CO3. Analyze and evaluate motion graphics elements, including animated text, infographics, and integration of 2D/3D design assets.

CO4. Create cohesive video projects that combine footage, animation, and storytelling techniques for design communication.

Course Content:

Unit 1: Foundations of Video Production Hrs: 7

- Introduction to videography: frame rate, resolution, aspect ratio
- Camera angles, shot types, movements
- Basics of lighting and audio recording
- Scripting and visual storyboarding
- Video planning: moodboards, shot lists, pre-production
- Activity: Shoot and edit a basic 30–60 sec video sequence using different shot types and angles.

Unit 2: Editing Techniques & Workflow Hrs: 7

- Introduction to editing interfaces: Adobe Premiere Pro, CapCut
- Cutting, trimming, transitions, speed control
- Audio syncing, background score, and effects
- Text overlays, lower thirds, and basic color correction
- Activity: Edit a 60–90 sec narrative video using recorded clips and sound elements

Unit 3: Motion Graphics & Animation Basics Hrs: 8

- Introduction to After Effects and animation tools
- Keyframing, text animation, transitions
- Animated infographics, intro/outro reels
- Integrating 2D/3D assets into motion sequences (e.g., logos, illustrations, models)
- Activity: Create a 15–30 sec animated reel or intro sequence with motion graphics

- Narrative structure for short films, reels, portfolio videos
- Visual pacing, rhythm, and transitions
- Exporting for web, social media, and presentations
- Presentation and critique of short video projects
- Activity: Final project – Create a 60–90 sec video integrating live footage, sound, graphics, and 2D/3D design elements.

Tools & Materials Required:

- Adobe Premiere Pro
- Adobe After Effects
- CapCut (for mobile/tablet editing)
- Optional: DSLR or smartphone with tripod, external mic
- Access to 2D/3D assets (from previous courses)

Learning Experience

Inside: Students engage in live demonstrations, hands-on editing labs, and group-based critique sessions. They participate in video shooting activities, animation practices, and software tutorials guided by faculty.

Outside: Students are encouraged to document field visuals, conduct interviews, or record material for personal video experiments. They maintain a production journal for storyboards, shot plans, and visual references. Visits to exhibitions, film screenings, or digital media studios may also be arranged. Independent exploration of software tools and motion graphics trends is supported through curated online resources and social media platforms.

Textbooks

1. The Visual Story by Bruce Block
2. Digital Filmmaking Handbook by Ben Long & Sonja Schenk

Suggested Readings

1. Adobe Creative Cloud tutorials (official)
2. YouTube/Skillshare masterclasses on motion graphics
3. Vimeo/Behance for reference projects

Evaluation Scheme

	Total Maximum Marks: 100			
Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

Programme and Course Mapping

CO	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	2	–	1	–	–	3	2	–	–	–
CO2	3	3	–	2	–	–	2	3	2	–	2
CO3	2	3	1	3	1	1	2	3	3	2	2
CO4	3	3	1	3	1	2	2	3	2	3	3
1=lightly mapped 2= moderately mapped 3=strongly mapped											

Course Code ADDEDS1052	Course Title Design Styling	L	T	P	S	C
Version		1	0	0	1	2
Category of Course	Elective					
Total Contact Hours	30					
Pre-Requisites/ Co-Requisites	Basic understanding of design elements, composition, and color theory is recommended.					

Course Perspective:

This course introduces students to the core principles and practices of styling across fashion, interiors, product displays, and digital environments. Through an interdisciplinary approach combining aesthetics, storytelling, and spatial design, students will gain theoretical and practical understanding of how styling influences perception, emotion, and user experience. The course will train students to conceptualize and execute styling setups for photo shoots, retail spaces, social media, game environments, and more. Emphasis will be placed on developing creative direction, visual balance, and context-sensitive styling choices through hands-on studio work and real-world observations.

Course Outcomes (COs):

CO1: Identifying key principles and components of styling across physical and digital environments.

CO2: Developing styling themes, compositions, and mood boards for diverse creative contexts.

CO3: Applying styling techniques in photo shoots, fashion ensembles, interiors, product setups, and digital interfaces.

CO4: Analyzing styling effectiveness through critique, visual strategy, and user/audience engagement.

Course Content:

Unit 1: Principles of Styling and Visual Composition

Hrs: 7

- Elements and principles of styling: balance, harmony, contrast, proportion, rhythm
 - Composition techniques: layering, negative space, repetition, alignment
 - Storytelling through styling: mood, narrative, and theme creation
 - Understanding visual hierarchy and emotional impact
- Activity:** Develop themed styling mood boards using collected visuals and original concepts. Present and critique styling compositions.

Unit 2: Styling for Shoots and Display Environments

Hrs: 7

- Styling for fashion photography and fashion looks
 - Interior styling: placement, textures, lighting, and decor synergy
 - Product display styling: retail display, flat lays, branding alignment
 - Role of prop selection and space organization
- Activity: Plan and execute a photoshoot or product display styling set using chosen props and visual storytelling.

Unit 3: Styling in Digital Media and Interfaces

Hrs: 8

- Styling avatars, user personas, and digital fashion
 - Interface aesthetics: layout styling for websites, apps, and social feeds
 - Game environment styling and world-building elements
 - Styling strategies for Instagram, Pinterest, digital exhibitions
- Activity: Design a digital styling board for a virtual avatar, interface, or social media presence. Present rationale behind styling decisions.

Unit 4: Styling Integration and Studio Practice

Hrs: 8

- Studio-based exploration: creating thematic styling boards
- Concept integration across fashion, interiors, and product categories
- Styling for visual merchandising: case studies and trend analysis
- Project-based learning: collaborative or individual final styling concept
Activity: Create and present a comprehensive styling project integrating digital and physical styling techniques. Submit design journal and concept deck.

Tools & Materials Required:

- Styling props: fabrics, garments, decor objects, miniatures, print media
- Digital tools: Canva/Photoshop for mood boards and digital layouts
- Cameras or smartphones for documentation
- Studio and display space access for setup

Learning Experience

Inside:

Students will participate in studio-based styling exercises, guided workshops, and concept development sessions. Emphasis will be on experimentation with real materials and digital tools. Peer critiques and instructor feedback will enhance individual styling perspectives.

Outside:

Students will conduct observational research in stores, photo studios, or digital platforms. They may attend or document exhibitions, digital fashion shows, or retail windows. Independent styling challenges will help students apply theory to dynamic, real-world scenarios.

Suggested Readings

1. Emily Henderson (2015), *Styled: Secrets for Arranging Rooms, from Tabletops to Bookshelves*
2. Sarah Andrews (2021), *The Art of Styling: Interiors, Fashion & Beyond*
3. WGSN & Pinterest Reports – Trends in Visual Merchandising and Styling

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	2	-	-	1	-	3	2	2	-	-	2
CO2	2	1	2	-	2	-	2	3	2	2	3	1
CO3	1	3	1	2	3	3	1	1	1	1	2	3
CO4	3	2	3	3	3	2	3	3	3	3	1	3

1= indicates the strength of co-relation between CO and PSO is Weak/low

2= strength of co-relation between CO and PSO is Moderate/Medium

3= strength of co-relation is Strong/High

Evaluation Scheme

	Total Maximum Marks: 100
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Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

Course Code ADDESM1052	Course Title SOCIAL MEDIA STORYTELLING	L	T	P	S	C
Version		1	0	0	1	2
Category of Course	Elective					
Total Contact Hours	30					
Pre-Requisites/ Co-Requisites	Familiarity with digital tools and basic visual communication concepts is recommended.					

Course Perspective:

This course empowers creative professionals to navigate, utilize, and optimize social media platforms for brand growth, audience engagement, and digital visibility. It provides a practical and theoretical foundation for effective storytelling, visual branding, analytics, and professional portfolio development. Students will explore tools and strategies to curate compelling content, analyze performance metrics, and design a personalized online presence across platforms such as Instagram, LinkedIn, Behance, and more. By the end of the course, learners will be equipped to create meaningful, purpose-driven digital interactions that enhance their creative practice and career trajectory.

Course Outcomes (COs):

CO1: Mapping major social media platforms, their formats, and key audience engagement features.

CO2: Integrating principles of branding, storytelling, and content design for creative professionals.

CO3: Implementing tools and strategies for content creation, planning, scheduling, and portfolio optimization.

CO4: Evaluating audience engagement, platform metrics, and the effectiveness of social media strategies.

Course Content:

Unit 1: Introduction to Social Media Platforms and Content Types

Hrs: 7

- Overview of key platforms: Instagram, Facebook, LinkedIn, YouTube, Pinterest Behance
 - Content formats: posts, reels, stories, carousels, video content, blogs
 - Understanding target audiences and platform-specific behavior
 - Trends and visual language for creators
- Activity: Research and present a platform audit on 2 creators/brands. Create content samples for 2 platforms based on a unified theme.

Unit 2: Branding and Storytelling for Creative Professionals

Hrs: 7

- Essentials of personal branding: tone, aesthetics, and identity
 - Crafting a compelling creator story and visual voice
 - Visual storytelling: themes, mood boards, content grids
 - Brand consistency across platforms
- Activity: Design a creator identity kit (logo, color palette, typography, content layout) and storytelling strategy for personal or fictional brand.

Unit 3: Content Scheduling, Engagement & Analytics

Hrs: 8

- Strategic content planning and calendar creation
 - Engagement tactics: hashtags, captions, call-to-action, community building
 - Tools overview: Buffer, Hootsuite, Meta Business Suite
 - Analytics: reach, impressions, engagement rate, follower growth
- Activity: Create and present a one-week content calendar. Simulate performance tracking with mock data analytics.

Unit 4: Digital Portfolios, Reels, and Professional Platforms

Hrs: 8

- Creating digital portfolios: LinkedIn, Behance, Instagram Highlights
 - Best practices for reels and video storytelling
 - Case studies of successful creator portfolios
 - Canva for prototyping and content design
- Activity: Develop and present a digital portfolio using LinkedIn or Behance. Design an interactive reel-based pitch for a creative project.

Tools & Materials Required:

- Internet-enabled device (laptop/mobile)
- Canva accounts
- Access to Instagram, LinkedIn, Behance

Learning Experience

Inside:

Students will participate in interactive sessions involving hands-on content creation, portfolio development, and branding exercises. Sessions will include tool-based workshops using Canva, Meta Suite, and scheduling platforms. Faculty-led discussions and peer reviews will foster feedback-driven development.

Outside:

Students will study real-world creators, perform online platform research, and participate in collaborative content challenges. They will engage in digital exhibitions or creator showcases, build community engagement strategies, and reflect on the ethical and professional use of social media as a creative tool.

Suggested Readings

- Gary Vaynerchuk (2018) – *Crushing It!: How Great Entrepreneurs Build Their Business and Influence—and How You Can, Too*
- Austin Kleon (2014) – *Show Your Work!: 10 Ways to Share Your Creativity and Get Discovered*

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	2	-	-	2	-	3	2	2	-	-	2
CO2	2	1	1	-	1	-	2	3	3	2	3	2
CO3	1	3	2	3	3	1	1	3	3	3	3	3
CO4	3	2	3	3	3	2	3	3	3	3	3	3

1= indicates the strength of co-relation between CO and PSO is Weak/low

2= strength of co-relation between CO and PSO is Moderate/Medium

3= strength of co-relation is Strong/High

Evaluation Scheme

	Total Maximum Marks: 100			
Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

ADDEDR1052	Design Realities: AR/VR	L	T	S	P	C
Version	1.0	1	0	1	0	2
Category of Course	Elective III					
Total Contact Hours	30					
Pre-Requisites/ Co-Requisites	Computer Literacy/ Digital Fabrication, Computational Design, or Graphic Visualization					

Course Perspective:

This course introduces students to the emerging world of Augmented Reality (AR), Virtual Reality (VR), and immersive design experiences in the context of architecture and interior design. It focuses on the fundamentals of AR/VR technologies, spatial interaction, and 3D environment creation using tools like Unity or Unreal Engine. Students learn to integrate previously developed 3D models into interactive virtual spaces and explore applications such as virtual walkthroughs, showrooms, exhibitions, and installations.

Course Outcomes:

On completion of the course the learner will be:

CO1: Understanding the fundamentals of AR/VR technologies, hardware systems, and their relevance in design communication and experience.

CO2: Applying immersive design tools like Unity or Unreal Engine to create interactive 3D environments, spatial UI, and virtual walkthroughs.

CO3: Analyzing the role of immersive technologies in architectural and interior contexts through critical evaluation of user experience, functionality, and design impact.

Course Content:

Unit 1: Introduction to AR/VR Technologies No. of Hours: 7

- A- Overview of AR (Augmented Reality), VR (Virtual Reality), and MR (Mixed Reality)
- B- Types of immersive experiences and applications in design
- C- Understanding hardware: VR headsets, AR devices, motion sensors, and haptics
- D- Case studies in architecture, interior design, and experiential spaces

Unit 2: Tools and Platforms for Immersive Design No. of Hours: 7

- A- Introduction to game engines: Unity and Unreal Engine (basic interface & setup)
- B- Importing 3D models and assets
- C- Setting up basic interactions, navigation, and camera control
- D- Introduction to XR plugins and device integration

Unit 3: 3D Environment Design & Spatial UI No. of Hours: 8

- A- Designing virtual environments and spatial interfaces
- B-. Lighting, textures, and material application
- C- Sound design and immersive storytelling
- D- Integration of previously created architectural/interior 3D models

Unit 4: Applications and Project Development No. of Hours: 8

- A- Creating walkthroughs, virtual exhibitions, and immersive showrooms

- **B-** Applications in interior decor, landscape visualization, and interactive installations
- **C-** Prototyping and user experience testing
- **D-** Final immersive design project with real-time presentation

Learning Experience:

This course offers students hands-on exposure to cutting-edge technologies that enhance spatial visualization and design interaction. Through tools like Unity or Unreal Engine, students create immersive environments and virtual walkthroughs. They gain practical skills in integrating 3D models with digital storytelling, enhancing their ability to communicate design ideas in innovative ways. The course fosters creativity, technical proficiency, and future-ready thinking in architectural and interior design contexts.

Inside Classroom:

Lectures and Demonstrations on AR/VR concepts, tools, and hardware.

Hands-on Practice using Unity or Unreal Engine to develop interactive 3D environments.

Workshops on spatial UI, navigation design, and immersive storytelling.

Model Integration Sessions using student-created 3D models from previous semesters.

Outside Classroom:

Exploration of AR/VR Apps and platforms to study real-world applications in design.

Project Development involving documentation, testing, and refining of immersive spaces.

Textbook: NA

Reference Books

6. Tony Parisi, "Learning Virtual Reality: Developing Immersive Experiences and Applications for Desktop, Web, and Mobile" O'Reilly Media
7. Association for Computing Machinery (ACM) and Morgan & Claypool, "The VR Book: Human-Centered Design for Virtual Reality", Jason Jerald

Open Educational Resources (OER) –

<https://www.unrealengine.com/en-US/onlinelearning-courses>

<https://www.coursera.org/learn/introduction-augmented-reality-ar>

Course Outcome s (COs)	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6
CO1	3	2	-	2	3	1	2	3	2	-	-	-
CO2	2	3	3	2	3	2	3	2	3	-	-	-
CO3	1	2	2	3	2	3	2	3	2	-	1	-

1 indicates the strength of co-relation between CO and PSO is Weak/low,

2= strength of co-relation between CO and PSO is Moderate/Medium,

3= strength of co-relation is Strong/High

Evaluation Scheme:

	Total Maximum Marks: 100			
Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10

Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

Course Code ADDEPM1052	Course Title Parametric Modeling	L	T	P	S	C
Version		1	0	0	1	2
Category of Course	Elective					
Total Contact Hours	30					
Pre-Requisites/ Co-Requisites	Basic 3D modeling					

Course Perspective:

Parametric Design is transforming the way designers approach form, space, material, and performance. This course introduces students to the logic and workflows of parametric thinking and computational design. Through algorithmic modeling and visual scripting tools, students learn to develop dynamic design systems that respond to data, environmental conditions, and performance criteria. The course encourages experimentation, critical inquiry, and creative exploration through digital modeling and fabrication workflows, making it relevant across disciplines like architecture, interior, fashion, and product design.

Course Outcomes (COs):

At the end of the semester the student is able to:

CO1: Explain key concepts of parametric thinking, algorithms, and computational design.

CO2: Interpret and modify parametric relationships using visual scripting environments (e.g., Grasshopper).

CO3: Develop digital models that generate responsive or variable design outputs through parameters.

CO4: Evaluate the performance and functionality of parametric systems in design applications.

CO5: Create an original design prototype using parametric design logic integrated with digital fabrication.

Course Content:

Unit 1: Foundations of Parametric Thinking (*Hours: 7*)

- What is parametric design? Evolution and contemporary context
- Algorithms and logic-based design
- Differences between traditional and parametric workflows
- Introduction to tools: Grasshopper (for Rhino), Dynamo (for Revit), Blender add-ons
- Design precedents using parametric strategies across disciplines

Unit 2: Visual Programming and Basic Operations (*Hours: 7*)

- Interface and basics of Grasshopper/Dynamo
- Data types, lists, trees, and workflows
- Geometric primitives, transformation, pattern generation
- Modifying parameters and controlling geometry
- Exercises in scripting form-based logic

Unit 3: Responsive and Performance-Based Design (*Hours: 8*)

- Input from environmental, material, or user behavior data
- Introduction to simulation and performance tools (e.g., Ladybug, Kangaroo)
- Feedback loops and optimization
- Parametric analysis for daylight, structure, energy, or ergonomics
- Case studies and hands-on exercises

Unit 4: Prototyping and Fabrication Integration (*Hours: 8*)

- Digital fabrication workflows (laser cutting, 3D printing, CNC basics)
- Data preparation from parametric models
- Material selection and testing
- Group design project: develop a parametric system and fabricate a prototype
- Final review and critique

Tools & Materials Required:

- **Field and Documentation Tools:** Waste audit sheets, measuring tape, smartphone/camera for site documentation, PPE (helmet, mask, shoes), and notebooks/sketchbooks for recording observations.
- **Digital and Reference Materials:** Spreadsheet software (Excel/Google Sheets), access to AutoCAD or sketching tools, government guidelines (e.g., SWM & C&D Rules 2016), and presentation tools for project work.

Learning Experience

Inside: Students are introduced to the theory and logic behind parametric design through lectures, tool demos, and guided exercises using platforms like Rhino-Grasshopper or Dynamo. Studio sessions focus on iterative modeling and problem-solving, with peer reviews and case discussions to reinforce critical thinking.

Outside: Students will explore toolkits and tutorials, engage in design experiments, and document their process digitally. The course culminates in a group or individual project that integrates parametric logic with real-world constraints, material behavior, and fabrication techniques—providing students with practical experience in translating algorithmic thinking into tangible design outcomes.

Textbooks

1. TIFAC (2015). *Utilization of Waste from Construction Industry*. Department of Science and Technology, Govt. of India.
2. Pichtel, J. (2014). *Waste Management Practices: Municipal, Hazardous, and Industrial*. CRC Press.

References

1. CPWD (2019). *Guidelines on Environmental Management of Construction & Demolition (C&D) Waste*.
2. BIS Code: IS 383 – *Specification for Coarse and Fine Aggregates from Natural Sources for Concrete*.

3. Ghosh, S. (2021). *Construction and Demolition Waste Management in India*. Springer.

Suggested Readings

1. Ministry of Environment, Forest and Climate Change (MOEFCC) – <https://moef.gov.in>
2. Construction and Demolition Waste Rules, 2016 – CPCB Guidelines
3. NITI Aayog & GIZ Reports on Circular Economy in Construction Sector
4. Smart Cities Mission: Sustainability and Waste Management Practices
5. Online platforms like *IGBC*, *CII-Green Business Centre*, and *TERI*

Evaluation Scheme

Total Maximum Marks: 100				
Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

Programme and Course Mapping											
CO	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	2	–	–	–	–	3	2	–	–	–
CO2	2	3	–	1	–	–	2	3	2	–	2
CO3	3	3	–	2	1	–	2	3	2	2	2
CO4	2	3	1	2	2	–	2	2	3	3	2
CO5	3	3	1	2	2	1	2	3	2	3	3
1=lightly mapped			2= moderately mapped			3=strongly mapped					

POOL OF ELECTIVES

FOR ALL

DESIGN PROGRAMMES

**B.DES ID, B.DES FD,
B.DES GDA, B.DES UX/UI, BFA
(2025-29)**

POOL OF ELECTIVES								
B.DES ID, B.DES FD, B.DES GDA, B.DES UX/UI (2025-29)								
S.No.	Course Code	Course Title	L	T	S	P	C	Assessment
Elective- I (Semester II)								
1	ADOEDV254	2D Digital Visualization	1	0	2	0	3	Internal
2	ADOEVC254	Visual Culture	2	0	1	0	3	Internal
3	ADOEVP254	Digital Photography	1	0	2	0	3	Internal
4	ADOEAI254	AI in Creative Design	1	0	2	0	3	Internal
5	ADOEVS254	Vastu and Spatial Harmony	1	0	2	0	3	Internal
Elective- II (Semester III)								
1	ADOEDM355	3D Digital Modeling	1	0	2	0	3	Internal
2	ADOESO355	Surface Ornamentation	1	0	2	0	3	Internal
3	ADOEDJ355	Design Journalism	1	0	2	0	3	Internal
4	ADOEUI355	Interactive Web & UI Design	1	0	2	0	3	Internal
5	ADOEDC355	Design Conservation	1	0	2	0	3	Internal
Elective- III (Semester IV)								
1	ADOEMG455	Video Production & Motion Graphics	1	0	2	0	3	Internal
2	ADOEVS455	Visual Styling	1	0	2	0	3	Internal
3	ADOESM455	Social Media for Creators	1	0	2	0	3	Internal
4	ADOEVR455	AR/VR & Immersive Design	1	0	2	0	3	Internal
5	ADOEPD455	Parametric Design	1	0	2	0	3	Internal

Elective- I

(Semester II)

Course Code ADOEDV254	Course Title 2D Digital Visualization	L	T	P	S	C
Version		1	0	0	2	3
Category of Course	Elective					
Total Contact Hours	45					
Pre-Requisites/ Co-Requisites	visual design fundamentals					

Course Perspective:

This course explores the foundational and digital aspects of 2D visual representation. Emphasis is placed on printmaking processes, visual storytelling, and digital rendering tools to create expressive and communicative visuals in design.

Course Outcomes (COs):

CO1. Identify and recall the fundamental elements of 2D visual language, manual techniques, and digital tools relevant to design visualization.

CO2. Apply foundational skills in sketching, printmaking, and digital illustration to develop design compositions and surface visuals.

CO3. Analyze visual elements, color schemes, typography, and layout to construct effective storyboards, branding components, and design narratives.

CO4. Evaluate and create expressive visual outputs by integrating manual print techniques and digital tools for storytelling, branding, and pattern development across design domains.

Course Content:

Unit 1: Visual Exploration & Manual Techniques

Hrs: 11

- Fundamentals of mark-making, texture, and form
 - Introduction to hand-drawn ideation and sketch journaling
 - Basics of stencils, layering, and mixed media
 - Visual abstraction and motif development
- Activity: Create a visual composition using manual drawing, collage, and mixed media

Unit 2: Introduction to Printmaking & Surface Techniques

Hrs: 11

- Basics of printmaking: monoprint, lino-cut, block printing
 - Layering, registration, and repetition techniques
 - Texture transfer and surface enhancement
 - Combining hand prints with digital overlays
- Activity: Develop a 2D print-based pattern or art panel and digitize it for further enhancement

Unit 3: Digital Illustration, Pattern & Storyboarding

Hrs: 11

- Introduction to Photoshop, Illustrator, Krita, Procreate
 - Digital sketching, color blocking, and layer management
 - Creating concept art, repeat patterns, and surface visuals
 - Storyboarding for spatial, fashion, or UX narratives
- Activity: Create a short storyboard (6–8 frames) or a digitally repeated pattern derived from print work

Unit 4: Typography, Layout & Visual Branding

Hrs: 12

- Basics of typography: font types, hierarchy, pairing
 - Layout principles for print and screen
 - Logo development and visual identity design
 - Application to posters, portfolios, packaging
- Activity: Design a mini branding kit with logo, color scheme, and two promotional visuals

Tools & Materials Required:

- Drawing/sketching materials, linoleum blocks, printmaking inks
- Access to Photoshop, Illustrator, Procreate, or Krita
- Scanning/photographing tools for digitizing hand work

Learning Experience

Inside: Students engage in instructor-led demonstrations of traditional printmaking techniques such as monoprinting and linocut, as well as guided tutorials on digital tools like Adobe Photoshop, Illustrator, Procreate, and Krita. Studio sessions focus on developing foundational skills in sketching, rendering, and layout design, while theory lectures introduce key concepts such as composition, color theory, typography, and visual hierarchy. Regular peer reviews and critique sessions encourage analytical thinking and collaborative learning, allowing students to reflect on their own work and that of others. Group projects further simulate professional design environments and foster teamwork across disciplines.

Outside: Learning continues through experiential activities such as field visits to printmaking studios or craft clusters, where students observe real-world applications of surface and pattern techniques. Visits to art galleries or design exhibitions provide exposure to diverse visual languages and historical contexts. Each student maintains a visual journal or design diary to document their weekly progress, creative experiments, and reflections. They are also encouraged to complete self-paced software tutorials and share their work through digital platforms such as Instagram, Behance, or class blogs. Activities like material scavenger hunts and mixed-media explorations help students develop observational skills and connect inspiration from their surroundings to their studio projects. Together, these experiences ensure a comprehensive and practice-oriented learning journey, bridging manual techniques with contemporary digital visualization.

Textbooks

4. Printmaking: A Complete Guide to Materials & Processes by Grabowski & Fick
5. Graphic Design: The New Basics by Ellen Lupton
6. Digital Painting Techniques by 3DTotal Publishing

Suggested Readings

1. Online tutorials (Adobe, Behance, YouTube Masterclasses)

Evaluation Scheme

	Total Maximum Marks: 100			
Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

Programme and Course Mapping

CO	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	1	2	2	1	2	3	2	2	2	–
CO2	2	2	–	2	–	1	2	3	–	–	2
CO3	3	2	1	2	1	-	2	3	2	2	2
CO4	3	2	2	3	1	2	2	3	2	2	3
CO5	2	1	1	3	–	2	2	2	3	3	2

1=lightly mapped

2= moderately mapped

3=strongly mapped

Course Code ADOEVC254	Course Title Visual Culture	L	T	P	S	C
Version		2	0	0	1	3
Category of Course	Elective					
Total Contact Hours	45					
Pre-Requisites/ Co-Requisites	A conceptual bent of mind, exposure to everyday visual culture, and basic digital literacy for reference or collage work are also recommended.					

Course Perspective:

This course offers an immersive exploration of visual culture through observational and interpretive painting practices. Students will learn to translate everyday experiences, media imagery, and cultural symbols into meaningful visual narratives. Emphasis is placed on personal engagement, critical thinking, and creative expression. Through hands-on projects and reflective critique, learners will develop a deeper understanding of how art communicates identity, memory, and social commentary.

Course Outcomes (COs):

CO1: Understand and interpret the role of visual culture in everyday life, media, and socio-cultural contexts.

CO2: Observe and document real-world spaces, objects, and symbols through artistic practices like drawing and painting.

CO3: Apply painting techniques to reimagine media imagery and cultural references with conceptual depth.

CO4: Create expressive artworks that explore memory, identity, spatial experience, and symbolism.

CO5: Evaluate visual artworks through presentations and critiques, demonstrating critical thinking and visual literacy.

Course Content:

Unit 1: Observing the Visual World — From Life to Canvas Hours: 9

A. Sketching the Everyday – Rapid freehand drawing/painting of people, objects, or moments from public life (markets, cafés, bus stops).

B. Object as Narrative – Paint a composition based on a commonly used household or cultural object, focusing on symbolism.

Unit 2: Reimagining Visual Media and Digital Culture Hours: 9

A. Poster Re-imagining – Select a vintage/modern ad poster or film still and reinterpret it as a contemporary painting (commentary-based).

B. Memetic Imagery in Contemporary Visual Expression – Translate a meme or digital icon into a painted narrative artwork.

C. Critical Reflection Task – Short write-up (300–400 words) explaining the reinterpretation and commentary angle used.

Unit 3: Mixed Media & Visual Critique of Society

Hours: 7

A. Collage to Canvas – Use collage (print media/digital media) to create a mixed-media visual work that critiques consumerism, identity, or stereotypes.

B. Thematic Composition – Combine drawing, collage, and typography to build a unified message on a chosen contemporary issue.

Unit 4: Space, Memory, and Cultural Symbolism in Art

Hours: 10

A. Memory Mapping – Create a painting/illustration that represents a memory of a cultural/ritual space (temple, kitchen, market, ancestral home).

B. Site-Specific Study – Visit a monument or culturally significant location and translate the spatial experience into a narrative painting.

C. Symbolic Composition – Paint using symbolic motifs from Indian folk art, rituals, or urban culture to express a socio-political idea.

Learning Experience

Inside: Inside Learning: Guided drawing sessions in class using live models, props, and recorded public scenes.

Outside Learning: Visit to a local market, bus stop, temple street, or café for live sketching practice. Students maintain a "Visual Culture Diary" throughout the week, sketching 1–2 pages daily from life.

Textbooks

6. "Practices of Looking: An Introduction to Visual Culture Marita Sturken & Lisa Cartwright
7. "Ways of Seeing" John Berger
8. "Visual Culture: The Reader" Edited by Jessica Evans & Stuart Hall
9. "Art and Visual Perception: A Psychology of the Creative Eye" Rudolf Arnheim
10. "Contemporary Indian Art: Other Realities" Yashodhara Dalmia

Evaluation pattern II: (100% internal)

	Total Maximum Marks: 100			
Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

Programme and Course Mapping

CO	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5
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CO1	2	2	–	1	–	–	3	2	–	–	–
CO2	3	3	–	2	–	–	2	3	2	–	–
CO3	2	2	1	3	1	1	2	2	3	2	2
CO4	3	3	1	3	1	2	3	2	3	3	–
CO5	2	3	3	2	3	3	2	3	2	3	3

1=lightly mapped

2= moderately mapped

3=strongly mapped

Course Code ADOEVP254	Course Title Digital Photography	L	T	P	S	C
Version		1	0	0	2	3
Category of Course	Elective					
Total Contact Hours	45					
Pre-Requisites/ Co-Requisites						

Course Perspective:

This course provides a comprehensive foundation in photography, guiding students from basic camera operation to advanced shooting techniques, post-processing, and developing a personal style.

Course Outcomes (COs):

CO1. Understand and apply fundamental concepts of light, composition, and camera focus to create visually compelling photographs.

CO2. Experiment with artificial lighting and studio setups to produce dramatic portraits and still life compositions for product and food photography.

CO3. Plan and execute nature and landscape photography projects by adapting to environmental conditions and using compositional strategies.

CO4. Practice ethical and creative field photography by documenting subjects in zoological parks, heritage sites, or rural communities.

Course Content:

Unit 1: Photography Fundamentals: Light, Composition & Focus *No. of Hours: 15*

- Understand the **importance of light** in photography — it shapes mood, detail, and exposure.
- Key parts: lens, sensor, viewfinder
- Balance, symmetry, patterns, and perspective

Unit 2: Artificial & Studio Lighting Basics *No. of Hours: 15*

- Dramatic shadows and high contrast portraits.
- Still life composition, product & food photography basics with artificial lights.
- Studio setup & lighting basics.

Unit 3: Nature & Landscape Photography *No. of Hours: 15*

- Framing & composition in nature.
- Working with weather & natural elements.
- Wildlife basics & ethical practices by visiting zoological parks or wildlife sanctuary,
Visits Heritage site or historical building, rural village or farming community

Learning Experience

Inside: Students will gain hands-on experience working with professional cameras, studio lighting, and backdrops, learning how to control every aspect of a shot — from exposure to composition. Through indoor sessions, they'll experiment with portraits, product setups, and styled vintage shoots, discovering how to shape mood and emotion using artificial light, props, and creative concepts. This controlled environment builds technical confidence and sparks imaginative storytelling in a safe, collaborative space.

Outside: Stepping beyond the classroom, students immerse themselves in real-world environments — bustling streets, historic sites, natural landscapes, and candid community moments. Here, they'll learn to adapt to changing light, unpredictable scenes, and spontaneous storytelling. By documenting people, places, and authentic moments, they develop an eye for detail, respect for diverse subjects, and the practical skills to narrate powerful visual stories that connect audiences with the world around them.

Textbooks

6. The Beginner's Photography Guide by DK
7. The fundamentals of creative Photography by David Praker
8. National Geographic: The Photographs by Leah Bendavid-Val
9. Understanding street photography by Bryan Peterson
10. Understanding portrait photography by Bryan Peterson.

Suggested Readings

2. Online tutorials.

Evaluation Scheme

	Total Maximum Marks: 100			
Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

Programme and Course Mapping

COs	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	–	2	–	–	3	3	2	–	2
CO2	3	3	–	2	–	–	2	3	2	–	3
CO3	3	2	1	2	2	1	2	3	2	2	2
CO4	2	2	3	3	2	1	2	2	3	3	2

1=lightly mapped

2= moderately mapped

3=strongly mapped

ADOEAI254	AI in creative design	L	T	S	P	C
Version	1.0	1	0	2	0	3
Category of Course	Elective					
Total Contact Hours	45					
Pre-Requisites/ Co-Requisites	Visual communication tools, Digital literacy, Emerging technologies					

Course Perspective:

This course introduces learners to the fundamentals of Artificial Intelligence and its application in creative design practices across disciplines. It aims to demystify AI as a tool for ideation, visualization, and storytelling while fostering critical thinking about its ethical and societal impacts. The course combines theoretical insights with hands-on exercises to help students integrate AI tools effectively into their design workflows, preparing them for future trends in the creative industries.

Course Outcomes:

On completion of the course the learner will be:

CO1: Understand fundamental concepts of Artificial Intelligence and Generative Design in the context of creative industries.

CO2: Apply AI tools (e.g., DALL·E, MidJourney, ChatGPT) to generate images, mood boards, and creative briefs.

CO3: Analyze ethical, societal, and professional implications of AI-assisted creative workflows.

CO4: Create storytelling visuals and narratives by integrating AI-generated content into traditional design processes.

Course Content:

Unit 1: Fundamentals of Artificial Intelligence & Generative Design. No. of Hours: 11

- Fundamentals of Artificial Intelligence, Overview of Generative Design in creative fields, History and evolution of AI in creative industries, Contemporary case studies of AI-driven projects across disciplines.

Unit 2: Getting Started with AI Tools for Creativity No. of Hours: 11

- Introduction to AI image generators (MidJourney, DALL·E), Basics of text generation with ChatGPT or Gemini, Simple prompt engineering techniques.

Unit 3: Ethical Concerns in AI-Generated Content No. of Hours: 11

- Authorship and originality in AI art/design, Copyright, intellectual property, and plagiarism concerns, Bias in AI datasets and impact on inclusivity, Environmental sustainability and AI

Unit 4: Applying AI in Design Projects No. of Hours: 12

- Using AI for mood boards, storyboarding, and layout suggestions, Integrating AI outputs into traditional design tools (e.g., Canva, Photoshop).

Learning Experience:

Students will experience a blend of interactive lectures, tool demonstrations, and studio-based workshops that emphasize experimentation and collaboration. Through real-world case studies and guided practice, they will learn to balance human creativity with AI assistance. Reflection sessions and peer discussions will deepen their understanding of AI's role and implications in the evolving landscape of creative work.

Inside Classroom:

- Interactive lectures and discussions on AI concepts and creative applications.
- Live demonstrations of AI tools like MidJourney, DALL·E, and ChatGPT.
- Hands-on workshops where students practice prompt writing and generate visuals/texts.
- Group brainstorming and critique sessions to develop collaborative AI-assisted projects.

Outside Classroom:

- Individual assignments using AI tools to create mood boards or short visual stories.
- Reflective journals on their experiences and insights about AI in design.
- Online peer feedback through shared design outputs on platforms like Miro or Canva.
- Mini-research tasks exploring emerging trends or ethical debates related to AI in creative industries.

Textbook:

Not Applicable

Reference Books

3. Md. Haseen Akhtar (2024), AI for Designers, Springer
4. Neal Hettinger (2024), Modern Graphic Design with AI, Global Publishings.

Open Educational Resources (OER):

Udemy – AI Powered Graphic Design - Midjourney, Firefly, GPT, Bard

Coursera – AI Basics and Tools for Creativity

Programme and Course Mapping

COs	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	2	1	2	–	1	2	2	3	2	1	2
CO2	2	3	–	3	2	2	3	3	2	3	–	3
CO3	2	2	3	1	2	2	1	1	2	2	3	1
CO4	2	3	1	3	3	2	3	3	2	3	1	3

1=lightly mapped

2= moderately mapped

3=strongly mapped

Evaluation Scheme:

	Total Maximum Marks: 100			
Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10

Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

ADOEVS254	VASTU AND SPATIAL HARMONY	L	T	P	S	C
Version	1.0	1	0	0	2	3
Category of Course	Theory					
Total Contact Hours	45 hrs					
Pre-Requisites/ Co-Requisites	Basics Understanding of Design and Spatial planning					

Course Perspective

The primary objective of this course a traditional knowledge system is to provide interior design students with a comprehensive understanding of Vastu Shastra principles and their application in residential and commercial interior design. By integrating ancient wisdom with modern design practices, students will learn to create harmonious and balanced living and working environments that promote well-being and prosperity.

Course Outcomes

On completion of the course the learner will be:

- CO6. Understanding the historical background and cultural significance of Vastu Shastra.
- CO7. Applying the concept and Principle of Vastu Shastra
- CO8. Analyzing various types of layout and space planning strategies for various spaces in alignment with Vastu Shastra.
- CO9. Identifying various Vastu defects and Vastu Remedies used and in various spaces alignment with Vastu Shastra.
- CO10. Creating space plans and Strategies for various spaces alignment with Vastu Shastra.

Course Content

UNIT I: Introduction and Basic Principles of Vastu Shastra No. of Hours: 10 Hours

- A- Introduction: Vastu Shastra Historical Background and Cultural Significance of Vastu Shastra
- B- Five Elements (Pancha Bhutas): Earth, Water, Fire, Air, and Space
- C- Direction and Attribute: Their Significance: North, South, East, West, and their Sub-Directions and attribute.

UNIT II: Site Selection Planning and Mandala No. of Hours: 10 Hours

- A- Selecting a Vastu Compliant Site: Shape, Slope, and Surroundings
- B- Orientation: Vastu compass, Orientation of the Building: Placement and Orientation Based on Directions. Vastu and Energy Flow: Concepts of Positive and Negative Energies
- C- Vastu Purusha Mandala: Understanding the Vastu Grid and Its Significance i.e. Vastu-Planets Relationship, etc.

UNIT III: Layout and Space Planning for Interior Spaces No. of Hours: 10 Hours

- A- Entrance: Ideal Placement for the Main Entrance with 32 directions
- B- Ideal Locations Room Placement: Living Room, Bedrooms, Kitchen, Bathrooms, and Pooja Room Open Spaces: Courtyards, Balconies, and Verandas Main Entrance and Its Significance
- C- Avoidances Room Placement: Living Room, Bedrooms, Kitchen, Bathrooms, and Pooja Room Open Spaces: Courtyards, Balconies, and Verandas.

UNIT IV: Remedies, Corrections, & Practical Applications No. of Hours: 15 Hours

- A- Common Vastu Doshas (Defects): Common Vastu Doshas can disrupt harmony in spaces. Identify issues like entrance placement and bedroom location, and then implement solutions to restore balance and positive energy flow.
- B- Use of Vastu Remedies: Mirrors, crystals, colors, and Yantras enhance energy flow and harmony in spaces, promoting positivity and balance.
- C- Identifying and Correcting Vastu Defects: Case Studies, Practical Solutions, Advanced Vastu Remedies: Use of Advanced Yantras, Mantras, Space Clearing Techniques

Learning Experience:

The Vastu Shastra course will be delivered through a combination of theoretical instruction and practical application. The teaching methods are designed to create an interactive, engaging, and culturally relevant learning environment. The learning experience includes both inside and outside classroom activities.

Inside Classroom:

Lectures and Discussions: Key concepts will be introduced through interactive lectures that cover the historical background, principles, and significance of Vastu Shastra. Engaging discussions will encourage critical thinking and deeper understanding.

Hands-on Activities: Students will participate in practical exercises focused on layout planning and space organization according to Vastu principles, allowing them to apply their knowledge directly.

Group Projects: Collaborative projects will enable students to design Vastu-compliant spaces, fostering teamwork and enhancing problem-solving skills as they address real-world challenges.

Outside Classroom:

Site Visits: Students will visit various residential and commercial spaces to assess Vastu compliance and identify defects. This hands-on experience will help bridge the gap between theory and practice.

Case Studies: Analysis of real-life projects will provide insights into the application of Vastu Shastra in modern design, helping students understand how to integrate traditional principles into contemporary environments.

Textbooks

4. "Vastu Shastra: The Ancient Indian Science of Architecture" by B. B. Puri
5. "The Complete Guide to Vastu Shastra" by Dr. V. Ganapati Sthapati
6. "Vastu: Transcendental Home Design in Harmony with Nature" by Vibhuti Chakrabarti

Reference Books

10. Vastu Shastra: For a Healthy, Prosperous, and Happy Life" by Ashwini Kumar
11. "MahaVastu: The Door to Easy Living" by Khushdeep Bansal
12. "The Vastu Vidya Handbook" by Juliet Pegrum
13. "Vastu Shastra: Design Theory and Application for Everyday Living" by Ashwini Kumar
14. "The Vastu Workbook: Using the Subtle Energies of the Indian Art of Placement to Enhance Health, Prosperity, and Happiness in Your Home" by Talavane Krishna
15. "Vastu Shastra and Feng Shui: The Science of Architecture and Interior Design" by Shiv Kumar
16. "Applied Vastu Shastra in Modern Architecture" by S.N. Sinha
17. "Vastu Shastra for Homes, Offices & Factories" by Dr. B. B. Puri.
18. "Vastu: The Indian Art of Placement" by Rohit Arya

Open Educational Resources (OER)

4. <https://www.youtube.com/watch?v=tcLsUQHQ2i8&list=PLInoldgdxquPvtQIpEvZlghn6HQ098J>
5. Udemy: Vastu Shastra for Beginners: An Introductory Course
6. Vedic Vastu Course (Online Self-Study) offered by Vedic Vaani

Evaluation Scheme

	Total Maximum Marks: 100			
Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

Programme and Course Mapping

CO	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	1	2	1	1	2	3	2	1	–	–
CO2	2	2	2	–	2	–	2	3	2	–	–
CO3	3	3	2	2	2	1	2	3	3	2	–
CO4	2	3	2	2	3	2	2	2	3	3	–
CO5							2	3	2	2	3

1=lightly mapped

2= moderately mapped

3=strongly mapped

Elective- II

(Semester III)

Course Code ADOEDM355	Course Title 3D Digital Modeling	L	T	P	S	C
Version		1	0	0	2	3
Category of Course	Elective					
Total Contact Hours	45					
Pre-Requisites/ Co-Requisites	Basics of 2 D modeling					

Course Perspective:

This course introduces students to the fundamentals of three-dimensional form creation through both traditional sculpting techniques and digital 3D modeling tools. The course emphasizes spatial thinking, proportion, material behavior, and the expressive potential of 3D forms. Students will explore form-making from physical material-based modeling to digital visualization and rendering suited to interdisciplinary design fields.

Course Outcomes (COs):

CO1. Identify the fundamental elements, tools, and materials used in traditional and digital 3D modeling processes.

CO2. Explain and demonstrate basic sculptural techniques and digital modeling operations for form development.

CO3. Analyze spatial qualities, surface detailing, and construction techniques in physical and digital 3D models.

CO4. Evaluate design intent and create expressive 3D forms through integrated manual and digital workflows suitable for portfolio presentation.

Course Content:

Unit 1: Fundamentals of 3D Form & Spatial Principles

Hrs: 11

- Elements of 3D design: form, mass, volume, scale, texture, balance
 - Positive and negative space, rhythm, repetition, and symmetry
 - Introduction to geometric and organic forms
 - Sketching and diagramming 3D ideas in 2D
- Activity: Create a basic form model using paper, wire, or clay based on abstracted sketches

Unit 2: Traditional Sculpture & Model Making Techniques

Hrs: 11

- Sculptural processes: additive, subtractive, and assemblage methods
 - Materials: clay, plaster, thermocol, cardboard, found objects
 - Surface articulation, texture, and form detailing
 - Relief modeling, armatures, and construction methods
- Activity: Create a themed small-scale sculpture or spatial model using chosen traditional medium

Unit 3: Introduction to Digital 3D Modeling Tools

Hrs: 11

- Basics of 3D software: Blender, SketchUp, Rhino (depending on program context)
 - Interface, navigation, wireframe vs. solid modeling
 - Primitives, mesh editing, extrude, boolean, modifiers
 - Exporting models for visualization or printing
- Activity: Translate a physical sculpture into a simplified 3D digital model using software tools

Unit 4: Conceptual Modeling, Rendering & Application

Hrs: 12

- Visualizing and refining complex forms in digital environment
 - Introduction to materials, lighting, and rendering settings
 - Use of 3D models in different disciplines: architectural massing, character design, product visualization
 - Portfolio documentation and presentation techniques
- Activity: Create a digitally modeled concept project (object, character, space, or installation) and render final outputs for portfolio display

Tools & Materials Required:

- Clay, cardboard, cutting tools, glue, found materials
- Computer with Blender/SketchUp/Rhino installed
- Optional: 3D scanner, camera, drawing tools for ideation

Learning Experience

Inside: Students participate in material-based sculpting and studio exercises guided by faculty, including demonstrations of modeling, shaping, and rendering techniques. Regular feedback and critiques promote design thinking and spatial awareness.

Outside: Students are encouraged to visit sculpture parks, architectural installations, and product design studios to observe 3D forms in context. They maintain a process journal with sketches, material studies, and reflection notes. Students are also exposed to online tutorials for modeling software and may optionally explore 3D printing or AR-ready file formats. The overall learning approach promotes tactile exploration, digital proficiency, and creative expression through 3D form-making.

Textbooks

4. Design Basics: 3D by David A. Lauer & Stephen Pentak
5. Digital Modeling by William Vaughan
6. Sculpture: Processes and Principles by Rudolf Wittkower

Suggested Readings

3. Blender Guru YouTube tutorials
4. Behance, Sketchfab, and ArtStation for reference projects

Evaluation Scheme

	Total Maximum Marks: 100
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Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

Programme and Course Mapping

CO	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	3	–	1	–	–	3	2	1	–	–
CO2	3	3	–	2	–	–	2	3	2	–	2
CO3	3	3	1	2	1	–	2	3	3	2	2
CO4	3	3	1	3	1	1	2	3	2	3	3

1=lightly mapped

2= moderately mapped

3=strongly mapped

Course Code ADOESO355	Course Title SURFACE ORNAMENTATION	L	T	P	S	C
Version		1	0	0	2	3
Category of Course	Elective					
Total Contact Hours	45					
Pre-Requisites/ Co-Requisites	Creativity and an interest in textile arts Sewing skills, Painting Skills					

Course Perspective:

This course explores the rich heritage of Indian needle and dye-based crafts while expanding into diverse surface ornamentation techniques across materials. Theoretical and practical knowledge of region-wise Indian embroidery, dye crafts, and innovative surface treatments will be imparted. The course will enhance students' understanding of traditional crafts and encourage them to blend heritage techniques with contemporary innovations across textiles, fashion, furniture, digital surfaces, and spatial design. This will further support Indian artisans and foster cross-disciplinary creative thinking.

Course Outcomes (COs):

CO1. Identifying various types of materials and methods of surface ornamentation.

CO2. Understanding the development of new motifs based on traditional and modern surface treatment techniques.

CO3. Applying design intervention and innovation using embroidery, dye, and advanced techniques across different material surfaces (wood/metal/stone etc.)

CO4. Analysing embroidery and dye crafts of India and their contemporary relevance across disciplines.

Course Content:

Unit 1: Introduction to Embroidery

Hrs: 11

- Overview of embroidery techniques – hand embroidery and machine embroidery
 - Tools and equipment used in embroidery
 - Introduction to Indian needlecraft; regional classification of traditional embroidery styles
 - Basic embroidery stitches – running stitch, chain stitch, blanket stitch, etc.
 - Practice samples of basic stitches including: basting, back stitch, running stitch, chain stitch, blanket stitch, fly stitch, feather stitch, satin stitch, bullion stitch, and French knot
- Activity: Create innovative samples showcasing basic embroidery stitches

Unit 2: Textile Embellishment Techniques

Hrs: 11

- Introduction to Appliqué techniques
- Basics of Quilting
- Introduction to Crochet methods

- Overview of Bead Embroidery
Activity: Design and develop creative samples using appliqué, quilting, crochet, and bead embroidery

Unit 3: Surface Painting Techniques

Hrs: 11

- Introduction to painting and drawing on fabric
- Use of acrylics, watercolours, and mixed media
- Techniques of stencilling and spray painting
- Exploration across materials: fabric, metal, wood, stone, and digital surfaces
Activity: Create samples using various painting and texturing techniques across different surfaces

Unit 4: Fabric Manipulation Techniques

Hrs: 12

- Fabric Manipulation: Gathers, Shirring, Ruffles, Flounces techniques
- Application of surface design in textiles, furniture, fashion, digital assets, and spatial design
- Product development using a combination of mix techniques
Activity: Create a collaborative concept or prototype that integrates traditional and modern surface ornamentation on selected materials

Tools & Materials Required:

- Drawing/painting materials, Stencils, Acrylic/Water Paints
- Fabric, Needles, Decorative ornaments, metal/wood/stone sample boards
- Stitching tools and machineries

Learning Experience

Inside: In this course, students will participate in hands-on studio sessions covering traditional embroidery and contemporary surface ornamentation techniques. Guided practical exercises will focus on embroidery, appliqué, fabric manipulation, painting, and advanced surface treatments such as laser etching and 3D textures. Theoretical lectures will provide cultural, technical, and interdisciplinary insights. Students will document progress and experimentation in design journals.

Outside: Students will engage in experiential learning through field visits to artisan communities or studios, observe traditional and modern surface ornamentation practices, and participate in collaborative mini-projects. Exposure to exhibitions, fairs, or digital platforms will build awareness of the evolving global context. Students will be encouraged to reflect on the social impact and cross-disciplinary application of surface ornamentation in contemporary design practice.

Suggested Readings

13. Sally Harding (2010) The Needlecraft Book
14. Singer Margo, 2007, Textile Surface Decoration- Silk & Velvet, A & B Black Ltd.
15. Pepin Press, (1999), Indian Textile Prints with CD, PAP/Cdr edition.
16. Colette Wolff, (1996), The Art of Manipulating Fabric

Programme and Course Mapping

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	2	-	-	2	-	3	2	2	-	-	2
CO2	1	2	1	-	1	-	1	3	1	2	2	1
CO3	3	3	2	2	3	2	3	1	3	1	3	3
CO4	3	1	3	3	3	2	3	3	3	3	1	2

1=lightly mapped

2= moderately mapped

3=strongly mapped

Evaluation Scheme

	Total Maximum Marks: 100			
Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

ADOEDJ355	Design Journalism	L	T	S	P	C
Version	1.0	1	0	2	0	3
Category of Course	Elective					
Total Contact Hours	45					
Pre-Requisites/ Co-Requisites	Basic Communication Skills, Computer Literacy					

Course Perspective:

The course Design Journalism introduces students to the fundamentals of journalism and editorial writing with a focus on design. It equips learners to write effectively across diverse formats such as blogs, articles, case studies, reviews, and captions. Students will explore interview techniques, design critique, and storytelling tailored for targeted audiences. Ethical practices in journalism and content creation are emphasized, along with basic skills in publication layout using tools like InDesign and Canva.

Course Outcomes:

On completion of the course the learner will be:

CO1: Understanding the fundamentals of journalism, editorial writing, and ethical practices within the context of design.

CO2: Applying writing techniques across various formats such as blogs, articles, reviews, and interviews tailored for design communication.

CO3: Analyzing design works and narratives to develop compelling content and critique, along with basic publication layout using tools like InDesign or Canva.

Course Content:

No. of Hours: 8

Unit 1: Introduction to Design Journalism

- A- Definition and scope of journalism in the design context.
- B- Role of a design journalist and editorial writing basics
- C- Evolution of design writing in print and digital media
- D- Introduction to design-focused publications and platforms

Unit 2: Writing for Design Communication

No. of Hours: 8

- A- Writing for various formats: blogs, articles, reviews, case studies, captions
- **B- Techniques of effective writing: clarity, tone, voice, and audience targeting.**
- **C- Storytelling methods in design narratives, caption writing and visual-verbal balance**

Unit 3: Interviews, Critiques, and Ethics

No. of Hours: 10

- **A- Interview techniques: preparing, conducting, and writing interviews**
- **B- Spatial Design: Application of anthropometric data in designing functional spaces for various activities.**
- **C- Anthropometric Standards: Exercises involving the use of anthropometric standards in space design, placement of furniture, kitchen, and toilet fixtures.**

Unit 4: Basics of Layout and Publication Design

No. of Hours: 10

- A- Introduction to publication tools: InDesign, Canva, or equivalent software
- B- Principles of visual hierarchy, typography, and layout design
- C- Designing newsletters, e-magazines, and editorial spreads
- D- Final compilation: a personal design blog, article series, or publication draft

Learning Experience:

This course encourages students to explore the intersection of design and communication through writing. They gain hands-on experience in creating content across various formats, conducting interviews, and analyzing design works. Practical exposure to layout tools like InDesign and Canva enhances their ability to present content visually and professionally. The course fosters critical thinking, ethical awareness, and creative storytelling tailored for design audiences.

Inside Classroom:

Writing and Research Space: Desks with access to internet-enabled computers or laptops for content writing, research, and editing.

Software Tools: Licensed access to Adobe InDesign, Canva Pro, or equivalent layout and design software.

Interview Setup: Basic audio recording tools or mobile setups for students to practice interview techniques.

Pin-up Boards or Display Wall: For showcasing editorial layouts, caption-writing exercises, and article drafts for critique and discussion.

Outside Classroom:

Content Creation Assignments: Tasks like writing blog posts, reviews, or case studies based on events, projects, or personal observations in the field.

Publication Opportunities: Platforms to publish student articles in college newsletters, design magazines, or online blogs.

Textbook: NA

Reference Books

8. Bill Kovach & Tom Rosenstiel, "The Elements of Journalism: What Newspeople Should Know and the Public Should Expect", Crown Publishing Group
9. Lu Yikun and Dong Zhao, "Visual Storytelling: Infographic Design in News", Images Publishing Group

Open Educational Resources (OER) –

https://swayam.gov.in/nd2_cec21_ge30/preview

https://swayam.gov.in/nd2_ugc19_hs23/preview

<https://www.canva.com/designschool>

Programme and Course Mapping

COs	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	2		-	3		2	2	2	-	-	-
CO2	2	3	2	-	3		2	3	3	-	1	-
CO3	2	2		3	2	3	3	3	3	-	2	-

1=lightly mapped

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Evaluation Scheme:

	Total Maximum Marks: 100			
Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

ADOEUI355	Interactive Web& UI Design	L	T	S	P	C
Version		1	0	2	0	3
Category of Course	Elective					
Total Contact Hours	45					
Pre-Requisites/ Co-Requisites	Digital literacy, Logical thinking					

Course Perspective:

This course introduces students to the fundamentals of User Interface (UI) and User Experience (UX) design, focusing on creating intuitive and user-centered digital interfaces. It emphasizes practical understanding of design principles, user journeys, and beginner-friendly tools to equip students for real-world applications.

Course Outcomes:

On completion of the course the learner will be:

CO1: Define and explain the fundamental concepts of UI and UX, and differentiate between them.

CO2: Apply basic visual design principles to create simple and effective UI layouts.

CO3: Analyze user needs and map user journeys for common digital experiences.

CO4: Develop low-fidelity wireframes and interactive prototypes using beginner-friendly design tools.

Course Content:

Unit 1: Introduction to UI and UX No. of Hours: 11

Introduction of UI, Introduction of UX, Understanding the difference and relationship, Importance of user-centered design, Real-world examples of good and bad UI/UX.

Unit 2: Basic Principles of UI Design No. of Hours: 11

Visual hierarchy, consistency, and simplicity, Color theory, typography, and layout basics for screens, Understanding responsive design (mobile-first concept).

Unit 3: Introduction to UX Processes No. of Hours: 11

User research: Personas and user journey maps, Wireframing: Low-fidelity prototypes, Basics of usability and accessibility.

Unit 4: Tools and Simple Prototyping No. of Hours: 12

Overview of beginner-friendly tools: Figma, Canva, Adobe XD, Creating interactive prototypes (linking screens, adding buttons), Introduction to no-code platforms: Webflow/Wix.

Learning Experience:

Students will learn through interactive lectures, hands-on exercises, and collaborative design projects. They will engage with real-world examples and use popular design tools to create wireframes and prototypes. Peer reviews and feedback sessions will help develop critical evaluation and design refinement skills.

Inside Classroom:

- Analyze popular apps/websites for UI and UX effectiveness.
- Wireframing exercises on paper and digital platforms (Figma/Canva).
- Group discussions on user-centered design and accessibility.
- Interactive prototyping workshops using beginner-friendly tools.

Outside Classroom:

- Conduct short user surveys or interviews to identify common pain points in digital experiences.
- Observe and document user interactions with a chosen app or website.
- Create a mood board or style guide for a conceptual project.
- Develop a mini project (personal portfolio or small business website prototype) and present for peer feedback.

Textbook:

Not Applicable

Reference Books

3. Irene Pereyra (2023), Universal Principles of UX, Rockport Publishers
4. Christian Muller-Roterberg (2021), Design Thinking for Dummies, Wiley

Open Educational Resources (OER):

- Webflow University: <https://university.webflow.com>
- Framer Tutorials: <https://www.framer.com/learn>
- Wix Learn: <https://www.wix.com/learn>

COs	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	1					3	1				3
CO2	2	3						3	1			2
CO3		2	3				1		3			1
CO4	2	3		3				2		3		2

1=lightly mapped

2= moderately mapped

3=strongly mapped

Evaluation Scheme:

	Total Maximum Marks: 100			
Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10

Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

Elective ADOEDC355	DESIGN CONSERVATION	L	T	P	S	C
Version	2025-26	1	0	0	2	3
Category of Course	Elective					
Total Contact Hours	45					
Pre-Requisites/Co-Requisites	Cultural Sensitivity and Awareness					

Course Perspective

This course introduces the idea of heritage and conservation within creative disciplines—examining how design evolution reflects cultural, material, and social contexts. Students will engage in understanding the tangible and intangible aspects of design legacy in their respective fields and explore strategies for conserving these traditions while adapting them for contemporary relevance. The aim is to nurture design sensitivity rooted in cultural memory, sustainability, and storytelling.

Course Outcomes

CO1: Define the principles of heritage and conservation across creative disciplines.

CO2: Understand design evolution and materials through historical and cultural lenses.

CO3: Apply documentation and reinterpretation methods in projects for conservation-driven outcomes.

CO4: Analyze heritage elements in fashion, interiors, UI/UX, and games for creative reuse.

CO5: Evaluate and propose conservation strategies suited to each discipline.

Course Content

Unit I: Introduction to Heritage & Conservation
10

No. of Hours

- What is heritage? Types of heritage: tangible & intangible
- The value of conserving visual languages and traditional techniques.
- Cross-disciplinary significance: fashion, interiors, UI/UX, games.
- Introduction to the ethics of conservation.

Unit II: Identifying Decay and Loss of Design Heritage
10

No. of Hours

- Disappearance of crafts, traditional interfaces, and spatial identities.
- Causes: industrialization, digital saturation, fast fashion, unsustainable materials.
- Global and local examples

Unit III: Documentation & Interpretation for Creative Conservation
15

No. of Hours:

- Mapping design evolution through sketches, archives, interfaces, garments, and environments.
- Techniques for documentation: photography, pattern tracing, interface archiving, and game world mapping.
- Role of storytelling and narrative in reinterpretation.

Unit IV: Frameworks and Ethics

No. of Hours: 10

- Global charters and manifestos adapted to creative fields.

- UNESCO conventions, Burra Charter principles-adapted for visual/experiential media.
- Case studies from each discipline:
 - Revivalist fashion collections
 - Adaptive reuse interiors
 - UX inspired by analogue interactions
 - Cultural mythos in games

Learning Experience

Inside Class:

- Lectures & Case Studies: Focus on indigenous crafts, legacy systems, and reinterpretation of archival works.
- Critical Discussions: Debates on appropriation vs appreciation, innovation vs imitation.
- Hands-on Exercises: Archiving traditional motifs, redesigning forgotten objects/interfaces.

Outside Class:

- Field Visits: Museums, crafts centers, old marketplaces, local weavers/artisans.
- Interviews: Engage with craftspeople, designers, traditional interface users.
- Creative Reinterpretation Project: A visual or interactive project based on documented heritage.

Suggested Readings/ Textbooks

- “The Subversive Stitch” by Rozsika Parker
- “Designing Interfaces” by Jenifer Tidwell
- “Game Design Theory” by Keith Burgun
- “Interior Design and Identity” by Susie McKellar
- “Fashioned from Nature” – V&A Museum Publication
- Design Issues Journal
- Leonardo (MIT Press)
- Textile: The Journal of Cloth and Culture

Open Educational Resources (OER)

- <https://www.dezeen.com>
- <https://www.uxdesign.cc>
- <https://www.indianculture.gov.in>

Evaluation pattern: (100% internal)

Total Maximum Marks: 100				
Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/project /visit report/case study/model/viva	Class Test/Time Problem/Viva	Exhibition/ Presentation/Viva	iCloud/Academica (online)

Programme and Course Mapping

COs	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2		3	2	2		3		2		

C02	2	3	2	2	2		3	2	3	2	
C03	3	3	2	3	2	1	3	3	3	3	2
C04	2	2	2	3			3	2	3	3	1
C05	2	3	3	2	3	1	3	3	3	3	2

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Elective- III

(Semester IV)

Course Code ADOEMG455	Course Title Video Production & Motion Graphics	L	T	P	S	C
Version		1	0	0	2	3
Category of Course	Elective					
Total Contact Hours	45					
Pre-Requisites/ Co-Requisites	Visual storytelling basics					

Course Perspective:

This course introduces students to the principles and practice of video production and motion graphics. It combines traditional cinematography with digital storytelling, editing workflows, and animated visuals. Students will develop skills in scripting, filming, editing, and motion design, enabling them to create content for social media, design communication, branding, and portfolio narratives.

Course Outcomes (COs):

CO1. Recall and understand the fundamental principles of videography, sound, and camera techniques.

CO2. Apply video editing tools and workflows to construct time-based visuals with audio, transitions, and effects.

CO3. Analyze and evaluate motion graphics elements, including animated text, infographics, and integration of 2D/3D design assets.

CO4. Create cohesive video projects that combine footage, animation, and storytelling techniques for design communication.

Course Content:

Unit 1: Foundations of Video Production Hrs: 11

- Introduction to videography: frame rate, resolution, aspect ratio
- Camera angles, shot types, movements
- Basics of lighting and audio recording
- Scripting and visual storyboarding
- Video planning: moodboards, shot lists, pre-production
- Activity: Shoot and edit a basic 30–60 sec video sequence using different shot types and angles.

Unit 2: Editing Techniques & Workflow Hrs: 11

- Introduction to editing interfaces: Adobe Premiere Pro, CapCut
- Cutting, trimming, transitions, speed control
- Audio syncing, background score, and effects
- Text overlays, lower thirds, and basic color correction
- Activity: Edit a 60–90 sec narrative video using recorded clips and sound elements

Unit 3: Motion Graphics & Animation Basics Hrs: 11

- Introduction to After Effects and animation tools
- Keyframing, text animation, transitions
- Animated infographics, intro/outro reels
- Integrating 2D/3D assets into motion sequences (e.g., logos, illustrations, models)
- Activity: Create a 15–30 sec animated reel or intro sequence with motion graphics

Unit 4: Time-Based Storytelling & Final Production Hrs: 12

- Narrative structure for short films, reels, portfolio videos
- Visual pacing, rhythm, and transitions
- Exporting for web, social media, and presentations
- Presentation and critique of short video projects
- Activity: Final project – Create a 60–90 sec video integrating live footage, sound, graphics, and 2D/3D design elements.

Tools & Materials Required:

- Adobe Premiere Pro
- Adobe After Effects
- CapCut (for mobile/tablet editing)
- Optional: DSLR or smartphone with tripod, external mic
- Access to 2D/3D assets (from previous courses)

Learning Experience

Inside: Students engage in live demonstrations, hands-on editing labs, and group-based critique sessions. They participate in video shooting activities, animation practices, and software tutorials guided by faculty.

Outside: Students are encouraged to document field visuals, conduct interviews, or record material for personal video experiments. They maintain a production journal for storyboards, shot plans, and visual references. Visits to exhibitions, film screenings, or digital media studios may also be arranged. Independent exploration of software tools and motion graphics trends is supported through curated online resources and social media platforms.

Textbooks

3. The Visual Story by Bruce Block
4. Digital Filmmaking Handbook by Ben Long & Sonja Schenk

Suggested Readings

4. Adobe Creative Cloud tutorials (official)
5. YouTube/Skillshare masterclasses on motion graphics
6. Vimeo/Behance for reference projects

Evaluation Scheme

	Total Maximum Marks: 100			
Component	Assignments	Major 1	Review	Attendance

Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

Programme and Course Mapping

CO	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	2	–	1	–	–	3	2	–	–	–
CO2	3	3	–	2	–	–	2	3	2	–	2
CO3	2	3	1	3	1	1	2	3	3	2	2
CO4	3	3	1	3	1	2	2	3	2	3	3

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Course Code ADOEVS455	Course Title VISUAL STYLING	L	T	P	S	C
Version		1	0	0	2	3
Category of Course	Elective					
Total Contact Hours	45					
Pre-Requisites/ Co-Requisites	Basic understanding of design elements, composition, and color theory is recommended.					

Course Perspective:

This course introduces students to the core principles and practices of styling across fashion, interiors, product displays, and digital environments. Through an interdisciplinary approach combining aesthetics, storytelling, and spatial design, students will gain theoretical and practical understanding of how styling influences perception, emotion, and user experience. The course will train students to conceptualize and execute styling setups for photo shoots, retail spaces, social media, game environments, and more. Emphasis will be placed on developing creative direction, visual balance, and context-sensitive styling choices through hands-on studio work and real-world observations.

Course Outcomes (COs):

CO1: Identifying key principles and components of styling across physical and digital environments.

CO2: Developing styling themes, compositions, and mood boards for diverse creative contexts.

CO3: Applying styling techniques in photo shoots, fashion ensembles, interiors, product setups, and digital interfaces.

CO4: Analyzing styling effectiveness through critique, visual strategy, and user/audience engagement.

Course Content:

Unit 1: Principles of Styling and Visual Composition Hrs: 11

- Elements and principles of styling: balance, harmony, contrast, proportion, rhythm
 - Composition techniques: layering, negative space, repetition, alignment
 - Storytelling through styling: mood, narrative, and theme creation
 - Understanding visual hierarchy and emotional impact
- Activity:** Develop themed styling mood boards using collected visuals and original concepts. Present and critique styling compositions.

Unit 2: Styling for Shoots and Display Environments Hrs: 11

- Styling for fashion photography and fashion looks
- Interior styling: placement, textures, lighting, and decor synergy
- Product display styling: retail display, flat lays, branding alignment

- Role of prop selection and space organization
Activity: Plan and execute a photoshoot or product display styling set using chosen props and visual storytelling.

Unit 3: Styling in Digital Media and Interfaces

Hrs: 11

- Styling avatars, user personas, and digital fashion
- Interface aesthetics: layout styling for websites, apps, and social feeds
- Game environment styling and world-building elements
- Styling strategies for Instagram, Pinterest, digital exhibitions
Activity: Design a digital styling board for a virtual avatar, interface, or social media presence. Present rationale behind styling decisions.

Unit 4: Styling Integration and Studio Practice

Hrs: 12

- Studio-based exploration: creating thematic styling boards
- Concept integration across fashion, interiors, and product categories
- Styling for visual merchandising: case studies and trend analysis
- Project-based learning: collaborative or individual final styling concept
Activity: Create and present a comprehensive styling project integrating digital and physical styling techniques. Submit design journal and concept deck.

Tools & Materials Required:

- Styling props: fabrics, garments, decor objects, miniatures, print media
- Digital tools: Canva/Photoshop for mood boards and digital layouts
- Cameras or smartphones for documentation
- Studio and display space access for setup

Learning Experience

Inside:

Students will participate in studio-based styling exercises, guided workshops, and concept development sessions. Emphasis will be on experimentation with real materials and digital tools. Peer critiques and instructor feedback will enhance individual styling perspectives.

Outside:

Students will conduct observational research in stores, photo studios, or digital platforms. They may attend or document exhibitions, digital fashion shows, or retail windows. Independent styling challenges will help students apply theory to dynamic, real-world scenarios.

Suggested Readings

4. Emily Henderson (2015), *Styled: Secrets for Arranging Rooms, from Tabletops to Bookshelves*
5. Sarah Andrews (2021), *The Art of Styling: Interiors, Fashion & Beyond*
6. WGSN & Pinterest Reports – Trends in Visual Merchandising and Styling

Programme and Course Mapping

COs	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	2	-	-	1	-	3	2	2	-	-	2
CO2	2	1	2	-	2	-	2	3	2	2	3	1
CO3	1	3	1	2	3	3	1	1	1	1	2	3
CO4	3	2	3	3	3	2	3	3	3	3	1	3

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Evaluation Scheme

		Total Maximum Marks: 100		
Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

Course Code ADOESM455	Course Title SOCIAL MEDIA FOR CREATORS	L	T	P	S	C
Version		1	0	0	2	3
Category of Course	Elective					
Total Contact Hours	45					
Pre-Requisites/ Co-Requisites	Familiarity with digital tools and basic visual communication concepts					

Course Perspective:

This course empowers creative professionals to navigate, utilize, and optimize social media platforms for brand growth, audience engagement, and digital visibility. It provides a practical and theoretical foundation for effective storytelling, visual branding, analytics, and professional portfolio development. Students will explore tools and strategies to curate compelling content, analyze performance metrics, and design a personalized online presence across platforms such as Instagram, LinkedIn, Behance, and more. By the end of the course, learners will be equipped to create meaningful, purpose-driven digital interactions that enhance their creative practice and career trajectory.

Course Outcomes (COs):

CO1: Mapping major social media platforms, their formats, and key audience engagement features.

CO2: Integrating principles of branding, storytelling, and content design for creative professionals.

CO3: Implementing tools and strategies for content creation, planning, scheduling, and portfolio optimization.

CO4: Evaluating audience engagement, platform metrics, and the effectiveness of social media strategies.

Course Content:

Unit 1: Introduction to Social Media Platforms and Content Types

Hrs: 11

- Overview of key platforms: Instagram, Facebook, LinkedIn, YouTube, Pinterest Behance
 - Content formats: posts, reels, stories, carousels, video content, blogs
 - Understanding target audiences and platform-specific behavior
 - Trends and visual language for creators
- Activity: Research and present a platform audit on 2 creators/brands. Create content samples for 2 platforms based on a unified theme.

Unit 2: Branding and Storytelling for Creative Professionals

Hrs: 11

- Essentials of personal branding: tone, aesthetics, and identity
 - Crafting a compelling creator story and visual voice
 - Visual storytelling: themes, mood boards, content grids
 - Brand consistency across platforms
- Activity: Design a creator identity kit (logo, color palette, typography, content layout) and storytelling strategy for personal or fictional brand.

Unit 3: Content Scheduling, Engagement & Analytics

Hrs: 11

- Strategic content planning and calendar creation
 - Engagement tactics: hashtags, captions, call-to-action, community building
 - Tools overview: Buffer, Hootsuite, Meta Business Suite
 - Analytics: reach, impressions, engagement rate, follower growth
- Activity: Create and present a one-week content calendar. Simulate performance tracking with mock data analytics.

Unit 4: Digital Portfolios, Reels, and Professional Platforms

Hrs: 12

- Creating digital portfolios: LinkedIn, Behance, Instagram Highlights
 - Best practices for reels and video storytelling
 - Case studies of successful creator portfolios
 - Canva for prototyping and content design
- Activity: Develop and present a digital portfolio using LinkedIn or Behance. Design an interactive reel-based pitch for a creative project.

Tools & Materials Required:

- Internet-enabled device (laptop/mobile)
- Canva accounts
- Access to Instagram, LinkedIn, Behance

Learning Experience

Inside:

Students will participate in interactive sessions involving hands-on content creation, portfolio development, and branding exercises. Sessions will include tool-based workshops using Canva, Meta Suite, and scheduling platforms. Faculty-led discussions and peer reviews will foster feedback-driven development.

Outside:

Students will study real-world creators, perform online platform research, and participate in collaborative content challenges. They will engage in digital exhibitions or creator showcases, build community engagement strategies, and reflect on the ethical and professional use of social media as a creative tool.

Suggested Readings

- Gary Vaynerchuk (2018) – *Crushing It!: How Great Entrepreneurs Build Their Business and Influence—and How You Can, Too*

- Austin Kleon (2014) – *Show Your Work!: 10 Ways to Share Your Creativity and Get Discovered*

Programme and Course Mapping

COs	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	2	-	-	2	-	3	2	2	-	-	2
CO2	2	1	1	-	1	-	2	3	3	2	3	2
CO3	1	3	2	3	3	1	1	3	3	3	3	3
CO4	3	2	3	3	3	2	3	3	3	3	3	3

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Evaluation Scheme

	Total Maximum Marks: 100			
Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

ADOEVR455	AR/VR & Immersive Design	L	T	S	P	C
Version	1.0	1	0	2	0	3
Category of Course	Elective					
Total Contact Hours	45					
Pre-Requisites/ Co-Requisites	Computer Literacy/ Digital Fabrication, Computational Design, or Graphic Visualization					

Course Perspective:

This course introduces students to the emerging world of Augmented Reality (AR), Virtual Reality (VR), and immersive design experiences in the context of architecture and interior design. It focuses on the fundamentals of AR/VR technologies, spatial interaction, and 3D environment creation using tools like Unity or Unreal Engine. Students learn to integrate previously developed 3D models into interactive virtual spaces and explore applications such as virtual walkthroughs, showrooms, exhibitions, and installations.

Course Outcomes:

On completion of the course the learner will be:

CO1: Understanding the fundamentals of AR/VR technologies, hardware systems, and their relevance in design communication and experience.

CO2: Applying immersive design tools like Unity or Unreal Engine to create interactive 3D environments, spatial UI, and virtual walkthroughs.

CO3: Analyzing the role of immersive technologies in architectural and interior contexts through critical evaluation of user experience, functionality, and design impact.

Course Content:

Unit 1: Introduction to AR/VR Technologies

No. of Hours: 11

- A- Overview of AR (Augmented Reality), VR (Virtual Reality), and MR (Mixed Reality)
- B- Types of immersive experiences and applications in design
- C- Understanding hardware: VR headsets, AR devices, motion sensors, and haptics
- D- Case studies in architecture, interior design, and experiential spaces

Unit 2: Tools and Platforms for Immersive Design

No. of Hours: 11

- A- Introduction to game engines: Unity and Unreal Engine (basic interface & setup)
- B- Importing 3D models and assets
- C- Setting up basic interactions, navigation, and camera control
- D- Introduction to XR plugins and device integration

Unit 3: 3D Environment Design & Spatial UI

No. of Hours: 11

- A- Designing virtual environments and spatial interfaces
- B-. Lighting, textures, and material application
- C- Sound design and immersive storytelling
- D- Integration of previously created architectural/interior 3D models

Unit 4: Applications and Project Development

No. of Hours: 12

- A- Creating walkthroughs, virtual exhibitions, and immersive showrooms
- B- Applications in interior decor, landscape visualization, and interactive installations
- C- Prototyping and user experience testing
- D- Final immersive design project with real-time presentation

Learning Experience:

This course offers students hands-on exposure to cutting-edge technologies that enhance spatial visualization and design interaction. Through tools like Unity or Unreal Engine, students create immersive environments and virtual walkthroughs. They gain practical skills in integrating 3D models with digital storytelling, enhancing their ability to communicate design ideas in innovative ways. The course fosters creativity, technical proficiency, and future-ready thinking in architectural and interior design contexts.

Inside Classroom:

Lectures and Demonstrations on AR/VR concepts, tools, and hardware.

Hands-on Practice using Unity or Unreal Engine to develop interactive 3D environments.

Workshops on spatial UI, navigation design, and immersive storytelling.

Model Integration Sessions using student-created 3D models from previous semesters.

Outside Classroom:

Exploration of AR/VR Apps and platforms to study real-world applications in design.

Project Development involving documentation, testing, and refining of immersive spaces.

Textbook: NA

Reference Books

10. Tony Parisi, "Learning Virtual Reality: Developing Immersive Experiences and Applications for Desktop, Web, and Mobile" O'Reilly Media
11. Association for Computing Machinery (ACM) and Morgan & Claypool, "The VR Book: Human-Centered Design for Virtual Reality", Jason Jerald

Open Educational Resources (OER) –

<https://www.unrealengine.com/en-US/onlinelearning-courses>

<https://www.coursera.org/learn/introduction-augmented-reality-ar>

Programme and Course Mapping

COs	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	2	-	2	3	1	2	3	2	-	-	-
CO2	2	3	3	2	3	2	3	2	3	-	-	-
CO3	1	2	2	3	2	3	2	3	2	-	1	-

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Evaluation Scheme:

	Total Maximum Marks: 100			
Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10

Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

Course Code ADDEPD1052	Course Title Parametric Modeling	L	T	P	S	C
Version		1	0	0	1	2
Category of Course	Elective					
Total Contact Hours	30					
Pre-Requisites/ Co-Requisites	Basic 3D modeling					

Course Perspective:

Parametric Design is transforming the way designers approach form, space, material, and performance. This course introduces students to the logic and workflows of parametric thinking and computational design. Through algorithmic modeling and visual scripting tools, students learn to develop dynamic design systems that respond to data, environmental conditions, and performance criteria. The course encourages experimentation, critical inquiry, and creative exploration through digital modeling and fabrication workflows, making it relevant across disciplines like architecture, interior, fashion, and product design.

Course Outcomes (COs):

At the end of the semester the student is able to:

CO1: Explain key concepts of parametric thinking, algorithms, and computational design.

CO2: Interpret and modify parametric relationships using visual scripting environments (e.g., Grasshopper).

CO3: Develop digital models that generate responsive or variable design outputs through parameters.

CO4: Evaluate the performance and functionality of parametric systems in design applications.

CO5: Create an original design prototype using parametric design logic integrated with digital fabrication.

Course Content:

Unit 1: Foundations of Parametric Thinking (*Hours: 7*)

- What is parametric design? Evolution and contemporary context
- Algorithms and logic-based design
- Differences between traditional and parametric workflows
- Introduction to tools: Grasshopper (for Rhino), Dynamo (for Revit), Blender add-ons
- Design precedents using parametric strategies across disciplines

Unit 2: Visual Programming and Basic Operations (*Hours: 7*)

- Interface and basics of Grasshopper/Dynamo
- Data types, lists, trees, and workflows
- Geometric primitives, transformation, pattern generation
- Modifying parameters and controlling geometry
- Exercises in scripting form-based logic

Unit 3: Responsive and Performance-Based Design (*Hours: 8*)

- Input from environmental, material, or user behavior data

- Introduction to simulation and performance tools (e.g., Ladybug, Kangaroo)
- Feedback loops and optimization
- Parametric analysis for daylight, structure, energy, or ergonomics
- Case studies and hands-on exercises

Unit 4: Prototyping and Fabrication Integration (*Hours: 8*)

- Digital fabrication workflows (laser cutting, 3D printing, CNC basics)
- Data preparation from parametric models
- Material selection and testing
- Group design project: develop a parametric system and fabricate a prototype
- Final review and critique

Tools & Materials Required:

- **Field and Documentation Tools:** Waste audit sheets, measuring tape, smartphone/camera for site documentation, PPE (helmet, mask, shoes), and notebooks/sketchbooks for recording observations.
- **Digital and Reference Materials:** Spreadsheet software (Excel/Google Sheets), access to AutoCAD or sketching tools, government guidelines (e.g., SWM & C&D Rules 2016), and presentation tools for project work.

Learning Experience

Inside: Students are introduced to the theory and logic behind parametric design through lectures, tool demos, and guided exercises using platforms like Rhino-Grasshopper or Dynamo. Studio sessions focus on iterative modeling and problem-solving, with peer reviews and case discussions to reinforce critical thinking.

Outside: Students will explore toolkits and tutorials, engage in design experiments, and document their process digitally. The course culminates in a group or individual project that integrates parametric logic with real-world constraints, material behavior, and fabrication techniques—providing students with practical experience in translating algorithmic thinking into tangible design outcomes.

Textbooks

3. TIFAC (2015). *Utilization of Waste from Construction Industry*. Department of Science and Technology, Govt. of India.
4. Pichtel, J. (2014). *Waste Management Practices: Municipal, Hazardous, and Industrial*. CRC Press.

References

4. CPWD (2019). *Guidelines on Environmental Management of Construction & Demolition (C&D) Waste*.
5. BIS Code: IS 383 – *Specification for Coarse and Fine Aggregates from Natural Sources for Concrete*.
6. Ghosh, S. (2021). *Construction and Demolition Waste Management in India*. Springer.

Suggested Readings

10. Ministry of Environment, Forest and Climate Change (MOEFCC) – <https://moef.gov.in>

11. Construction and Demolition Waste Rules, 2016 – CPCB Guidelines
12. NITI Aayog & GIZ Reports on Circular Economy in Construction Sector
13. Smart Cities Mission: Sustainability and Waste Management Practices
14. Online platforms like *IGBC*, *CII-Green Business Centre*, and *TERI*

Evaluation Scheme

Total Maximum Marks: 100				
Component	Assignments	Major 1	Review	Attendance
Marks	50	20	20	10
Level	Continuous Assessment	End Term Internal	End Term	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Class Test/ Time Problem/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

Programme and Course Mapping

CO	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	2	–	–	–	–	3	2	–	–	–
CO2	2	3	–	1	–	–	2	3	2	–	2
CO3	3	3	–	2	1	–	2	3	2	2	2
CO4	2	3	1	2	2	–	2	2	3	3	2
CO5	3	3	1	2	2	1	2	3	2	3	3

1=lightly mapped

2= moderately mapped

3=strongly mapped