PRESIDENCY UNIVERSITY
Private University Estd. in Karnataka State by Act No. 41 of 2013
Itgalpura, Rajankunte, Yelahanka, Bengaluru – 560064

PRESIDENCY SCHOOL OF DESIGN

PROGRAM REGULATIONS AND CURRICULUM 2026-2030

PROGRAM: BACHELOR OF DESIGN

Based on Choice Based Credit System (CBCS) and Outcome Based Education (OBE)

Table of Contents

PART A – PROGRAM REGULATIONS

1. Vision & Mission of the University and the School / Department

1.1 Vision of the University

To be a Value-driven Global University, excelling beyond peers and creating professionals of integrity and character, having concern and care for society.

1.2 Mission of the University

- Commit to be an innovative and inclusive institution by seeking excellence in teaching, research and knowledge-transfer.
- Pursue Research and Development and its dissemination to the community, at large.
- Create, sustain and apply learning in an interdisciplinary environment with consideration for ethical, ecological and economic aspects of nation building.
- Provide knowledge-based technological support and services to the industry in its growth and development.
- To impart globally-applicable skill-sets to students through flexible course offerings and support industry's requirement and inculcate a spirit of new-venture creation.

1.3 Vision of Presidency School of Design

To become a value-based, Innovation-driven School of Design, transforming students into visionary designers, who shape the world with creative and socially sustainable solutions.

1.4 Mission of Presidency School of Design

- Inspire and train students to be creative Thinkers and Designers.
- Empower students with design knowledge to address social, technical and economic challenges with innovative solutions.
- Sensitize students to embrace lifelong learning in a technology-enabled environment.
- Foster strategic alliances between Society and Academia for Research and its practical application.
- Instill Entrepreneurial and Leadership Skills to address social, environmental and community - needs.

2. Preamble to the Program Regulations and Curriculum

This is the subset of Academic Regulations and it is to be followed as a requirement for the award of **B.Des** degree.

The Curriculum is designed to take into the factors listed in the Choice Based Credit System (CBCS) with focus on Social immersion, Project Based Learning, Studio Based Courses, Workshops , Field visits,

Interdisciplinary Projects, International Immersion, Live Projects, Internship and Portfolio to enable the students to become eligible and fully equipped for employment in industries, choose higher studies or entrepreneurship.

In exercise of the powers conferred by and in discharge of duties assigned under the relevant provision(s) of the Act, Statutes and Academic Regulations of the University, the Academic Council hereby makes the following Regulations.

3. Short Title and Applicability

a. These Regulations shall be called the **Bachelor of Design** Degree Program Regulations and Curriculum 2026-2030.
b. These Regulations are subject to, and pursuant to the Academic Regulations.
c. These Regulations shall be applicable to the ongoing **Bachelor of Design** Degree Programs of the 2026-2030 batch, and to all other **Bachelor of Design** Degree Programs which may be introduced in future.
d. These Regulations shall supersede all the earlier **Bachelor of Design** Degree Program Regulations and Curriculum, along with all the amendments thereto.
e. These Regulations shall come into force from the Academic Year **2026-2030**.

4. Definitions

In these Regulations, unless the context otherwise requires:

a. "Academic Calendar" means the schedule of academic and miscellaneous events as approved by the Vice Chancellor;
b. "Academic Council" means the Academic Council of the University;
c. "Academic Regulations" means the Academic Regulations, of the University;
d. "Academic Term" means a Semester or Summer Term;
e. "Act" means the Presidency University Act, 2013;
f. "AICTE" means All India Council for Technical Education;
g. "Basket" means a group of courses bundled together based on the nature/type of the course;
h. "BOE" means the Board of Examinations of the University;
i. "BOG" means the Board of Governors of the University;
j. "BOM" means the Board of Management of the University;

k. “BOS” means the Board of Studies of a particular Department/Program of Study of the University;

l. “CGPA” means Cumulative Grade Point Average as defined in the Academic Regulations;

m. “Clause” means the duly numbered Clause, with Sub-Clauses included, if any, of these Regulations;

n. “COE” means the Controller of Examinations of the University;

o. “Course In Charge” means the teacher/faculty member responsible for developing and organising the delivery of the Course;

p. “Course Instructor” means the teacher/faculty member responsible for teaching and evaluation of a Course;

q. “Course” means a specific subject usually identified by its Course-code and Course-title, with specified credits and syllabus/course-description, a set of references, taught by some teacher(s)/course-instructor(s) to a specific class (group of students) during a specific Academic Term;

r. “Curriculum Structure” means the Curriculum governing a specific Degree Program offered by the University, and, includes the set of Baskets of Courses along with minimum credit requirements to be earned under each basket for a degree/degree with specialization/minor/honours in addition to the relevant details of the Courses and Course catalogues (which describes the Course content and other important information about the Course). Any specific requirements for a particular program may be brought into the Curriculum structure of the specific program and relevant approvals should be taken from the BOS and Academic Council at that time.

s. “DAC” means the Departmental Academic Committee of a concerned Department/Program of Study of the University;

t. “Dean” means the Dean / Director of the concerned School;

u. “Degree Program” includes all Degree Programs;

v. “Department” means the Department offering the degree Program(s) / Course(s) / School offering the concerned Degree Programs / other Administrative Offices;

w. “Discipline” means specialization or branch of B.Des. Degree Program;

x. “HOD” means the Head of the concerned Department;

y. “Specialization In charge” means the person who is responsible for each specialization;

z. “L-T-P-C” means Lecture-Tutorial-Practical-Credit – refers to the teaching – learning periods and the credit associated;

aa. "MOOC" means Massive Open Online Courses;

bb. "MOU" means the Memorandum of Understanding;

cc. "NPTEL" means National Program on Technology Enhanced Learning;

dd. "Parent Department" means the department that offers the Degree Program that a student undergoes;

ee. "Program Head" means the administrative head of a particular Degree Program/s;

ff. "Program Regulations" means the Bachelor of Design Degree Program Regulations and Curriculum, 2026-2030;

gg. "Program" means the Bachelor of Design (B.Des.) Degree Program;

hh. "PSOD" means the Presidency School of Design;

ii. "Registrar" means the Registrar of the University;

jj. "School" means a constituent institution of the University established for monitoring, supervising and guiding, teaching, training and research activities in broadly related fields of studies;

kk. "Section" means the duly numbered Section, with Clauses included in that Section, of these Regulations;

ll. "SGPA" means the Semester Grade Point Average as defined in the Academic Regulations;

mm. "Statutes" means the Statutes of Presidency University;

nn. "Sub-Clause" means the duly numbered Sub-Clause of these Program Regulations;

oo. "Summer Term" means an additional Academic Term conducted during the summer break (typically in June-July) for a duration of about eight (08) calendar weeks, with a minimum of thirty (30) University teaching days;

pp. "SWAYAM" means Study Webs of Active Learning for Young Aspiring Minds.

qq. "UGC" means University Grant Commission;

rr. "University" means Presidency University, Bengaluru; and

ss. "Vice Chancellor" means the Vice Chancellor of the University.

5. Program Description

The **Bachelor of Design** Degree Program Regulations and Curriculum 2026-2030 are subject to, and,

pursuant to the Academic Regulations. These Program Regulations shall be applicable to the following ongoing **Bachelor of Design (B.Des)** Degree Programs of 2026-2030 offered by the Presidency School of Design (PSOD) with the following Specialization:

1. Fashion Design
2. Communication Design
3. Product Design
4. Space Design
5. Game Design

5.1 These Program Regulations shall be applicable to other similar Specializations, which may be introduced in future.

5.2 These Regulations may evolve and get amended or modified or changed through appropriate approvals from the Academic Council, from time to time, and shall be binding on all concerned.

5.3 The effect of periodic amendments or changes in the Program Regulations, on the students admitted in earlier years, shall be dealt with appropriately and carefully, so as to ensure that those students are not subjected to any unfair situation whatsoever, although they are required to conform to these revised Program Regulations, without any undue favor or considerations.

6. Minimum and Maximum Duration

6.1 **Bachelor of Design** Degree Program is a Four-Year, Full-Time Semester based program. The minimum duration of the B.Des. Program is four (04) years and each year comprises of two academic Semesters (Odd and Even Semesters) and hence the duration of the **B.Des**. Program is eight (08) Semesters.

6.2 A student who for whatever reason is not able to complete the Program within the normal period or the minimum duration (number of years) prescribed for the Program, may be allowed a period of two years beyond the normal period to complete the mandatory minimum credits requirement as prescribed by the concerned Program Regulations and Curriculum. In general, the permissible maximum duration (number of years) for completion of Program is 'N' + 2 years, where 'N' stands for the normal or minimum duration (number of years) for completion of the concerned Program as prescribed by the concerned Program Regulations and Curriculum.

6.3 The time taken by the student to improve Grades/CGPA, and in case of temporary withdrawal/re-joining (Refer to Clause **Error! Reference source not found.** of Academic Regulations), shall be

counted in the permissible maximum duration for completion of a Program.

6.4 In exceptional circumstances, such as temporary withdrawal for medical exigencies where there is a prolonged hospitalization and/or treatment, as certified through hospital/medical records, women students requiring extended maternity break (certified by registered medical practitioner), and, outstanding sportspersons representing the University/State/India requiring extended time to participate in National/International sports events, a further extension of one (01) year may be granted on the approval of the Academic Council.

6.5 The enrolment of the student who fails to complete the mandatory requirements for the award of the concerned Degree (refer Section 19.**Error! Reference source not found.** of Academic Regulations) in the prescribed maximum duration (Clauses 18.1 and 18.2 of Academic Regulations 2025), shall stand terminated and no Degree shall be awarded.

7 Programme Educational Objectives (PEO)

After four years of successful completion of the program, the graduates shall be able to:

PEO1. Design Research and Problem Solving

Demonstrate the ability to identify, analyze, and solve complex design problems through research, critical thinking, systems understanding, ideation, prototyping, and iterative design processes.

PEO2. Design Development and Technological Proficiency

Apply contemporary design methods, digital tools, emerging technologies, and professional practices to develop functional, accessible, and innovative products, services, experiences, and communication systems.

PEO3. Communication, Collaboration, and Professional Practice

Demonstrate effective visual, verbal, and experiential communication skills along with collaboration, leadership, ethical responsibility, and professional competence in multidisciplinary design environments.

8 Programme Outcomes (PO) and Programme Specific Outcomes (PSO)

8.1 Programme Outcomes (PO)

On successful completion of the Program, the students shall be able to:

PO1. Design Knowledge and Interdisciplinary Understanding

Apply foundational and advanced knowledge of design principles, culture, aesthetics, materials, technology, systems, and human behavior to address contemporary and future challenges. Integrate disciplinary and interdisciplinary perspectives to create meaningful and contextually relevant design outcomes.

PO2. Research, Critical Thinking, and Problem Solving

Identify, investigate, and analyze complex design problems using qualitative, quantitative, ethnographic, participatory, and user-centered research methods. Apply critical thinking, analytical reasoning, reflection, and evidence-based decision-making to develop informed and effective design solutions.

PO3. Creativity, Innovation, and Design Development

Generate innovative ideas through experimentation, ideation, prototyping, testing, and iterative design processes. Develop products, services, experiences, systems, and communication solutions that are creative, functional, and responsive to user, societal, and emerging future needs.

PO4. Digital, Technological, and Professional Skills

Demonstrate proficiency in contemporary and emerging digital tools, technologies, fabrication methods, AI-assisted workflows, and professional design practices to enhance creativity, collaboration, innovation, and industry readiness.

PO5. Communication and Representation

Communicate ideas, concepts, research, processes, and outcomes effectively through visual, verbal, written, spatial, digital, and experiential formats. Demonstrate presentation, storytelling, documentation, critique, and interpersonal communication skills while engaging with diverse audiences and stakeholders.

PO6. Collaboration, Leadership, and Professional Responsibility

Work effectively as individuals and within multidisciplinary, multicultural, and collaborative environments by demonstrating teamwork, leadership, adaptability, accountability, negotiation, initiative, and professional ethics. Exhibit the ability to manage responsibilities and contribute meaningfully toward shared goals.

PO7. Ethics, Inclusivity, Empathy, and Social Impact

Demonstrate ethical, socially responsible, and culturally sensitive design practices by respecting diversity, equity, accessibility, empathy, indigenous knowledge, and community contexts. Use design to improve lives and create positive social impact.

PO8. Sustainability and Environmental Responsibility

Apply principles of sustainability, environmental responsibility, circularity, and regenerative thinking within design processes and outcomes. Develop environmentally conscious and responsible design solutions for long-term ecological well-being.

PO9. Lifelong Learning and Future Readiness

Engage in continuous self-directed learning, reflective practice, adaptability, and entrepreneurial thinking to remain responsive to evolving technologies, industries, and societal transformations. Demonstrate curiosity, resilience, and the ability to learn, unlearn, and relearn throughout professional practice.

8.2 Program Specific Outcomes (PSOs):

On successful completion of the Program, the students shall be able to:

PSO1. Design Research and Problem Solving

Demonstrate the ability to identify, analyze, and solve complex design problems through research, critical thinking, systems understanding, ideation, prototyping, and iterative design processes.

PSO2. Design Development and Technological Proficiency

Apply contemporary design methods, digital tools, emerging technologies, and professional practices to develop functional, accessible, and innovative products, services, experiences, and communication systems.

PSO3. Communication, Collaboration, and Professional Practice

Demonstrate effective visual, verbal, and experiential communication skills along with collaboration, leadership, ethical responsibility, and professional competence in multidisciplinary design environments.

9 Admission Criteria (as per the concerned Statutory Body)

The University admissions shall be open to all persons irrespective of caste, class, creed, gender or nation. All admissions shall be made on the basis of merit in the qualifying examinations; Provided that forty percent of the admissions in all Programs of the University shall be reserved for the students of Karnataka State and admissions shall be made through a Common Entrance Examination conducted by the State Government or its agency and seats shall be allotted as per the merit and reservation policy of the State Government from time to time.

The admission criteria to the B.Des Program is listed in the following Sub-Clauses:

9.1 An applicant who has successfully completed a Pre-University course or Senior Secondary School course (+2) or equivalent such as (11+1), 'A' level in Senior School Leaving Certificate Course from a recognized University of India or outside or from Senior Secondary Board or equivalent, constituted or recognized by the Union or by the State Government of that Country for the purpose of issue of qualifying certificate on successful completion of the course, may apply for and be admitted into the course.

9.2 Provided further, the applicant can be from any discipline and must have completed and passed the Pre-University/Higher Secondary / (10+2) / (11+1) examination, and, the applicant must have obtained a minimum of 45% of the total marks (40% in case of candidates belonging to the Reserved Category as classified by the Government of Karnataka) in these subjects taken together.

9.3 The applicant must clear the Design Entrance Examinations of the University.

9.4 Reservation for the SC/ST and other backward classes shall be made in accordance with the

directives issued by the Government of Karnataka from time to time.

9.5 Admissions are offered to Foreign Nationals and Indians living abroad in accordance with the rules applicable for such admission, issued from time to time, by the Government of India.

9.6 Candidates must fulfil the medical standards required for admission as prescribed by the University.

9.7 If, at any time after admission, it is found that a candidate had not in fact fulfilled all the requirements stipulated in the offer of admission, in any form whatsoever, including possible misinformation and any other falsification, the Registrar shall report the matter to the Board of Management (BOM), recommending revoking the admission of the candidate.

9.8 The decision of the BOM regarding the admissions is final and binding.

10 Lateral Entry / Transfer Students requirements

10.1.1 The University admits students directly to the second year (3rd Semester) of the B.Des Degree Program as per the provisions and/ or regulations of the Government of Karnataka pertaining to the "Lateral Entry" scheme announced by the Government from time to time. Further, the general conditions and rules governing the provision of Lateral Entry is listed in the following Sub-Clauses:

10.1.2 Admission to 2nd year (3rd Semester) of the B.Des Degree program shall be open to the candidates who are holders of a 3-year Diploma in their respective domains (or equivalent qualification as recognized by the University), who have secured not less than forty-five percent (45%) marks in the final year examination (fifth and sixth semesters of the Diploma Program) in the appropriate degree related to the respective domains. In case of SC/ST and OBC candidates from Karnataka the minimum marks for eligibility shall be forty percent (40%).

10.1.3 Provided further that, candidates seeking Lateral Entry may be required to complete specified bridge courses as prescribed by the University. Such bridge courses, if any, shall not be included in the CGPA computations.

10.1.4 All the existing Regulations and Policies of the University shall be binding on all the students admitted to the Program through the provision of "Lateral Entry".

10.1.5 The Course requirements prescribed for the 1st Year of the B.Des Program shall be waived for the student(s) admitted through "Lateral Entry" and the duration of the B.Des Program for

such students is three (03) years, commencing from the 3rd Semester (commencement of the 2nd Year) of the B.Des Program and culminating with the 8th Semester (end of the 4th Year) of the B.Des Program.

10.1.6 The existing Program Regulations of the concerned Program to which the student is admitted through the provision of "Lateral Entry" shall be binding on the student with effect from the 3rd Semester of the Program. i.e., the Program Structure and Curriculum from the 3rd to 8th Semesters of the Program concerned shall be binding on the student admitted through "Lateral Entry". Further, any revisions/ amendments made to the Program Regulations thereafter, shall be binding on all the students of the concerned Program.

10.1.7 All the Courses (and the corresponding number of Credits) prescribed for the 1st Year of the concerned B.Des Program shall be waived for the student(s) admitted to that B.Des Program through "Lateral Entry". Further, the Minimum Credit Requirements for the award of the B.Des Degree in the concerned Program shall be prescribed/ calculated as follows:

The Minimum Credit Requirements for the award of the Bachelor of Design (B.Des) Degree prescribed by the concerned Bachelor of Design Degree Program Regulations and Curriculum, 2026-2030, minus the number of Credits prescribed for the 1st Year (total number of Credits prescribed for the 1st and 2nd Semesters) of the B.Des Program.

For instance, if the Minimum Credit Requirements for the award of the Bachelor of Design (B.Des) Degree as prescribed by the Program Regulations for B.Des is "N" Credits, and, if the total credits prescribed in the 1st Year (total credits of the 1st and 2nd Semesters) of the Program concerned is "M" Credits, then the Minimum Credit Requirements for the award of the B.Des for a student who joins the Program through the provision of the Lateral Entry, shall be "N – M" Credits.

10.1.8 Further, no other waiver except the Courses prescribed for the 1st year of the B.Des Program of the University shall be permissible for students joining the B.Des Program through the provision of Lateral Entry.

10.2 Transfer of student(s) from another recognized University to the 2nd year (3rd Semester) of the B.Des. Program of the University

A student who has completed the 1st Year (i.e., passed in all the Courses/Subjects prescribed for the 1st Year) of the B.Des Four-Year Degree Program from another recognized University, may be permitted to transfer to the 2nd Year (3rd Semester) of the B.Des Program of the University as per the

rules and guidelines prescribed in the following Sub-Clauses:

10.2.1 The concerned student fulfils the criteria specified in Sub-Clauses 10.1.1 , 10.1.2 and 10.1.3

10.2.2 The student shall submit the Application for Transfer along with a non-refundable Application Fee (as prescribed by the University from time to time) to the University no later than July of the concerned year for admission to the 2nd Year (3rd Semester) B.Des Program commencing on August on the year concerned.

10.2.3 The student shall submit copies of the respective Marks Cards/Grade Sheets/Certificates along with the Application for Transfer.

10.2.4 The transfer may be provided on the condition that the Courses and Credits completed by the concerned student in the 1st Year of the B.Des Four year Degree Program from the concerned University, are declared equivalent and acceptable by a Committee constituted by the Vice Chancellor for this purpose. Further, the Committee may also prescribe the Courses and Credits the concerned students shall have to mandatorily complete, if admitted to the 2nd Year of the B.Des Program of the University.

10.2.5 The Specialization allotted to the student concerned shall be the decision of the University and binding on the student.

11 Change of Specialization

A student admitted to a particular Specialization of the B.Des Program will normally continue studying in that Specialization till the completion of the program. However, the University reserves the right to provide the option for a change of Specialization, or not to provide the option for a change of Specialization, at the beginning of 3rd semester of the B.Des Program to eligible students in accordance with the following rules and guidelines: framed by the University from time to time.

11.1 Only those students, who have passed all the Courses prescribed in the 1st Year of the B.Des Program and had obtained a CGPA of not less than 6.50 at the end of the 2nd semester, shall be eligible for consideration for a change of Specialization.

11.2 A change in specialization, if permitted, will take effect from the beginning of the 3rd Semester of the B.Des program. Application for this change must be obtained within the first week after announcement of results. After this period, no requests for a change in specialization will be considered under any circumstances.

11.3 The student(s) provided with the change of specialization shall fully adhere to and comply with

the Program Regulations of the concerned specialization of the B.Des Program, the Fee Policy pertaining to that specialization of the B.Des Program, and, all other rules pertaining to the changed specialization existing at the time.

11.4 Change of specialization once made shall be final and binding on the student. No student shall be permitted, under any circumstances, to refuse the change of specialization offered.

11.5 The eligible student may be allowed a change in specialization, strictly in order of inter se merit, subject to the conditions given below:

11.5.1 The actual number of students in the third Semester in any particular specialization to which the transfer is to be made, should not exceed the intake fixed by the University for the concerned specialization; and,

11.5.2 The actual number of students in any specialization from which transfer is being sought does not fall below 75% of the total intake fixed by the University for the Concerned Specialization.

The process of change of specialization shall be completed within the first fifteen days of Registration for the 3rd Semester of the B.Des Program.

12 Specific Regulations regarding Assessment and Evaluation (including the Assessment Details of NTCC Courses, Weightages of Continuous Assessment and End Term Examination for various Course Categories)

12.1. The academic performance evaluation of a student in a Course shall be according to the University Letter Grading System based on the class performance distribution in the Course.

12.2. Academic performance evaluation of every registered student in every Course registered by the student is carried out through various components of Assessments spread across the Semester. The nature of components of Continuous Assessments and the weightage given to each component of Continuous Assessments (refer Clause **Error! Reference source not found.** of Academic regulation) shall be clearly defined in the Course Plan for every Course, and approved by the DAC.

12.3. Format of the End-Term examination shall be specified in the Course Plan.

12.4. Grading is the process of rewarding the students for their overall performance in each Course. The University follows the system of Relative Grading with statistical approach to classify the students based on the relative performance of the students registered in the concerned Course except in the following cases:

- Non-Teaching Credit Courses (NTCC)
- Courses with a class strength less than 30

Absolute grading method may be adopted, where necessary with prior approval of concerned DAC.

Grading shall be done at the end of the Academic Term by considering the aggregate performance of the student in all components of Assessments prescribed for the Course. Letter Grades (Clause **Error! Reference source not found.** of academic regulations) shall be awarded to a student based on her/his overall performance relative to the class performance distribution in the concerned Course. These Letter Grades not only indicate a qualitative assessment of the student's performance but also carry a quantitative (numeric) equivalent called the Grade Point.

The components of continuous assessments, weightage for each component and the method of evaluation shall be assigned considering the nature of the Courses in terms of the pedagogy and outcomes.

12.5 Assessment Components and Weightage

Table 1: Assessment Components and Weightage for different category of Courses		
Nature of Course and Structure	**Evaluation Component**	**Weightage**
Lecture-based Course L component in the L-T-P-C Structure is predominant (more than 1) (Examples 2-0-0-2, 3-0-0-3, etc.)	Continuous Assessments	50%
	End Term Examination	50%
Lab/Practice-based Course P component in the L-T-P-C Structure is predominant (Examples: 1-0-0-1, 2-0-4-4, 1-0-4-3, 2-0-2-3, 0-0-4-2 Etc.)	Continuous Assessments	100%
Skill based Courses like Internship, Dissertation / Social Engagement and such similar Non-Teaching Credit Courses, where the pedagogy does not lend itself to a typical L-T-P-C structure	Guidelines for the assessment components for the various types of Courses, with recommended weightages, shall be specified in the concerned Program Regulations and Curriculum / Course Plans, as applicable.	

The exact weightages of Evaluation Components shall be clearly specified in the concerned PRC and respective Course Plan.

Normally, for Practice/Skill based Courses, without a defined credit structure (L–T–P) [NTCC], but with assigned Credits (as defined in Clause **Error! Reference source not found.** of the Academic Regulations), the method of evaluation shall be based only on Continuous Assessments. The various components of Continuous Assessments, the distribution of weightage among such components, and the method of evaluation/assessment, shall be as decided and indicated in the Course Plan/PRC. The same shall be approved by the respective DAC.

12.6 Minimum Performance Criteria:

12.6.1 Theory only Course and Lab/Practice Embedded Theory Course

A student shall satisfy the following minimum performance criteria to be eligible to earn the credits towards the concerned Course:

a. A student must obtain a minimum of 30% of the total marks/weightage assigned to the End Term Examinations in the concerned Course.

b. The student must obtain a minimum of 40% of the AGGREGATE of the marks/weightage of the components of Continuous Assessments, Mid Term Examinations and End Term Examinations in the concerned Course.

12.6.2 Integrated/Lab/Practice/Project Based Courses

The student must obtain a minimum of 40% of the AGGREGATE of the marks/weightage of all assessment components in the concerned Course.

12.6.3 A student who fails to meet the minimum performance criteria listed above in a Course shall be declared as "Fail" and given "F" Grade in the concerned Course. For theory Courses, the student shall have to re-appear in the "Make-Up Examinations" as scheduled by the University in any subsequent semester, or, re-appear in the End Term Examinations of the same Course when it is scheduled at the end of the following Semester or Summer Term, if offered. The marks obtained in the Continuous Assessments (other than the End Term Examination) shall be carried forward and be included in computing the final grade, if the student secures the minimum requirements (as per Sub- Clauses **Error! Reference source not found.**, **Error! Reference source not found.** of Academic Regulations) in the "Make-Up Examinations" of the concerned Course. Further, the student has an option to re-register for the Course and clear the same in the summer term/ subsequent semester if he/she wishes to do so, provided the Course is offered.

12.7 Normally, for Practice/Skill based Courses, without a defined credit structure (L – T – P), but with assigned Credits, (as defined in Clause 5.2 of the Academic Regulations), the method of evaluation

shall be based only on Continuous Assessments. The various components of Continuous Assessments, the distribution of weightage among such components, and the method of evaluation/assessment shall be prescribed in the concerned Course Handout. There shall be no component of End Term Final Examinations for such Courses.In case any exception is required for a particular course, where the methods of assessment prescribed in the specific regulations mentioned above in Sub-Clauses 12.5, 12.6 and 12.7 are not suitable/ relevant for assessing the performance in the concerned Course, the DAC shall recommend the appropriate method of assessment for the approval by the BOS.

13 Additional clarifications - Rules and Guidelines for Transfer of Credits from MOOC, etc. – Note: These are covered in Academic Regulations

The University allows students to acquire credits from other Indian or foreign institutions and/or Massive Open Online Course (MOOC) platforms, subject to prior approval. These credits may be transferred and counted toward fulfilling the minimum credit requirements for the award of a degree. The process of transfer of credits is governed by the following rules and guidelines:

13.1 The transfer of credits shall be examined and recommended by the Equivalence Committee (Refer **Error! Reference source not found.** of academic regulations) and approved by the Dean - Academics.

13.2 Students may earn credits from other Indian or foreign Universities/Institutions with which the University has an MOU, and that MOU shall have specific provisions, rules and guidelines for transfer of credits. These transferred credits shall be counted towards the minimum credit requirements for the award of the degree.

13.3 Students may earn credits by registering for Online Courses offered by Study Web of Active Learning by Young and Aspiring Minds (SWAYAM) and National Program on Technology Enhanced Learning (NPTEL), or other such recognized Bodies/ Universities/Institutions as approved by the concerned BOS and Academic Council from time to time. The concerned School/Parent Department shall publish/include the approved list of Courses and the rules and guidelines governing such transfer of credits of the concerned Program from time to time. The Rules and Guidelines for the transfer of credits specifically from the Online Courses conducted by SWAYAM/ NPTEL/ other approved MOOCs are as stated in the following Sub-Clauses:

13.3.1 A student may complete SWAYAM/NPTEL/other approved MOOCs as mentioned in (Clause **Error! Reference source not found.** as per academic regulations) and transfer equivalent credits to partially or fully complete the mandatory credit requirements of Discipline Elective Courses and/or the mandatory credit requirements of Open Elective Courses as prescribed in the concerned Curriculum Structure. However, it is the sole responsibility of the student to complete the

mandatory credit requirements of the Discipline Elective Courses and the Open Elective Courses as prescribed by the Curriculum Structure of the concerned Program.

13.3.2 SWAYAM/NPTEL/ other approved MOOCs as mentioned in Clause **Error! Reference source not found.** (as per academic regulations) shall be approved by the concerned Board of Studies and placed (as Annexures) in the concerned PRC.

13.3.3 Parent Departments may release a list of SWAYAM/NPTEL/other approved MOOCs for Pre-Registration as per schedule in the Academic Calendar or through University Notification to this effect.

13.3.4 Students may Pre-Register for the SWAYAM/NPTEL/other approved MOOCs in the respective Departments and register for the same Courses as per the schedule announced by respective Online Course Offering body/institute/ university.

13.3.5 A student shall request for transfer of credits only from such approved Courses as mentioned in Sub-Clause **Error! Reference source not found.** above.

13.3.6 SWAYAM/NPTEL/other approved MOOCs Courses are considered for transfer of credits only if the concerned student has successfully completed the SWAYAM/NPTEL/other approved MOOCs and obtained a certificate of successful/satisfactory completion.

13.3.7 A student who has successfully completed the approved SWAYAM/NPTEL/ other approved MOOCs and wants to avail the provision of transfer of equivalent credits, must submit the original Certificate of Completion, or such similar authorized documents to the HOD concerned, with a written request for the transfer of the equivalent credits. On verification of the Certificates/Documents and approval by the HOD concerned, the Course(s) and equivalent Credits shall forwarded to the COE for processing of results of the concerned Academic Term.

13.3.8 The credit equivalence of the SWAYAM/NPTEL/other approved MOOCs are based on Course durations and/or as recommended by the Course offering body/institute/university. The Credit Equivalence mapped to SWAYAM/ NPTEL Approved Courses based on Course durations for transfer of credits is summarised in Table shown below. The Grade will be calculated from the marks received by the

Absolute Grading Table **Error! Reference source not found.**. in the academic regulations.

Table 2: Durations and Credit Equivalence for Transfer of Credits from SWAYAM-NPTEL/ other approved MOOC Courses		
Sl. No.	**Course Duration**	**Credit Equivalence**
1	4 Weeks	1 Credit
2	8 Weeks	2 Credits
3	12 Weeks	3 Credits

13.3.9 The maximum permissible number of credits that a student may request for credit transfer from MOOCs shall not exceed 20% of the mandatory minimum credit requirements specified by the concerned Program Regulations and Curriculum for the award of the concerned Degree.

13.3.10 The University shall not reimburse any fees/expense; a student may incur for the SWAYAM/NPTEL/other approved MOOCs.

13.4 The maximum number of credits that can be transferred by a student shall be limited to forty percent (40%) of the mandatory minimum credit requirements specified by the concerned Program Regulations and Curriculum for the award of the concerned Degree. However, the grades obtained in the Courses transferred from other Institutions/MOOCs, as mentioned in this Section (13.0), shall not be included in the calculation of the CGPA.

13.5 **Mandatory Non-Credit Course Completion Requirements:** All mandatory non-credit courses shall be satisfactorily completed by the student as part of the degree requirements. These courses will be evaluated and awarded letter grades based on the following criteria:

- **S (Satisfactorily Completed):** Awarded when the student successfully completes all prescribed course requirements.
- **NC (Not Completed):** Awarded when the student fails to meet the prescribed course requirements.

A student receiving an **NC** grade must reappear for and complete the course in accordance with the guidelines prescribed by the University.

In the case of non-taught and non-credited mandatory courses—where students are advised to

undertake learning through MOOC platforms—there shall be a clearly defined **Course Catalogue** and a corresponding **Course Plan**. The Course Plan shall outline the assessment components, which will form the basis for evaluation.

14. Structure / Component with Credit Requirements Course Baskets & Minimum Basket wise Credit Requirements

The B.Des Program Structure (2026-2030) totaling 160 credits. Table 3 summarizes the type of baskets, number of courses under each basket and the associated credits that are mandatorily required for the completion of the Degree.

Table 3: B.Des 2026-2030: Summary of Mandatory Courses and Minimum Credit Contribution from various Baskets

Sl.No.	BASKETS	TYPE OF COURSES	Credits	Credits Basket wise
1	**Common Basket**	Humanities, Social Sciences & Management Sciences Courses (HSMC)	8	53
2		Open Elective (OE)	6	
3		Mandatory Courses (MAC)	0	
4		Personal and Professional Skills (PPS)	1	
5		Foundation Studies (FS)	38	
6	**Specialisation Basket**	Core Course (CC)	69	107
7		Track	18	
8		Professional Practice (PP)	20	
The mandatory minimum credits required for the award of the B.Des Degree is 160 Credits			**160**	**160**

in the entire Program, the practical and skill based course component contribute to an extent of approximately 92% out of the total credits of 160 for B.Des program of four years' duration.

15. Minimum Total Credit Requirements of Award of Degree

As per the AICTE guidelines, a minimum of 160 credits is required for the award of a B.Des. Degree.

16. Other Specific Requirements for Award of Degree, if any, as prescribed by the Statutory Bodies,

16.1 The award of the Degree shall be recommended by the Board of Examinations and approved by the Academic Council and Board of Management of the University**.**

16.2 A student shall be declared to be eligible for the award of the concerned Degree if she/he:

a. Fulfilled the Minimum Credit Requirements and the Minimum Credits requirements under various baskets;

b. Secure a minimum CGPA of 4.50 in the concerned Program at the end of the Semester/Academic Term in which she/he completes all the requirements for the award of the Degree as specified in Sub-Clause a of Academic Regulations **;**

c. No dues to the University, Departments, Hostels, Library, and any other such Centers/ Departments of the University.

d. No disciplinary action is pending against her/him.

17. Curriculum Structure – Basket Wise Course List (not Semester Wise)

List of Courses Tabled – aligned to the Program Structure

(Course Code, Course Name, Credit Structure (LTPC), Contact Hours, Course Basket, Type of Skills etc., as applicable)

Table 3.1 : List of Humanities and Social Sciences courses including Management Courses (HSMC)						
B.Des						
Course Code	**Course Name**	**L**	**T**	**P**	**C**	Contact Hour
ENG1032	Creative Writing for Designers	1	0	2	2	3
SOD2002	Craft and Community	0	2	0	2	2
SOD1202	Design and Society	0	2	0	2	2
SOD1203	Visual Storytelling with Data	0	2	0	2	2
	Total No. of Credits				8	
Table 3.2 : List of Foundation Studies Courses (FS)						
B.Des						
Course Code	**Course Name**	**L**	**T**	**P**	**C**	Contact Hour
DES1201	Applied Visual Thinking	1	0	4	3	5
DES1211	Storycrafting	2	0	2	3	4
DES1202	Creative Archiving	1	0	2	2	3
DES1212	2D Design Fundamentals	2	0	2	3	4
DES1203	Media Material Perception	1	0	4	3	5
DES1204	Decoding Geometry	1	0	4	3	5
DES1205	Ecologies of Design	2	0	2	3	4
DES1206	Visual Ethnography	2	0	4	4	6
DES1207	Design Process	2	0	4	4	6
DES1208	Media Material Fabrication	2	0	4	4	6
DES1209	3D Design Fundamentals	2	0	2	3	4
DES1210	Built Geometry	1	0	4	3	5
	Total No. of Credits				38	
Table 3.3 : List of Professional Practice Courses (PP)						
B.Des						
Course Code	**Course Name**	**L**	**T**	**P**	**C**	Contact Hour
SOD7001	Internship I	0	0	0	4	4
SOD7401	Internship II	0	0	0	4	4

SOD7301	Capstone Project and Showcase	0	0	0	12	12
	Total No. of Credits				20	

Table 3.4 : List of Open Electives Courses (OE)

B.Des

Course Code	**Course Name**	**L**	**T**	**P**	**C**	Contact Hour
XXXXXXX	Open Elective - I	3	0	0	3	3
XXXXXXX	Open Elective - II	3	0	0	3	3
	Total No. of Credits				6	

Table 3.5 : List of Personal and Professional Skills Courses (PPS)

B.Des

Course Code	**Course Name**	**L**	**T**	**P**	**C**	Contact Hour
PPS1017	Personal Resilience Basics	0	0	2	1	2
	Total No. of Credits				1	

Table 3.6: List of Mandatory Courses (MAC)

B.Des

Course Code	**Course Name**	**L**	**T**	**P**	**C**	Contact Hour
CIV7601	Universal Human Values	1	0	0	0	1
LAW7601	Indian Constitution	1	0	0	0	1
CHE7601	Environmental Studies	1	0	0	0	1
	Total No. of Credits				0	

Table 3.7: List of Core Course (CC)

B.Des- Fashion Design

Course Code	**Course Name**	**L**	**T**	**P**	**C**	Contact Hour
	Fashion Design					
SOD1201	Basic Digital Tools	1	0	4	3	5
DES2513	Fashion Illustration	2	0	2	3	4
DES2302	Pre-Industrial Fashion	2	0	2	3	4
DES1223	Needlecraft	1	0	4	3	5
DES1124	Garment Construction Studio	2	0	4	4	6
DES1225	Fibre and Yarn Studies	1	0	2	2	3
DES2303	Fabric Analysis	2	0	4	4	6
DES2515	Post-Industrial Fashion	2	0	2	3	4
DES2516	Surface Ornamentation	2	0	2	3	4
DES2517	Womenswear Studio	1	0	4	3	5
DES2514	Digital Fashion Development	1	0	4	3	5
DES1035	Textile Design Development	1	0	4	3	5
DES2304	Fashion Forecasting	2	0	2	3	4

DES2541	Menswear Studio	1	0	4	3	5
DES2504	Accessory Design Practice	1	0	4	3	5
DES2305	Fashion Photography & Styling	2	0	2	3	4
DES2306	Visual Merchandising and Retail	1	0	2	2	3
DES2180	Textile Wet Processing	2	0	4	4	6
SOD2501	Critical Design Inquiry	1	1	0	2	2
SOD2502	Design Portfolio	0	2	0	2	2
DES2542	Merchandising and Marketing	2	0	0	2	2
DES2543	Apparel Quality Management	1	0	2	2	3
DES2511	Fashion Futures	1	0	4	3	5
DES2544	Haute Couture Studio	1	0	4	3	5
	Total No. of Credits				69	
	Game Design					
SOD1201	Basic Digital Tools	1	0	4	3	5
DES1239	Game Design Basics	1	0	6	4	7
DES1240	Visual Art for Games	1	1	2	3	4
DES1228	Basic Game Programming	1	0	4	3	5
DES1519	Analog Game Design	0	3	0	3	3
DES1108	Sound for Game Design	1	0	2	2	3
DES2062	2D Game Design	1	0	4	3	5
DES2210	Advanced Game Programming	1	0	6	4	7
DES2053	Storytelling & Storyboarding	1	0	4	3	5
DES2520	2D Game Studio	0	3	0	3	3
DES2521	Game UI/UX	1	0	2	2	3
DES2208	Game Mechanics & Systems	1	0	4	3	5
DES2308	3D Modelling Fundamentals	1	0	4	3	5
DES2546	3D Game Studio	0	4	0	4	4
DES2522	Game Animation Principles	1	1	4	4	6
DES2545	Game Level Design	1	0	6	4	7
DES2547	Advanced Game Studio	0	4	0	4	4
SOD2501	Critical Design Inquiry	1	1	0	2	2
SOD2502	Design Portfolio	0	2	0	2	2
DES2548	3D Game Engine	1	0	6	4	7
DES2523	3D Character Modelling and Rigging	1	0	4	3	5
DES2307	Playtesting and Game Balancing	0	3	0	3	3
	Total No. of Credits				69	
	Product Design					
SOD1201	Basic Digital Tools	1	0	4	3	5
DES1229	Global Design	1	0	2	2	3
DES1230	Sketching and Rendering	2	0	4	4	6
DES1231	Human Factors	2	0	2	3	4

DES2524	Form and Morphology	2	0	4	4	6
DES1232	Materials and Manufacturing	1	1	2	3	4
DES2512	Digital Design Visualisation	1	0	2	2	3
DES2309	3D Product Modeling	2	0	4	4	6
DES1233	Product Semantics	1	0	2	2	3
DES2526	Simple Product Design	2	0	4	4	6
DES2549	Product Mechanism	2	0	2	3	4
DES1234	Product Branding	2	0	2	3	4
DES2557	Furniture Design Studio	2	3	2	6	7
DES2558	Speculative Product Futures	2	0	2	3	4
DES2527	Technology Futures	1	0	2	2	3
DES2528	UI/UX for Products	2	0	2	3	4
DES2552	Smart Product Studio	2	0	4	4	6
SOD2501	Critical Design Inquiry	1	1	0	2	2
SOD2502	Design Portfolio	0	2	0	2	2
DES2553	Product Lifecycle	2	0	4	4	6
DES2554	Services and System	2	0	2	3	4
DES2559	Luminaire Design	1	1	2	3	4
	Total No. of Credits				69	
	Space Design					
SOD1201	Basic Digital Tools	1	0	4	3	5
DES1235	Inclusive Spatial Design	1	0	2	2	3
DES1236	Material and Technical Representation	0	1	4	3	5
DES2311	Spaces Through Time	1	0	2	2	3
DES1237	Morphologies of Space	1	0	2	2	3
DES2312	Design for Personal Space	1	1	4	4	6
DES2314	Spatial Styling	2	0	2	3	4
DES2315	Integrated Services	1	0	2	2	3
DES2316	Spatial Design Tools	1	1	2	3	4
DES1049	Working Drawings	1	0	4	3	5
DES2529	Design for Shared Space	1	1	4	4	6
DES1238	Basics of Structures	1	0	2	2	3
DES2317	Immersive Spatial Narratives	1	1	2	3	4
DES2530	Design for Community Spaces	1	1	4	4	6
DES2501	Spatial Systems and Detailing	1	0	4	3	5
DES2531	Project Planning	2	1	2	4	5
DES2532	Organic Morphologies	1	0	4	3	5
DES2502	Design for City Spaces	1	1	6	5	8
SOD2501	Critical Design Inquiry	1	1	0	2	2
SOD2502	Design Portfolio	0	2	0	2	2
DES2534	Speculative Spatial Futures	1	0	2	2	3

DES2535	Design for Futurescapes	1	1	6	5	8
DES2503	Illumination and Landscaping	1	1	2	3	4
	Total No. of Credits				69	
	Communication Design					
SOD1201	Basic Digital Tools	1	0	4	3	5
DES1215	History of Visual Communication	1	0	2	2	3
DES1216	Visual Design Basics	1	0	2	2	3
DES1217	Typography Fundamentals	1	0	4	3	5
DES1218	Printmaking	1	0	4	3	5
DES2505	Publication Design Studio	0	3	0	3	3
DES1219	Semiotics and Semantics	1	0	4	3	5
DES2506	Advanced Typography	1	1	2	3	4
DES1214	Packaging Design Basics	1	0	2	2	3
DES2507	Branding Fundamentals	1	1	4	4	6
DES2537	Brand Systems Design Studio	0	3	0	3	3
DES1221	Interaction Design Basics	1	1	2	3	3
DES1222	Immersive and Emerging Technologies	1	0	2	2	3
DES2508	Information Design	1	1	2	3	4
DES2318	Service Design Studio	0	4	0	4	4
DES2509	Advertising Design	1	1	2	3	4
DES2510	Filmmaking Essentials	1	0	2	2	3
DES1070	Motion Graphics	1	0	4	3	5
DES2538	Brand Advertising Studio	0	4	0	4	4
SOD2501	Critical Design Inquiry	1	1	0	2	2
SOD2502	Design Portfolio	0	2	0	2	2
DES2539	Vernacular Contexts	1	2	2	4	5
DES2540	Exhibtion Design	1	0	4	3	5
DES2556	Speculative Communication Design	1	1	2	3	4
	Total No. of Credits				69	

18. Practical / Skill based Courses – Internships / Thesis / Dissertation / Capstone Project Work / Portfolio / Mini project / Tracks

Practical / Skill based Courses like internship, project work, capstone project, research project /

dissertation, and such similar courses, where the pedagogy does not lend itself to a typical L-T-P-C Structure as defined in Clause 5.1 of the Academic Regulations, are simply assigned the number of Credits based on the quantum of work / effort required to fulfill the learning objectives and outcomes prescribed for the concerned Courses. Such courses are referred to as Non-Teaching Credit Courses (NTCC). These Courses are designed to provide students with hands-on experience and skills essential for their professional development. These courses aim to equip students with abilities in problem Identification, root cause analysis, problem-solving, innovation, and design thinking through industry exposure and project-based learning. The expected outcomes are first level proficiency in problem solving and design thinking skills to better equip B.Des. Graduates for their professional careers. The method of evaluation and grading for the Practical / Skill based Courses shall be prescribed and approved by the concerned Departmental Academic Committee (refer Annexure A of the Academic Regulations, 2025). The same shall be prescribed in the Course Plan.

18.1 Internship/ Professional Practice

18.1.1. The Internship/Professional Practice Program shall be in conducted in accordance with the Internship Policy prescribed by the University from time to time.

18.1.2 The selection criteria (minimum CGPA, pass in all Courses as on date, and any other qualifying criteria) as applicable/ stipulated by the concerned Industry/ Company for award of the Internship to a student.

18.1.3 The number of Internship/Professional Practice available for the concerned Academic Term. Further, the available number of internships shall be awarded to the students by the University on the basis of merit using the CGPA secured by the student. Provided further, the student fulfils the criteria, as applicable, specified by the Industry/ Company providing the Internship, as stated in Sub-Clause 18.1.2 above.

18.1.4. A student may opt for Internship/Professional Practice in an Industry/Company of her/his choice, subject to the condition that the concerned student takes the responsibility to arrange the Internship on her/his own. Provided further, that the Industry/ Company offering such Internship confirms to the University that the Internship program shall be conducted in accordance with the Program Regulations and Internship Policy of the University.

18.1.5. A student selected for an Internship in an Industry/Company shall adhere to all the rules and

guidelines prescribed in the Internship Policy of the University.

18.1.6. Students have to report their respective guide every week (online / offline mode depending on the geographical area of their ongoing research) mentioned by the department to update their progress on the concerned project.

18.1.7. Internship – I

Internship – I is a 4 Credit Course. This first level practice-based course is conducted after the 4th Semester of the B.Des Program, during the summer break (usually June – July), in accordance with the guidelines mentioned above from 18.1.1 to 18.1.6.

A student may undergo an Internship Program for a period of **8** weeks Depending on Specialization in an Industry/ Company, or a University, School or Industry endorsed project (in reference to the Clause 18.3 below) for the duration as mentioned above.

Internship – II

Internship – II is a 4 Credit Course. This first level practice-based course is conducted after the 6th Semester of the B.Des Program, during the summer break (usually June – July), in accordance with the guidelines mentioned above from 18.1.1 to 18.1.6.

A student may undergo an Internship Program for a period of **8** weeks Depending on Specialization in an Industry/ Company, or a University, School or Industry endorsed project (in reference to the Clause 18.3 below) for the duration as mentioned above.

Capstone Project and Showcase

Capstone Project and Showcaseis an intensive practice based course with 12 Credits offered during the final (4^{th}) year of the B.Des Program. Students may register for Professional Practice – II in the 8^{th} Semester of the B.Des Program, in accordance with the guidelines mentioned below from 18.2 to 18.4. A student may undergo an Internship Program for a period of **12 – 16** weeks Depending on Specialization in an Industry/ Company, or a University, School or Industry endorsed project (in reference to the Clause 18.3 below) for the duration as mentioned above.

18.2 Project Work

18.2.1 A student may do an extensive Project Work in an Industry/ Company/ Research Laboratory or the University Department(s), subject to the following conditions:

18.2.2 The Project Work shall be approved by the concerned HOD and be carried out under the guidance of a faculty member.

18.2.3 The student may do the Project Work in an Industry/ Company/ Research Laboratory of her/his choice subject to the above-mentioned condition (Sub-Clause 18.2.1). Provided further, the Industry/ Company/ Research Laboratory offering such project work confirms to the University that the Project Work will be conducted in accordance with the Program Regulations and requirements of the University.

18.2.4 Students have to report their respective guide every week (online / offline mode depending on the geographical area of their ongoing research) mentioned by the department to update their progress on the concerned project.

18.3 Capstone Project/Portfolio:

A student may undergo a Capstone Project/Portfolio for a period of 12 weeks in an industry / company or academic / research institution in the 8th Semester as applicable, subject to the following conditions:

18.3.1 The Capstone Project shall be in conducted in accordance with the Capstone Project/Portfolio Policy prescribed by the University from time to time.

18.3.2 The selection criteria (minimum CGPA, pass in all Courses as on date, and any other qualifying criteria) as applicable / stipulated by the concerned Industry / Company or academic / research institution for award of the Capstone Project/Portfolio to a student.

18.3.3 The number of Capstone Project/ Portfolio available for the concerned Academic Term. Further, the available number of Capstone Project / Portfolio shall be awarded to the students by the University on the basis of merit using the CGPA secured by the student. Provided further, the student fulfils the criteria, as applicable, specified by the Industry / Company or academic / research institution providing the Capstone Project/ Portfolio, as

stated in Sub-Clause 18.3.2 above.

18.3.4 A student may opt for Capstone Project/Portfolio in an Industry / Company or academic / research institution of her / his choice, subject to the condition that the concerned student takes the responsibility to arrange the I Capstone Project on her / his own. Provided further, that the Industry / Company or academic / research institution offering such Capstone Project/portfolio confirms to the University that the Capstone Project shall be conducted in accordance with the Program Regulations and Internship Policy of the University.

18.3.5 A student selected for a Capstone Project/ Portfolio in an industry / company or academic /

18.3.6 research institution shall adhere to all the rules and guidelines prescribed in the Capstone Project Policy of the University.

18.3.7 Students have to report their respective guide every week (online / offline mode depending on the geographical area of their ongoing research) mentioned by the department to update their progress on the concerned project.

18.4 Research Project / Dissertation

A student may opt to do a Research Project / Dissertation for a period of 12 weeks in an Industry / Company or academic / research institution or the University Department(s) as an equivalence of Capstone Project, subject to the following conditions:

18.4.1 The Research Project / Dissertation shall be approved by the concerned HOD and be carried out under the guidance of a faculty member.

18.4.2 Students have to report their respective guide every week (online / offline mode depending on the geographical area of their ongoing research) mentioned by the department to update their progress on the concerned project.

The student may do the Research Project / Dissertation in an Industry / Company or academic / research institution of her / his choice subject to the above mentioned condition (Sub-Clause 18.4.1). Provided further, that the Industry / Company or academic / research institution offering such Research Project / Dissertation confirms to the University that the Research Project / Dissertation work will be conducted in

accordance with the Program Regulations and requirements of the University.

19. List of Track Electives:

Table 3.8 : List of Track Courses (OE)					
Sustainable and Inclusive Design (SID)					
Course Name	**L**	**T**	**P**	**Credits**	**Hours**
Sustainability Basics	1	0	2	2	3
Sustainablity Narratives	1	1	4	4	6
Social Impact Basics	1	0	2	2	3
Designing for Social Impact	1	1	4	4	6
Inclusive Design Studio	0	4	4	6	8
Total				18	26
Strategic Design Management (SDM)					
Course Name	**L**	**T**	**P**	**Credits**	**Hours**
Strategic Design and Management	1	0	2	2	3
Brands, Markets and Value	1	1	4	4	6
Sustainable Business Strategy	1	0	2	2	3
Strategic Design Leadership	1	1	4	4	6
Strategic Design Studio	0	4	4	6	8
Total				18	26

20. Open Electives

Open Electives are the courses offered by any Department/School of the University. The primary objective of offering Open Electives is to provide interdisciplinary/ transdisciplinary learning experiences. The outcome is a graduate with a fair exposure to disciplines beyond the chosen Branch in the B.Des Program.

Open Electives offered by any Department/School of the University are listed in the Course Structure under the Open Elective category and offered to students of any Department including the parent Department/School.

The Course details and method of evaluation shall be clearly prescribed in the concerned Course Handout.

20.1 List of Open Electives to be offered by the School / Department (Separately for ODD and EVEN Semesters.

Sl.No	Course Code	Course Name	L	T	P	C
Chemistry Basket						
1	CHE1003	Fundamentals of Sensors	3	0	0	3
2	CHE1004	Smart materials for IOT	3	0	0	3
3	CHE1005	Computational Chemistry	2	0	0	2
4	CHE1006	Introduction to Nano technology	3	0	0	3
5	CHE1007	Biodegradable electronics	2	0	0	2
6	CHE1008	Energy and Sustainability	2	0	0	2
7	CHE1009	3D printing with Polymers	2	0	0	2
8	CHE1010	Bioinformatics and Healthcare IT	2	0	0	2
9	CHE1011	Chemical and Petrochemical catalysts	3	0	0	3
10	CHE1012	Introduction to Composite materials	2	0	0	2
11	CHE1013	Chemistry for Engineers	3	0	0	3
12	CHE1014	Surface and Coatings technology	3	0	0	3
13	CHE1015	Waste to Fuels	2	0	0	2
14	CHE1016	Forensic Science	3	0	0	3
Civil Engineering Basket						
1	CIV1001	Disaster mitigation and management	3	0	0	3
2	CIV1002	Environment Science and Disaster Management	3	0	0	3
3	CIV2001	Sustainability Concepts in Engineering	3	0	0	3
4	CIV2002	Occupational Health and Safety	3	0	0	3
5	CIV2003	Sustainable Materials and Green Buildings	3	0	0	3
6	CIV2004	Integrated Project Management	3	0	0	3
7	CIV2005	Environmental Impact Assessment	3	0	0	3
8	CIV2006	Infrastructure Systems for Smart Cities	3	0	0	3

9	CIV2044	Geospatial Applications for Engineers	2	0	2	3
10	CIV2045	Environmental Meteorology	3	0	0	3
11	CIV3046	Project Problem Based Learning	3	0	0	3
12	CIV3059	Sustainability for Professional Practice	3	0	0	3
Commerce Basket						
1	COM2001	Introduction to Human Resource Management	2	0	0	2
2	COM2002	Finance for Non Finance	2	0	0	2
3	COM2003	Contemporary Management	2	0	0	2
4	COM2004	Introduction to Banking	2	0	0	2
5	COM2005	Introduction to Insurance	2	0	0	2
6	COM2006	Fundamentals of Management	2	0	0	2
7	COM2007	Basics of Accounting	3	0	0	3
9	BBA1026	Social Media Marketing	3	0	0	3
Computer Science Basket						
1	CSE2002	Programming in Java	2	0	2	3
2	CSE2003	Social Network Analytics	3	0	0	3
3	CSE2004	Python Application Programming	2	0	2	3
4	CSE2005	Web design fundamentals	2	0	2	3
5	CSE3111	Artificial Intelligence : Search Methods For Problem Solving	3	0	0	3
6	CSE3112	Privacy And Security In Online Social Media	3	0	0	3
7	CSE3113	Computational Complexity	3	0	0	3
8	CSE3114	Deep Learning for Computer Vision	3	0	0	3
9	CSE3115	Learning Analytics Tools	3	0	0	3
Design Basket (not to be offered to B.Des Students)						
1	DES2164	Comic Design	2	0	2	3
2	DES2165	AI Powered Designing Thinking	2	0	2	3
3	DES2166	Digital Branding and Advertising	2	0	2	3

4	DES2167	Documentary Film Making	2	0	2	3
5	DES1135	Design Ethics and Sustainability	3	0	0	3
6	DES2001	Design Thinking	3	0	0	3
7	DES2080	Art of Design Language	3	0	0	3
8	DES2081	Brand Building in Design	3	0	0	3
9	DES2085	Web Design Techniques	3	0	0	3
10	DES2090	Creative Thinking for Professionals	3	0	0	3
11	DES2091	Idea Formulation	3	0	0	3
12	DES2124	Shaping Thematic Environments	3	0	0	3
13	DES2125	Adaptive Reuse & Recycle	3	0	0	3
14	DES2138	Service Design	3	0	0	3
15	DES2139	AI for Design Innovation	3	0	0	3
16	DES2140	Project Management Essentials for Designers	3	0	0	3
17	DES2141	Digital Marketing Strategies for Designers	3	0	0	3
18	DES2142	3D & UI Design Tools (Blender/Figma)	3	0	0	3
19	DES2143	Design Communication Essentials	3	0	0	3
20	DES2144	Material Sourcing for Designers	3	0	0	3
21	DES2145	Designing for Healthcare	3	0	0	3
22	DES2146	Designing for XR (AR/VR)	3	0	0	3
23	DES2148	Design Forecasting	3	0	0	3
24	DES2149	Design Journalism	3	0	0	3
25	DES2152	Fashion Product Development	3	0	0	3
26	DES2159	Intellectual Property Rights	3	0	0	3
Electrical and Electronics Basket						
1	EEE1002	IoT based Smart Building Technology	3	0	0	3
2	EEE1003	Basic Circuit Analysis	3	0	0	3
3	EEE1004	Fundamentals of Industrial Automation	3	0	0	3
4	EEE1005	Electric Vehicles & Battery Technology	3	0	0	3
5	EEE1006	Smart Sensors for Engineering	3	0	0	3

		Applications				
Electronics and Communication Basket						
1	ECE1003	Fundamentals of Electronics	3	0	0	3
2	ECE1004	Microprocessor based systems	3	0	0	3
3	ECE3089	Artificial Neural Networks	3	0	0	3
4	ECE3097	Smart Electronics in Agriculture	3	0	0	3
5	ECE3098	Environment Monitoring Systems	3	0	0	3
6	ECE3102	Consumer Electronics	3	0	0	3
7	ECE3103	Product Design of Electronic Equipment	3	0	0	3
8	ECE3106	Introduction to Data Analytics	3	0	0	3
9	ECE3107	Machine Vision for Robotics	3	0	0	3
English Basket						
1	ENG1008	Indian Literature	2	0	0	2
2	ENG1009	Reading Advertisement	3	0	0	3
3	ENG1010	Verbal Aptitude for Placement	2	0	2	3
4	ENG1011	English for Career Development	3	0	0	3
5	ENG1012	Gender and Society in India	2	0	0	2
6	ENG1013	Indian English Drama	3	0	0	3
7	ENG1014	Logic and Art of Negotiation	2	0	2	3
8	ENG1015	Professional Communication Skills for Engineers	1	0	0	1
	ENG2021	Design Ideation and Storytelling				
DSA Basket						
1	DSA2001	Spirituality for Health	2	0	0	2
2	DSA2002	Yoga for Health	2	0	0	2
3	DSA2003	Stress Management and Well Being	2	0	0	2
Kannada Basket						
1	KAN1001	Kali Kannada	1	0	0	1
2	KAN1003	Kannada Kaipidi	3	0	0	3
3	KAN2001	Thili Kannada	1	0	0	1

4	KAN2003	Pradharshana Kale	1	0	2	2
5	KAN2004	Sahithya Vimarshe	2	0	0	2
6	KAN2005	Anuvadha Kala Sahithya	3	0	0	3
7	KAN2006	Vichara Manthana	3	0	0	3
8	KAN2007	Katha Sahithya Sampada	3	0	0	3
9	KAN2008	Ranga Pradarshana Kala	3	0	0	3
Foreign Language Basket						
1	FRL1004	Introduction of French Language	2	0	0	2
2	FRL1005	Fundamentals of French	2	0	0	2
3	FRL1009	Mandarin Chinese for Beginners	3	0	0	3
Law Basket						
1	LAW1001	Introduction to Sociology	2	0	0	0
2	LAW2001	Indian Heritage and Culture	2	0	0	0
3	LAW2002	Introdcution to Law of Succession	2	0	0	0
4	LAW2003	Introduction to Company Law	2	0	0	0
5	LAW2004	Introduction to Contracts	2	0	0	2
6	LAW2005	Introduction to Copy Rights Law	2	0	0	2
7	LAW2006	Introduction to Criminal Law	2	0	0	2
8	LAW2007	Introduction to Insurance Law	2	0	0	2
9	LAW2008	Introduction to Labour Law	2	0	0	2
10	LAW2009	Introduction to Law of Marriages	2	0	0	2
11	LAW2010	Introduction to Patent Law	2	0	0	2
12	LAW2011	Introduction to Personal Income Tax	2	0	0	2
13	LAW2012	Introduction to Real Estate Law	2	0	0	2
14	LAW2013	Introduction to Trademark Law	2	0	0	2
15	LAW2014	Introduction to Competition Law	3	0	0	3
16	LAW2015	Cyber Law	3	0	0	3
17	LAW2016	Law on Sexual Harassment	2	0	0	2
18	LAW2017	Media Laws and Ethics	2	0	0	2
Mathematics Basket						
1	MAT2008	Mathematical Reasoning	3	0	0	3

2	MAT2014	Advanced Business Mathematics	3	0	0	3
3	MAT2041	Functions of Complex Variables	3	0	0	3
4	MAT2042	Probability and Random Processes	3	0	0	3
5	MAT2043	Elements of Number Theory	3	0	0	3
6	MAT2044	Mathematical Modelling and Applications	3	0	0	3
Mechanical Basket (not to be offered for Mechanical Department students)						
1	MEC1001	Fundamentals of Automobile Engineering	3	0	0	3
2	MEC1002	Introduction to Matlab and Simulink	3	0	0	3
3	MEC1003	Engineering Drawing	1	0	4	3
4	MEC2001	Renewable Energy Systems	3	0	0	3
5	MEC2002	Operations Research & Management	3	0	0	3
6	MEC2003	Supply Chain Management	3	0	0	3
7	MEC2004	Six Sigma for Professionals	3	0	0	3
8	MEC2005	Fundamentals of Aerospace Engineering	3	0	0	3
9	MEC2006	Safety Engineering	3	0	0	3
10	MEC2007	Additive Manufacturing	3	0	0	3
11	MEC3069	Engineering Optimisation	3	0	0	3
12	MEC3070	Electronics Waste Management	3	0	0	3
13	MEC3071	Hybrid Electric Vehicle Design	3	0	0	3
14	MEC3072	Thermal Management of Electronic Appliances	3	0	0	3
15	MEC3200	Sustainable Technologies and Practices	3	0	0	3
16	MEC3201	Industry 4.0	3	0	0	3
Petroleum Basket						
1	PET1011	Energy Industry Dynamics	3	0	0	3
2	PET1012	Energy Sustainability Practices	3	0	0	3

1	PHY1003	Mechanics and Physics of Materials	3	0	0	3
2	PHY1004	Astronomy	3	0	0	3
3	PHY1005	Game Physics	2	0	2	3
4	PHY1006	Statistical Mechanics	2	0	0	2
5	PHY1007	Physics of Nanomaterials	3	0	0	3
6	PHY1008	Adventures in nanoworld	2	0	0	2
7	PHY2001	Medical Physics	2	0	0	2
8	PHY2002	Sensor Physics	1	0	2	2
9	PHY2003	Computational Physics	1	0	2	2
10	PHY2004	Laser Physics	3	0	0	3
11	PHY2005	Science and Technology of Energy	3	0	0	3
12	PHY2009	Essentials of Physics	2	0	0	2
1	MGT2007	Digital Entrepreneurship	3	0	0	3
2	MGT2015	Engineering Economics	3	0	0	3
3	MGT2023	People Management	3	0	0	3
Management Basket- II						
1	MGT1001	Introduction to Psychology	3	0	0	3
2	MGT1002	Business Intelligence	3	0	0	3
3	MGT1003	NGO Management	3	0	0	3
4	MGT1004	Essentials of Leadership	3	0	0	3
5	MGT1005	Cross Cultural Communication	3	0	0	3
6	MGT2001	Business Analytics	3	0	0	3
7	MGT2002	Organizational Behavior	3	0	0	3
8	MGT2003	Competitive Intelligence	3	0	0	3
9	MGT2004	Development of Enterprises	3	0	0	3
10	MGT2005	Economics and Cost Estimation	3	0	0	3
11	MGT2006	Decision Making Under Uncertainty	3	0	0	3
12	MGT2008	Econometrics for Managers	3	0	0	3
13	MGT2009	Management Consulting	3	0	0	3
14	MGT2010	Managing People and Performance	3	0	0	3
15	MGT2011	Personal Finance	3	0	0	3
16	MGT2012	E Business for Management	3	0	0	3

17	MGT2013	Project Management	3	0	0	3
18	MGT2014	Project Finance	3	0	0	3
19	MGT2016	Business of Entertainment	3	0	0	3
20	MGT2017	Principles of Management	3	0	0	3
21	MGT2018	Professional and Business Ethics	3	0	0	3
22	MGT2019	Sales Techniques	3	0	0	3
23	MGT2020	Marketing for Engineers	3	0	0	3
24	MGT2021	Finance for Engineers	3	0	0	3
25	MGT2022	Customer Relationship Management	3	0	0	3
Media Studies Basket						
1	BAJ3050	Corporate Filmmaking and Film Business	0	0	4	2
2	BAJ3051	Digital Photography	2	0	2	3
3	BAJ3055	Introduction to News Anchoring and News Management	0	0	2	1

21. List of MOOC (NPTEL) Courses

21.1 NPTEL - Discipline Elective Courses for B. DES.

Sl. No.	Course ID	Course Name	Duration
Fashion Design			
1	noc25-te02	Evaluation of Textiles Materials	12 Weeks
Communication Design			
1	noc25-de12	Introduction to Graphic Design	8 Weeks
Product Design			
1	noc25-de10	Design Practices for Intelligent Product Design	8 Weeks
2	noc25-me68	Product Engineering and Design Thinking	8 Weeks
Space Design			
1	Noc25_de04	Strategies for sustainable design	12 Weeks
Game Design			
1	ntr25_ed64	Web-Designing and Multimedia Technology	12 Weeks

21.2 NPTEL - Open Elective Courses for B. Des.

Sl. No.	Course ID	Course Name	Duration
1	noc25-de12	Introduction to Graphic Design	8 Weeks
2	noc25-mg15	Business Statistics	12 Weeks
3	noc25-mg06	AI in Marketing	12 Weeks
4	noc25-mg31	International Business	12 Weeks
5	noc25-mg62	Supply Chain Digitization	12 Weeks
6	noc25-me70	Robotics: Basics and Selected Advanced Concepts	12 Weeks

22. Recommended Semester Wise Course Structure / Flow including the Programme / Discipline Elective Paths / Options

22.1. Regulations Governing Specialized Tracks in the Bachelor of Design Program

The Bachelor of Design program at Presidency School of Design is designed to provide advanced, industry-aligned training through a track-based system in the later semesters. Each of the three specialized tracks,

Integrating business and academic perspectives, comprises 18 credits of coursework. To ensure academic excellence, resource efficiency, and programmatic sustainability, the following regulations govern the offering, enrollment, and administration of these tracks.

22.1.1 Minimum Enrollment Requirement

To support a dynamic and collaborative learning environment, each track requires a minimum enrollment of ten (10) students to be offered in any given semester for a particular discipline. This threshold is established based on the following principles:

- Academic Engagement: A cohort of at least ten students ensures diverse perspectives, robust peer critiques, and effective collaboration, which are essential for project-based learning in Bachelor of Design program in a particular discipline.
- Resource Optimization: The minimum enrollment allows for efficient use of faculty expertise, studio facilities, and technological resources, such as design software and lab equipment.
- Discipline Sustainability: A cohort of ten students supports the discipline's ability to deliver specialized coursework while maintaining operational viability.

22.1.2 Majority Track Selection for Insufficient Enrollment

Should any track fail to meet the minimum enrollment requirement of ten (10) students, the following procedure will be implemented to ensure continuity and quality of education:

- All students in the Bachelor of Design program for a particular discipline will be enrolled in the track with the highest number of registered students, as determined at the close of the track selection period.
- The majority track will be identified based on enrollment data collected during the designated registration window, aligned with the School's academic calendar.
- This approach consolidates resources, cultivates cohort cohesion, and ensures that students receive a high-quality, focused curriculum within a viable track.

22.1.3 Tiebreaker Provision for Equal Enrollment

In the event that two or more tracks have an equal number of enrolled students, resulting in a tie that precludes a clear majority, the school administration will determine which track to offer. The decision will be guided by, but not limited to, the following considerations:

- Resource Availability: Assessment of faculty expertise, studio space, software licenses, and other track-specific requirements.
- Discipline Alignment: Prioritization of tracks that align with the strategic objectives of the Bachelor of Design discipline requirements, such as addressing emerging industry trends or institutional strengths.
- Student and Industry Relevance: Evaluation of the track's alignment with market demand for skills and its potential to enhance students' career outcomes. The school will communicate the decision to students in a timely manner through official channels, ensuring transparency while maintaining full authority over the outcome.
- Students in the Bachelor of Design program are required to select one track from the available tracks offered for a particular specialization. This single-track commitment ensures focused skill development and cohesive cohort learning. Students must indicate their track preference during the designated selection period, as outlined in the academic calendar, and are not permitted to enroll in multiple tracks simultaneously or choose subjects from a different tracks. In no case the subjects from multiple tracks can be clubbed to accrue a total credit of 18 credits under the track system. These 18 credits have to be accrued from the subjects of a single track only offered by the specialization in B.Des. Program.

22.1.4. Authority of the School Administration

The school administration holds complete discretion over all aspects of the track system, including but not limited to:

- Determining whether a track meets the minimum enrollment requirement.
- Reassigning students to a majority or alternative track in accordance with these regulations.
- Modifying the structure, content, or credit requirements of tracks to reflect academic, operational, or industry needs.
- Adjusting these regulations to ensure the program's alignment with institutional goals and resource availability. Decisions made by the administration are final and are implemented to uphold the academic integrity and operational efficiency of the Communication Design program. The school may enact changes to track offerings or regulations at its discretion, with or without prior notice, to adapt to enrollment patterns, resource constraints, or programmatic priorities.

22.1.5. Implementation and Communication

Track offerings and related decisions will be communicated to students through official institutional channels, including the learning management system, email, or academic advising sessions, prior to the start of the semester. Students are responsible for staying informed about these communications and adhering to the track selection and enrollment processes outlined by the program. The school is committed to providing clear and timely information to support students' academic planning.

22.1.6. Flexibility for Program Evolution

To ensure the Bachelor of Design program remains responsive to technological advancements, industry trends, and student needs, the school reserves the right to amend these regulations as necessary. Any modifications will be documented in the Program Regulation and Curriculum document and communicated to students promptly. This flexibility enables the program to maintain its commitment to delivering a relevant, high-quality education.

22.1.7. Student Participation and Program Expectations

By enrolling in the Bachelor of Design program, students agree to abide by these regulations and acknowledge the school's authority to manage the track system in a manner that ensures academic quality and institutional sustainability. Participation in the program reflects a commitment to engaging in the selected track's curriculum and contributing to a collaborative learning environment.

These regulations are crafted to balance academic rigor, operational efficiency, and student success while providing the institution with the flexibility to manage the track system effectively.

SEMESTER-WISE COURSE BREAK-UP

CREDIT STRUCTURE 2026 Batch								
		B. Des Foundation						
		Semester 1						
Sr. No.	**COURSE CODE**	**COURSE NAME**	**L**	**T**	**P**	**C**	**Contact Session**	**Basket**
1	CIV7601	Universal Human Values	1	0	0	0	1	MAC
2	DES1201	Applied Visual Thinking	1	0	4	3	5	Foundation Studies
3	DES1211	Storycrafting	2	0	2	3	4	Foundation Studies
4	DES1202	Creative Archiving	1	0	2	2	3	Foundation Studies
5	DES1212	2D Design Fundamentals	2	0	2	3	4	Foundation Studies
6	DES1203	Media Material Perception	1	0	4	3	5	Foundation Studies
7	DES1204	Decoding Geometry	1	0	4	3	5	Foundation Studies
8	DES1205	Ecologies of Design	2	0	2	3	4	Foundation Studies
						20	**31**	

		Semester 2						
1	ENGXXXX	Creative Writing for Designers	1	0	2	2	3	Humanities (HSMC)
2	LAW7601	Indian Constitution	1	0	0	0	1	MAC
3	DES1206	Visual Ethnography	2	0	4	4	6	Foundation Studies
4	DES1207	Design Process	2	0	4	4	6	Foundation Studies
5	DES1208	Media Material Fabrication	2	0	4	4	6	Foundation Studies
6	DES1209	3D Design Fundamentals	2	0	2	3	4	Foundation Studies
7	DES1210	Built Geometry	1	0	4	3	5	Foundation Studies
						20	**31**	
		Fashion Design						
		Semester 3						
1	PPS1017	Personal Resilience Basics	0	0	2	1	2	PPS
2	XXXXXXX	Open Elective - I	3	0	0	3	3	Open Elective
3	SOD1201	Basic Digital Tools	1	0	4	3	5	Core Course
4	DES2513	Fashion Illustration	2	0	2	3	4	Core Course
5	DES2302	Pre-Industrial Fashion	2	0	2	3	4	Core Course
6	DES1223	Needlecraft	1	0	4	3	5	Core Course
7	DES1124	Garment Construction Studio	2	0	4	4	6	Core Course
						20	**29**	
		Semester 4						
1	SOD2002	Craft and Community	0	2	0	2	2	Humanities (HSMC)
2	XXXXXXX	Open Elective - II	3	0	0	3	3	Open Elective
3	CHE7601	Environmental Studies	1	0	0	0	1	MAC
4	DES1225	Fibre and Yarn Studies	1	0	2	2	3	Core Course
5	DES2303	Fabric Analysis	2	0	4	4	6	Core Course
6	DES2515	Post-Industrial Fashion	2	0	2	3	4	Core Course
7	DES2516	Surface Ornamentation	2	0	2	3	4	Core Course
8	DES2517	Womenswear Studio	1	0	4	3	5	Core Course
						20	**28**	
		Semester 5						
1	SOD1202	Design and Society	0	2	0	2	2	Humanities (HSMC)
2	SOD7001	Internship I	0	0	0	4	4	Professional Practice
3	SOD3001	Track 1 SID: Sustainability Basics	1	0	2	2	3	Track
	SOD3005	Track 2 SDM: Strategic Design and Management						Track
4	SOD3002	Track 1 SID: Sustainablity Narratives	1	1	4	4	6	Track
	SOD3006	Track 2 SDM: Brands, Markets and Value						Track
5	DES2514	Digital Fashion Development	1	0	4	3	5	Core Course
6	DES1035	Textile Design Development	1	0	4	3	5	Core Course
7	DES2304	Fashion Forecasting	2	0	2	3	4	Core Course
8	DES2541	Menswear Studio	1	0	4	3	5	Core Course
						24	**34**	

		Semester 6						
1	SOD1203	Visual Storytelling with Data	0	2	0	2	2	Humanities (HSMC)
2	SOD3003	Track 1 SID:Social Impact Basics	1	0	2	2	3	Track
	SOD3007	Track 2 SDM: Sustainable Business Strategy						Track
3	SOD3004	Track 1 SID: Designing for Social Impact	1	1	4	4	6	Track
	SOD3008	Track 2 SDM: Strategic Design Leadership						Track
4	DES2504	Accessory Design Practice	1	0	4	3	5	Core Course
5	DES2305	Fashion Photography & Styling	2	0	2	3	4	Core Course
6	DES2306	Visual Merchandising and Retail	1	0	2	2	3	Core Course
7	DES2180	Textile Wet Processing	2	0	4	4	6	Core Course
						20	**29**	
		Semester 7						
1	SOD7401	Internship II	0	0	0	4	4	Professional Practice
2	SOD2501	Critical Design Inquiry	1	1	0	2	2	Core Course
3	SOD2502	Design Portfolio	0	2	0	2	2	Core Course
4	SOD3401	Track 1 SID: Inclusive Design Studio	0	4	4	6	8	Track
	SOD3009	Track 2 SDM: Strategic Design Studio						Track
5	DES2542	Merchandising and Marketing	2	0	0	2	2	Core Course
6	DES2543	Apparel Quality Management	1	0	2	2	3	Core Course
7	DES2511	Fashion Futures	1	0	4	3	5	Core Course
8	DES2544	Haute Couture Studio	1	0	4	3	5	Core Course
						24	**27**	
		Semester 8						
1	SOD7301	Capstone Project and Showcase	0	0	0	12	12	Professional Practice
						12	**12**	
		4 Year Total				**160**		
		Game Design						
		Semester 3						
1	PPS1017	Personal Resilience Basics	0	0	2	1	2	PPS
2	XXXXXXX	Open Elective - I	3	0	0	3	3	Open Elective
3	SOD1201	Basic Digital Tools	1	0	4	3	5	Core Course
4	DES1239	Game Design Basics	1	0	6	4	7	Core Course
5	DES1240	Visual Art for Games	1	1	2	3	4	Core Course
6	DES1228	Basic Game Programming	1	0	4	3	5	Core Course
7	DES1519	Analog Game Design	0	3	0	3	3	Core Course
						20	**29**	
		Semester 4						
1	SOD2002	Craft and Community	0	2	0	2	2	Humanities (HSMC)
2	XXXXXXX	Open Elective - II	3	0	0	3	3	Open Elective
3	CHE7601	Environmental Studies	1	0	0	0	1	MAC
4	DES1108	Sound for Game Design	1	0	2	2	3	Core Course
5	DES2062	2D Game Design	1	0	4	3	5	Core Course
6	DES2210	Advanced Game Programming	1	0	6	4	7	Core Course
7	DES2053	Storytelling & Storyboarding	1	0	4	3	5	Core Course
8	DES2520	2D Game Studio	0	3	0	3	3	Core Course

						20	**29**	
		Semester 5						
1	SOD1202	Design and Society	0	2	0	2	2	Humanities (HSMC)
2	SOD7001	Internship I	0	0	0	4	4	Professional Practice
3	SOD3001	Track 1 SID: Sustainability Basics	1	0	2	2	3	Track
	SOD3005	Track 2 SDM: Strategic Design and Management						Track
4	SOD3002	Track 1 SID: Sustainablity Narratives	1	1	4	4	6	Track
	SOD3006	Track 2 SDM: Brands, Markets and Value						Track
5	DES2521	Game UI/UX	1	0	2	2	3	Core Course
6	DES2208	Game Mechanics & Systems	1	0	4	3	5	Core Course
7	DES2308	3D Modelling Fundamentals	1	0	4	3	5	Core Course
8	DES2546	3D Game Studio	0	4	0	4	4	Core Course
						24	**32**	
		Semester 6						
1	SOD1203	Visual Storytelling with Data	0	2	0	2	2	Humanities (HSMC)
2	SOD3003	Track 1 SID:Social Impact Basics	1	0	2	2	3	Track
	SOD3007	Track 2 SDM: Sustainable Business Strategy						Track
3	SOD3004	Track 1 SID: Designing for Social Impact	1	1	4	4	6	Track
	SOD3008	Track 2 SDM: Strategic Design Leadership						Track
4	DES2522	Game Animation Principles	1	1	4	4	6	Core Course
5	DES2545	Game Level Design	1	0	6	4	7	Core Course
6	DES2547	Advanced Game Studio	0	4	0	4	4	Core Course
						20	**28**	
		Semester 7						
1	SOD7401	Internship II	0	0	0	4	4	Professional Practice
2	SOD2501	Critical Design Inquiry	1	1	0	2	2	Core Course
3	SOD2502	Design Portfolio	0	2	0	2	2	Core Course
4	SOD3401	Track 1 SID: Inclusive Design Studio	0	4	4	6	8	Track
	SOD3009	Track 2 SDM: Strategic Design Studio						Track
5	DES2548	3D Game Engine	1	0	6	4	7	Core Course
6	DES2523	3D Character Modelling and Rigging	1	0	4	3	5	Core Course
7	DES2307	Playtesting and Game Balancing	0	3	0	3	3	Core Course
						24	**31**	
		Semester 8						
1	SOD7301	Capstone Project and Showcase	0	0	0	12	12	Professional Practice
		4 Year Total				**160**		
		Product Design						
		Semester 3						
1	PPS1017	Personal Resilience Basics	0	0	2	1	2	PPS
2	XXXXXXX	Open Elective - I	3	0	0	3	3	Open Elective
3	SOD1201	Basic Digital Tools	1	0	4	3	5	Core Course
4	DES1229	Global Design	1	0	2	2	3	Core Course

5	DES1230	Sketching and Rendering	2	0	4	4	6	Core Course
6	DES1231	Human Factors	2	0	2	3	4	Core Course
7	DES2524	Form and Morphology	2	0	4	4	6	Core Course
						20	**29**	
		Semester 4						
1	SOD2002	Craft and Community	0	2	0	2	2	Humanities (HSMC)
2	XXXXXXX	Open Elective - II	3	0	0	3	3	Open Elective
3	CHE7601	Environmental Studies	1	0	0	0	1	MAC
4	DES1232	Materials and Manufacturing	1	1	2	3	4	Core Course
5	DES2512	Digital Design Visualisation	1	0	2	2	3	Core Course
6	DES2309	3D Product Modeling	2	0	4	4	6	Core Course
7	DES1233	Product Semantics	1	0	2	2	3	Core Course
8	DES2526	Simple Product Design	2	0	4	4	6	Core Course
						20	**28**	
		Semester 5						
1	SOD1202	Design and Society	0	2	0	2	2	Humanities (HSMC)
2	SOD7001	Internship I	0	0	0	4	4	Professional Practice
3	SOD3001	Track 1 SID: Sustainability Basics	1	0	2	2	3	Track
	SOD3005	Track 2 SDM: Strategic Design and Management	1	0	2	2	3	Track
4	SOD3002	Track 1 SID: Sustainablity Narratives	1	1	4	4	6	Track
	SOD3006	Track 2 SDM: Brands, Markets and Value	1	1	4	4	6	Track
5	DES2549	Product Mechanism	2	0	2	3	4	Core Course
6	DES1234	Product Branding	2	0	2	3	4	Core Course
7	DES2557	Furniture Design Studio	2	3	2	6	7	Core Course
						24	**30**	
		Semester 6						
1	SOD1203	Visual Storytelling with Data	0	2	0	2	2	Humanities (HSMC)
2	SOD3003	Track 1 SID:Social Impact Basics	1	0	2	2	3	Track
	SOD3007	Track 2 SDM: Sustainable Business Strategy						Track
3	SOD3004	Track 1 SID: Designing for Social Impact	1	1	4	4	6	Track
	SOD3008	Track 2 SDM: Strategic Design Leadership						Track
4	DES2558	Speculative Product Futures	2	0	2	3	4	Core Course
5	DES2527	Technology Futures	1	0	2	2	3	Core Course
6	DES2528	UI/UX for Products	2	0	2	3	4	Core Course
7	DES2552	Smart Product Studio	2	0	4	4	6	Core Course
						20	**28**	
		Semester 7						
1	SOD7401	Internship II	0	0	0	4	4	Professional Practice
2	SOD2501	Critical Design Inquiry	1	1	0	2	2	Core Course
3	SOD2502	Design Portfolio	0	2	0	2	2	Core Course
4	SOD3401	Track 1 SID: Inclusive Design Studio	0	4	4	6	8	Track
	SOD3009	Track 2 SDM: Strategic Design Studio						Track

5	DES2553	Product Lifecycle	2	0	4	4	6	Core Course
6	DES2554	Services and System	2	0	2	3	4	Core Course
7	DES2559	Luminaire Design	1	1	2	3	4	Core Course
						24	**30**	
		Semester 8						
1	SOD7301	Capstone Project and Showcase	0	0	0	12	12	Professional Practice
						12	**38**	
		Space Design						
		Semester 3						
1	PPS1017	Personal Resilience Basics	0	0	2	1	2	PPS
2	XXXXXXX	Open Elective - I	3	0	0	3	3	Open Elective
3	SOD1201	Basic Digital Tools	1	0	4	3	5	Core Course
4	DES1235	Inclusive Spatial Design	1	0	2	2	3	Core Course
5	DES1236	Material and Technical Representation	0	1	4	3	5	Core Course
6	DES2311	Spaces Through Time	1	0	2	2	3	Core Course
7	DES1237	Morphologies of Space	1	0	2	2	3	Core Course
8	DES2312	Design for Personal Space	1	1	4	4	6	Core Course
						20	**30**	
		Semester 4						
1	SOD2002	Craft and Community	0	2	0	2	2	Humanities (HSMC)
2	XXXXXXX	Open Elective - II	3	0	0	3	3	Open Elective
3	CHE7601	Environmental Studies	1	0	0	0	1	MAC
4	DES2314	Spatial Styling	2	0	2	3	4	Core Course
5	DES2315	Integrated Services	1	0	2	2	3	Core Course
6	DES2316	Spatial Design Tools	1	1	2	3	4	Core Course
7	DES1049	Working Drawings	1	0	4	3	5	Core Course
8	DES2529	Design for Shared Space	1	1	4	4	6	Core Course
						20	**28**	
		Semester 5						
1	SOD1202	Design and Society	0	2	0	2	2	Humanities (HSMC)
2	SOD7001	Internship I	0	0	0	4	4	Professional Practice
3	SOD3001	Track 1 SID: Sustainability Basics	1	0	2	2	3	Track
	SOD3005	Track 2 SDM: Strategic Design and Management						Track
4	SOD3002	Track 1 SID: Sustainablity Narratives	1	1	4	4	6	Track
	SOD3006	Track 2 SDM: Brands, Markets and Value						Track
5	DES1238	Basics of Structures	1	0	2	2	3	Core Course
6	DES2317	Immersive Spatial Narratives	1	1	2	3	4	Core Course
7	DES2530	Design for Community Spaces	1	1	4	4	6	Core Course
8	DES2501	Spatial Systems and Detailing	1	0	4	3	5	Core Course
						24	**33**	
		Semester 6						
1	SOD1203	Visual Storytelling with Data	0	2	0	2	2	Humanities (HSMC)
2	SOD3003	Track 1 SID:Social Impact Basics	1	0	2	2	3	Track

	SOD3007	Track 2 SDM: Sustainable Business Strategy						Track
3	SOD3004	Track 1 SID: Designing for Social Impact	1	1	4	4	6	Track
	SOD3008	Track 2 SDM: Strategic Design Leadership						Track
4	DES2531	Project Planning	2	1	2	4	5	Core Course
5	DES2532	Organic Morphologies	1	0	4	3	5	Core Course
6	DES2502	Design for City Spaces	1	1	6	5	8	Core Course
						20	**29**	
		Semester 7						
1	SOD7401	Internship II	0	0	0	4	4	Professional Practice
2	SOD2501	Critical Design Inquiry	1	1	0	2	2	Core Course
3	SOD2502	Design Portfolio	0	2	0	2	2	Core Course
4	SOD3401	Track 1 SID: Inclusive Design Studio	0	4	4	6	8	Track
	SOD3009	Track 2 SDM: Strategic Design Studio						Track
5	DES2534	Speculative Spatial Futures	1	0	2	2	3	Core Course
6	DES2535	Design for Futurescapes	1	1	6	5	8	Core Course
7	DES2503	Illumination and Landscaping	1	1	2	3	4	Core Course
						24	**31**	
		Semester 8						
1	SOD7301	Capstone Project and Showcase	0	0	0	12	12	Professional Practice
						12	**12**	
		Communication Design						
		Semester 3						
1	PPS1017	Personal Resilience Basics	0	0	2	1	2	PPS
2	XXXXXXX	Open Elective - I	3	0	0	3	3	Open Elective
3	SOD1201	Basic Digital Tools	1	0	4	3	5	Core Course
4	DES1215	History of Visual Communication	1	0	2	2	3	Core Course
5	DES1216	Visual Design Basics	1	0	2	2	3	Core Course
6	DES1217	Typography Fundamentals	1	0	4	3	5	Core Course
7	DES1218	Printmaking	1	0	4	3	5	Core Course
8	DES2505	Publication Design Studio	0	3	0	3	3	Core Course
						20	**29**	
		Semester 4						
1	SOD2002	Craft and Community	0	2	0	2	2	Humanities (HSMC)
2	XXXXXXX	Open Elective - II	3	0	0	3	3	Open Elective
3	CHE7601	Environmental Studies	1	0	0	0	1	MAC
4	DES1219	Semiotics and Semantics	1	0	4	3	5	Core Course
5	DES2506	Advanced Typography	1	1	2	3	4	Core Course
6	DES1214	Packaging Design Basics	1	0	2	2	3	Core Course
7	DES2507	Branding Fundamentals	1	1	4	4	6	Core Course
8	DES2537	Brand Systems Design Studio	0	3	0	3	3	Core Course
						20	**27**	
		Semester 5						
1	SOD1202	Design and Society	0	2	0	2	2	Humanities (HSMC)
2	SOD7001	Internship I	0	0	0	4	4	Professional Practice

3	SOD3001	Track 1 SID: Sustainability Basics	1	0	2	2	3	Track
	SOD3005	Track 2 SDM: Strategic Design and Management						Track
4	SOD3002	Track 1 SID: Sustainablity Narratives	1	1	4	4	6	Track
	SOD3006	Track 2 SDM: Brands, Markets and Value						Track
5	DES1221	Interaction Design Basics	1	1	2	3	3	Core Course
6	DES1222	Immersive and Emerging Technologies	1	0	2	2	3	Core Course
7	DES2508	Information Design	1	1	2	3	4	Core Course
8	DES2318	Service Design Studio	0	4	0	4	4	Core Course
						24	**29**	
		Semester 6						
1	SOD1203	Visual Storytelling with Data	0	2	0	2	2	Humanities (HSMC)
2	SOD3003	Track 1 SID:Social Impact Basics	1	0	2	2	3	Track
	SOD3007	Track 2 SDM: Sustainable Business Strategy						Track
3	SOD3004	Track 1 SID: Designing for Social Impact	1	1	4	4	6	Track
	SOD3008	Track 2 SDM: Strategic Design Leadership						Track
4	DES2509	Advertising Design	1	1	2	3	4	Core Course
5	DES2510	Filmmaking Essentials	1	0	2	2	3	Core Course
6	DES1070	Motion Graphics	1	0	4	3	5	Core Course
7	DES2538	Brand Advertising Studio	0	4	0	4	4	Core Course
						20	**27**	
		Semester 7						
1	SOD7401	Internship II	0	0	0	4	4	Professional Practice
2	SOD2501	Critical Design Inquiry	1	1	0	2	2	Core Course
3	SOD2502	Design Portfolio	0	2	0	2	2	Core Course
4	SOD3401	Track 1 SID: Inclusive Design Studio	0	4	4	6	8	Track
	SOD3009	Track 2 SDM: Strategic Design Studio						Track
5	DES2539	Vernacular Contexts	1	2	2	4	5	Core Course
6	DES2540	Exhibtion Design	1	0	4	3	5	Core Course
7	DES2556	Speculative Communication Design	1	1	2	3	4	Core Course
						24	**30**	
		Semester 8						
1	SOD7301	Capstone Project and Showcase	0	0	0	12	12	Professional Practice
						12	**12**	
		Grand Total Specialisation wise				**160**	**160**	

23. Course Catalogue

Course Catalogue of all Courses Listed including the Courses Offered by other School / Department and Discipline / Programme Electives – Course Code, Course Name, Prerequisite, Anti-requisite, Course Description, Course Outcome, Course Content (with Blooms Level, CO, No. of Contact Hours), Reference Resources.

Sample Catalogue is given below for reference:

Course Code: DES1211	**Course Title: Storycrafting** **Type of Course: Integrated (Discipline Elective)**	**L-T-P-C**	2	0	2	3
Version No.	1.0					
Course Pre-requisites	**NA**					
Anti-requisites	**NIL**					
Course Description	This course introduces students to stories and storytelling across different mediums, formats, cultures, and contexts. The course aims to develop an understanding of how stories are created, shared, interpreted, and transformed. By the end of the course, students will be able to analyze narratives, explore creative storytelling approaches, and communicate ideas through suitable formats and media. The course involves experiential, inquiry-based, and practice-oriented learning through observation, discussion, creative exploration, and presentation activities.					
Course Objective	The objective of the course is to familiarize the learners with the concepts of **Storycrafting** and attain **Skill Development** of student by using **Experiential Learning** techniques.					
Course Outcomes	On successful completion of the course the students shall be able to: • **Understand:** Understand storytelling formats, narrative structures, and historical contexts of storytelling. **(BTL 2)** • **Analyze:** Analyze storytelling frameworks through structural, historical, political, and semiotic perspectives. **(BTL 4)** • **Create:** Create narratives using appropriate storytelling approaches for different audiences and contexts. **(BTL 6)**					
Course Content						
Module 1	**Exposure to Stories & Storytelling**	Experiencing different formats first-hand Sharing – discussions - documentation	Assignment Demonstration and Participative learning. Documentation			**20 Hours**
Topics: **Theory** • Formats of storytelling • Anatomies of stories • Content, Form & Narrative relationships • Histories, Politics & Authorship in storytelling **Practical** • Exposure to different storytelling formats • Group sharing and storytelling sessions • Documentation (notes, sketches, journals) • Experiential and assignment-based storytelling work						
Module 2	**Contextual Inquiry**	Assignment Documentation	Observation, Discussion & Visual Journal			**20 Hours**

Topics:

Theory

• Story/narrative dissection
• Semiotics, culture, history & politics of storytelling
• Production, distribution, audience & archiving

Practical

• Contextual observation and field study
• Visual journaling and documentation
• Story dissection assignments (individual/group)
• Archiving practices (visual/textual/audio)
• Mapping production to distribution processes
• Audience-based reading and interpretation exercises

Module 3	**Design Development & Sharing**	Assignments & presentation	Observation & discussion & Visual Journal	**20 Hours**

Topics:

Theory

• Ideation and brainstorming
• Production & dissemination planning

Practical

• Real-time engagement with chosen storytelling format
• Assignment-based design development and presentation

List of Practical Tasks:

Practical 1 – Exposure to Stories & Narrative Formats

Level 1 Students explore a variety of stories and storytelling formats through reading, viewing, and discussion-based learning.

Level 2 Students engage with a wider range of narrative forms and critically compare different storytelling approaches across contexts and media.

Practical 2 – Contextual Inquiry & Narrative Analysis

Level 1 Students develop understanding through analysis, interpretation, and contextual study of selected narratives and themes.

Level 2 Students conduct deeper narrative analysis with critical interpretation of context, meaning, and underlying perspectives.

Practical 3 – Story Development & Ideation Exercises

Level 1 Students create original story ideas through brainstorming, conceptual exploration, and guided creative development processes.

Level 2 Students develop more complex, original, and conceptually strong narratives with refined storytelling structures.

Practical 4 – Story Sharing & Audience Presentation

Level 1 Students present developed stories to a defined audience using suitable visual, verbal, or mixed media formats.

Level 2 Students create more engaging, well-structured, and impactful storytelling presentations with stronger audience interaction and refined expression.

Targeted Application & Tools that can be used:

The course enables students to understand and create stories across different formats and media. It develops skills in narrative thinking, story analysis, creative ideation, audience engagement, and effective communication. These competencies support applications in design, media, content creation, filmmaking, advertising, publishing, and other creative fields by helping students develop and share meaningful narratives.

Tools / Software / Methods:

Storyboarding techniques

Visual journals and sketchbooks

Mind mapping and visual mapping tools

Narrative frameworks and story structures

Presentation tools (Miro, PowerPoint, Canva, etc.)

Digital media and audio-visual tools

Photography and documentation methods

AI-assisted creative platforms

Group discussions and storytelling exercises

Observation and contextual inquiry methods

Text Books: NA

Reference Book

Barthes, R. (1972). Mythologies. Hill and Wang.

McCloud, S. (1993). Understanding comics: The invisible art. HarperCollins.

Chatman, S. (1978). Story and discourse: Narrative structure in fiction and film. Cornell University Press.

Kress, G., & van Leeuwen, T. (2006). Reading images: The grammar of visual design. Routledge.

YouTube Link :

Future of the Book. (2023, October 19). *FBTB 2023: Ellen Lupton – Storytelling and visual design* [Video]. YouTube. https://youtu.be/9YcSdkUzok8

Online References:

Srivastav, S. (2024). *Unit-9 story formats and storytelling*. Indira Gandhi National Open University (IGNOU). https://egyankosh.ac.in/handle/123456789/105309

Leddy, M. (2024). *What is storytelling?* Friction. https://frictionlit.org/what-is-storytelling/

Topics relevant to "Skill Development" of Exposure to Stories and Storytelling, Contextual Inquiry, Design Development and Sharing through Experiential Learning techniques.

Catalogue prepared by	Name: Tulip S. Designation: Asst. Professor Communication Design, School of Design
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: DES1203	**Course Title: Media, Material, Perception** **Type of Course: Discipline, Integrated**	**L-T-P-C**	1	0	4	3
Version No.	1.0					

Course pre-requisites	NA
Anti-requisites	NIL
Course Description	This foundation-level studio course introduces students to experiential learning through hands-on engagement with materials and media. The course develops sensory awareness, material sensitivity, and an understanding of the relationship between material qualities, perception, and meaning. By the end of the course, students will be able to explore materials through observation, experimentation, and making processes using simple tools and techniques. The course involves studio-based, process-oriented, and practice-led learning through material exploration, reflection, and creative experimentation.
Course Objective	The objective of the course is to familiarize the learners with the concepts of **Media, Material, Perception** attain **Skill Development** of student by using **Experiential Learning** techniques.
Course Outcomes	Upon successful completion of the course the students shall be able to: **Describe** the sensory, structural, and expressive qualities of tangible and intangible materials and media. **(BTL 2)** **Demonstrate** material exploration techniques using simple hand-held and self-made tools to manipulate hard and soft materials. **(BTL 3)** **Assess** material explorations in relation to perception, transformation, and experiential qualities. **(BTL 5)**

Course Content

Module 1	**Sensory Perception & Material Awareness**	Sensory Exploration Exercises Material Investigation & Hands-on Experiments Observational Studies & Sensory Mapping Experiential Projects & Creative Applications	Studio-based experiential learning Guided exploratory exercises Peer learning and group critique sessions Reflective documentation and feedback	**25 Hours**

Topics:

Theory

Principles of Sensory Perception in Design

Material Awareness and Experiential Understanding

Observation, Sensory Mapping, and Perceptual Analysis

Practical

Blind and Constrained Sensory Exploration Exercises

Material Handling and Experiential Investigation Studies

Observational Drawing and Sensory Mapping Activities

Creative Applications through Material-based Experiential Projects				
Module 2	**Tangible Material Experiments**	Exploration of Hard & Soft Materials Material Manipulation Techniques Studying Structural, Textural & Emotional Qualities Abstract to Material Translation Exercises	Hands-on experiential learning Trial-and-error learning Peer discussion & critique	**25 Hours**
Topics: **Theory** Characteristics of Hard and Soft Materials Material Manipulation and Surface Qualities Emotional and Structural Expression through Materials **Practical** Experiments with Hard and Soft Materials Material Manipulation and Transformation Techniques Exploration of Texture, Structure, and Form Translation of Abstract Ideas into Material-based Outputs				
Module 3	**Tools & Making Processes**	Introduction to Tools & Safe Practices Inventing and Fabricating Tools Exploring Tool–Material–Body Relationship Process-led Making & Iterative Experimentation	Tool demonstrations Supervised practice Self-made tool exploration Iterative and reflective making	**25 Hours**
Topics: **Theory** Basic Tools and Safe Studio Practices Tools as Creative Enablers in Making Processes Tool–Material–Body Relationship **Practical** Safe Handling and Use of Studio Tools Fabrication and Experimentation with Self-made Tools Process-led Making Exercises				

Iterative Exploration of Tools and Materials

List of Practical Tasks:

Practical 1 – Sensory-Based Exploration Outputs

Level 1 (All students): Students create tactile boards, blindfold compositions, and sensory maps based on touch, sound, and movement, along with documented sensory journals.

Level 2 (Exceptional students): Students develop more refined and conceptually rich sensory explorations with deeper interpretation of multi-sensory experiences and detailed documentation.

Practical 2 – Texture, Pressure & Emotional Studies

Level 1 (All students): Students develop material samples expressing different textures, pressures, and emotional qualities, supported by observation sheets and sketches.

Level 2 (Exceptional students): Students produce more nuanced and expressive material studies showing strong conceptual clarity and deeper emotional interpretation.

Practical 3 – Hands-on Material Experimentation

Level 1 (All students): Students create physical models using hard (wood, metal, board) and soft materials (fabric, clay, paper) through direct manipulation and comparison.

Level 2 (Exceptional students): Students explore advanced combinations of materials with greater experimentation, refinement, and structural understanding.

Practical 4 – Material Manipulation Process Samples

Level 1 (All students): Students produce series of explorations using folding, tearing, binding, layering, and combining techniques, showing basic transformation and process understanding.

Level 2 (Exceptional students): Students develop more complex and experimental material processes demonstrating strong control, variation, and innovation.

Practical 5 – Abstract Concept Translation Models

Level 1 (All students): Students create material compositions responding to themes like balance, tension, or chaos through iterative trial-and-error experimentation.

Level 2 (Exceptional students): Students produce highly refined and concept-driven models showing strong conceptual translation and material intelligence.

Practical 6 – Tool Handling & Safety Practice Outputs

Level 1 (All students): Students demonstrate basic use of hand tools, producing cut, joined, and shaped material samples following safety guidelines.

Level 2 (Exceptional students): Students show more precise, controlled, and varied tool applications with improved craftsmanship and safety awareness.

Practical 7 – Self-Made Tools & Tool–Material Studies

Level 1 (All students): Students design and use simple self-made tools and study their impact on different materials.

Level 2 (Exceptional students): Students develop innovative tool designs and conduct deeper comparative analysis of tool–material relationships.

Targeted Applications & Tools that can be used:

The course enables students to develop material awareness, sensory understanding, and hands-on making skills through exploration of materials and processes. It enhances their ability to translate ideas into physical forms, experiment with materials, and understand the relationship between material properties and user experience. These competencies support applications in product design, spatial design, furniture design, craft-based practices, prototyping, and model making.

Tools / Software / Methods:

Basic hand tools (cutters, saws, pliers, hammers, files, clamps)

Measuring and marking tools

Material kits (wood, metal, clay, fabric, paper, cardboard)

Model-making and prototyping techniques

Material manipulation methods (folding, tearing, binding, layering)

Sensory exploration tools (texture boards, blindfold exercises)

Sketchbooks, journals, and process documentation

Photography and visual recording methods

Presentation tools (Miro, PowerPoint, Canva, Photoshop)

Studio-based experimentation and demonstration exercises

Textbooks: NA

Reference Book:

Ching, F. D. K. (2010). *Design drawing* (2nd ed.). John Wiley & Sons.

Eissen, K., & Steur, R. (2011). *Sketching: Drawing techniques for product designers* (2nd ed.). BIS Publishers.

Hand, D. (2017). *Design for media: A handbook for students and professionals in journalism, PR and advertising*. Routledge.

Lawson, B. (2006). *How designers think: The design process demystified* (4th ed.). Architectural Press.

YouTube Links:

Rob the Art Teacher. (2020, May 13). *What is a study? How to draw, with 3 observational drawing activities* [Video]. YouTube. https://youtu.be/cO8w7AOrKLs

Brain Balance. (2018, October 23). *What is sensory processing?* [Video]. YouTube. https://youtu.be/V-kUKyfu0as

ClickView. (2020, July 22). *Materials and their properties* [Video]. YouTube. https://youtu.be/340MmuY_osY

Topics relevant to "Skill Development": Study Colours and Mediums and attain **Skill Development** through **Experiential learning** techniques. This is attained through assessment component mentioned in course handout.

Catalogue prepared by	Vibinkumar V G Designation: Assistant Professor School of Design
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: DES1212	**Course Title: 2D Design Fundamentals** **Type of Course: Integrated (Discipline Elective)**		**L-T-P-C**	2	0	2	3
Version No.	1.0						
Course Pre-requisites	**NA**						
Anti-requisites	**NIL**						
Course Description	This course introduces students to the fundamental concepts and principles of two-dimensional (2D) design through a balance of theoretical understanding and studio-based practice. It focuses on the elements of design such as line, shape, form, texture, colour, value, and space, along with principles including balance, contrast, rhythm, emphasis, proportion, hierarchy, and unity. Through observation, composition, experimentation, and creative problem-solving, students develop visual literacy and the ability to organize visual elements into meaningful compositions. The course emphasizes experiential learning through hands-on exercises, design explorations, critique sessions, and iterative studio practice, enabling students to build a strong foundation for advanced studies in art, design, and visual communication.						
Course Objective	The objective of the course is to familiarize the learners with the concepts of Elements and Principles of Design and attain Skill Development of student by using Experiential Learning techniques.						
Course Outcomes	On successful completion of the course the students shall be able to: Describe the elements and principles of 2D design through the study of visual compositions and design examples. **(BTL 2)** Use principles such as balance, contrast, rhythm, hierarchy, proportion, and unity to develop two-dimensional compositions. **(BTL 3)** Critique 2D compositions based on visual organization, conceptual clarity, and aesthetic effectiveness. **(BTL 5)**						
Course Content							
Module 1	**Elements of Design (2D Basics)**	Hands-on exploration of basic design elements through sketching, observation, experimentation, and foundational composition exercises.	Demonstration-based learning, participative exercises, and sketching assignments focusing on basic design elements.	**20 Hours**			

Topics:

Theory

Fundamental Elements of Design: Line, Shape, Form, Texture, Space, and Color

Visual and Expressive Qualities of Line and Shape

Principles of Positive and Negative Space

Practical

Line Variation and Expressive Drawing Exercises

Exploration of Geometric and Organic Shapes

Texture Studies (Visual and Tactile) Basic Color Application and Composition Exercises				
Module 2	**Principles of Design**	Hands-on learning through design exercises, documentation, and visual composition activities.	Demonstration, participative learning, sketching materials, and digital tools.	**20 Hours**
Topics: **Theory** Principles of Design Process and Visual Communication Narrative Structure and Sequencing in Design Presentation Visual Hierarchy, Layout, and Composition Principles **Practical** Documentation of Design Process Stages Narrative-based Visual Presentation Exercises Layout Design and Visual Hierarchy Development Creative Experimentation with Digital and Manual Documentation Methods				
Module 3	**Simple Image-Making Techniques (Collage)**	Collage-based exercises exploring composition, layering, and visual storytelling.	Assignment Demonstration and Participative Learning. Documentation	**10 Hours**
Topics: **Theory** Introduction to Collage as a Visual Medium Principles of Composition and Layering Concept Development through Visual Storytelling **Practical** Collage-making using Paper, Magazine, and Textural Materials Layering and Visual Composition Experiments Concept-based Collage Creation Mixed-media Exploration and Creative Experimentation				
Module 4	**Basic Printmaking Techniques**	Hands-on printmaking exercises exploring basic printing methods, image transfer, and surface experimentation.	Assignment Demonstration and Participative Learning. Documentation	**10 Hours**
Topics: **Theory**				

Introduction to Printmaking and its Processes

Principles of Pattern, Repetition, and Tessellation

Surface, Texture, and Image Transfer in Print

Practical

Stamping and Monoprint Experiments

Basic Block Printing Exercises

Pattern Making through Repetition and Tessellation

Texture and Surface Exploration through Printmaking

List of Practical Tasks:

Practical 1 – Elements of Design Exploration Exercises

Level 1 Students create line, shape, texture, and colour studies through sketching, observation, and basic composition exercises exploring foundational design elements.

Level 2 Students develop more refined and experimental studies with deeper exploration of relationships between multiple design elements and stronger visual variation.

Practical 2 – Visual Composition & Design Principle Studies

Level 1 Students develop compositions applying balance, hierarchy, sequencing, and spatial organization through manual and digital design exercises.

Level 2 Students create more complex and dynamic compositions demonstrating strong visual structure, clarity, and advanced use of design principles.

Practical 3 – Collage & Image-Making Experiments

Level 1 Students create collage-based artworks using paper, magazine cut-outs, textures, and mixed media to explore layering, composition, and visual storytelling.

Level 2 Students produce more conceptually strong and visually sophisticated collage works with refined composition and expressive depth.

Practical 4 – Printmaking & Surface Exploration Exercises

Level 1 Students engage in stamping, monoprinting, block printing, and pattern-making focusing on repetition, texture, and image transfer techniques.

Level 2 Students explore advanced printmaking variations with greater experimentation, control, and creative surface manipulation.

Practical 5 – Documentation & Creative Process Presentation

Level 1 Students document sketches, process work, experimentation, and final outcomes through organized visual layouts and presentation formats.

Level 2 Students create more structured, refined, and critically presented documentation showing strong narrative of the creative process.

Targeted Application & Tools that can be used:

Pencil, charcoal, ink (line & texture studies)

Watercolor, poster color, acrylic (color exploration)

Paper cutting, collage materials (shape & space)

Clay, cardboard (form & 3D work)

Texture tools (sponges, fabric, found objects)

Sketchbook (observation & element practice)

Text Books :NA

Reference Book

Ching, F. D. K. (n.d.). Design drawing. Wiley.

Hannah, G. G. (n.d.). Elements of design: Rowena Reed Kostellow and the structure of visual relationships. Princeton Architectural Press.

Norman, D. (n.d.). The design of everyday things. Basic Books.

Sanoff, H. (n.d.). Visual research methods in design. Routledge.

McDonough, W., & Braungart, M. (n.d.). Cradle to cradle: Remaking the way we make

YouTube Link:

Otis College of Art and Design. (2015, June 8). *Composition fundamentals in 2D | With Roni Feldman | Otis College of Art and Design* [Video]. YouTube. https://youtu.be/0LrjLJ2pEnM

Willemsma, J. (2021, August 10). *Elements and principles of design* [Video]. YouTube.

https://youtu.be/RV55srVwWMM Collage making

https://youtu.be/lNoRrp17SJ4?si=7-VXCljV7C3HL84O **Basic Printmaking Techniques**

https://youtu.be/9w3Iw3n1EmY?si=DoLJ_bdjnsZjW8IG

TED-Ed. (2017, September 14). *What is a tessellation?* [Video].

YouTube. https://youtu.be/3VSyDpCEiyY

Topics relevant to "Skill Development" –Elements of Design, Principles of Design, Simple Image-Making Techniques (Collage), Basic Printmaking Techniques through Experiential Learning Techniques.

Catalogue prepared by	Name: Sanskar Verma Designation: Asst. Professor School of Design
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: DES1201	**Course Title: Applied Visual Thinking** **Type of Course: Integrated (Discipline Elective)**	**L-T-P-C**	1	0	4	3
Version No.	1.0					

Course Pre-requisites	**NA**
Anti-requisites	**NIL**
Course Description	The course introduces students to the fundamentals of **Applied Visual Thinking** through two-dimensional visual communication, observational drawing, and design exploration. It emphasizes mark making, freehand representation, design drawing, perspective, orthographic and isometric drawing, visual mapping, and concept development. Through experiential studio practice, demonstrations, and reflective learning, students develop visual literacy, creative thinking, technical drawing skills, and the ability to communicate ideas effectively using visual representations
Course Objective	The objective of the course is to familiarize the learners with the concepts **Applied Visual Thinking** and attain Skill Development of student by using Experiential Learning techniques.
Course Outcomes	On successful completion of the course the students shall be able to: Explain the fundamental concepts and principles of visual representation, including line, shape, form, texture, composition, perspective, and spatial relationships through observation and visual analysis. **(BTL 2)** Apply observational drawing, technical representation, and visual mapping techniques to explore, organize, and communicate design ideas and concepts. **(BTL 3)** Analyze visual representations in relation to composition, spatial relationships, clarity of communication, a to support effective design ideation. **(BTL 4)**

Course Content

Module 1	**Mark-Making and Freehand Representation**	Demonstration-based instruction Studio practice Observation-driven drawing Iterative feedback Reflective practice	Live demonstrations, studio exercises, observational sketching, and feedback sessions	**25 Hours**

Topics:

Theory

Fundamentals of mark making and visual representation.

Drawing media, line quality, and expressive techniques.

Principles of light, shade, and rendering of forms.

Practical

Exploration of different drawing media and mark-making techniques.

Line quality, line weight, hatching, and cross-hatching exercises.

Rendering of geometric and organic forms using light and shade.

Freehand observational drawing of basic geometric and organic forms.

Module 2	**Design Drawing**	Conceptual lectures Step-by-step drawing exercises Visual analysis Application-based learning Demonstrations and practice	Concept discussions, drawing exercises, design sketching, and critique sessions	**25 Hours**

Topics:

Theory

Principles of human anatomy and proportion in design drawing.

Fundamentals of perspective and spatial representation.

Principles of orthographic and isometric projection.

Practical

Human anatomy and proportion drawing exercises.

Perspective drawing of simple objects and spaces.

Orthographic drawing of basic forms and objects.

Isometric drawing for three-dimensional representation.

Module 3	**Mapping Techniques & Visual Representation**	Interactive discussions Idea-generation workshops Visual synthesis exercises Collaborative activities Presentation and critique	Mapping exercises, group activities, visual documentation, and presentations	**25 Hours**

Topics:

Theory

Principles of visual thinking and information mapping.

Brainstorming and associative thinking techniques.

Methods of organizing and communicating ideas through visual representation.

Practical

Brainstorming and idea-generation exercises.

Mind mapping and associative mapping activities.

Visual organization of concepts through diagrams and sketches.

Development and presentation of concept-based visual representations.

List of Practical Tasks:

Mark Making and Line Quality Exploration

Level 1: All students explore mark making, line quality, line weight, and drawing media through structured exercises.

Level 2: Exceptional students demonstrate expressive mark making and controlled use of line to create visually engaging compositions.

Light and Shade Object Study

Level 1: All students render geometric and organic forms using light, shade, hatching, and cross-hatching techniques.

Level 2: Exceptional students produce refined renderings with accurate tonal values and convincing three-dimensional form.

Freehand Observational Drawing

Level 1: All students create freehand drawings of objects through direct observation with proportion and accuracy.

Level 2: Exceptional students demonstrate strong observational skills and confident visual representation.

Human Proportion and Gesture Drawing

Level 1: All students draw the human figure using basic anatomical proportions and gesture techniques.

Level 2: Exceptional students produce expressive figure drawings with accurate proportions and dynamic movement.

Perspective Drawing and Spatial Representation

Level 1: All students construct perspective drawings of simple objects and spaces.

Level 2: Exceptional students create accurate perspective drawings demonstrating depth and spatial understanding.

Orthographic and Isometric Drawing Techniques

Level 1: All students prepare orthographic and isometric drawings of basic forms and objects.

Level 2: Exceptional students produce precise technical drawings with clarity and dimensional accuracy.

Visual Mapping and Concept Representation

Level 1: All students develop mind maps, associative maps, and visual representations of ideas.

Level 2: Exceptional students create comprehensive visual mapping systems that effectively communicate complex concepts.

Targeted Application & Tools that can be used:

The course develops skills in freehand drawing, technical representation, visual communication, and conceptual thinking through observational drawing, design sketching, and mapping techniques. These competencies support applications in design visualization, ideation, technical drawing, and creative problem-solving.

Tools / Software / Methods:

Graphite pencils, charcoal, and ink pens

Erasers and blending tools

Drawing board with basic drafting instruments

Technical pens and mechanical pencils

Markers and coloured pencils Drawing sheets and visual mapping materials
Topics relevant to "Skill Development" – Mark-Making and Freehand Representation, Design Drawing, Mapping Techniques & Visual Representation through Experiential Learning Techniques.
Text Books -NA
References Book: Barber, B. (2011). Drawing anatomy: An artist's guide to the human figure. Arcturus Publishing. Bielefeld, B., & Skiba, I. (2013). Basics technical drawing. Birkhäuser Visual Creativity: Inspirational Ideas for Advertising, Animation and Digital Design Klell, C. (2010). Visual creativity: Inspirational ideas for advertising, animation and digital design. Thames & Hudson. Visual Communication: From Theory to Practice Baldwin, J. (2006). Visual communication: From theory to practice. AVA Publishing. **YouTube Links:–** 1 Drawing the Human Figure! – Proportions – Tutorial. (n.d.). *YouTube*. https://youtu.be/P4oPH0FMEB8?si=5Vdrj9t14qr65-EI Isometric Drawing Made Easy: How to Draw Isometric Views with Orthographic Projections. (n.d.). *YouTube*. https://youtu.be/h_u0BHKJ0yk?si=2I2QP0EnsrTk1485 Draw Dynamic Poses from Blocks and Shapes. (n.d.). *YouTube*. https://youtu.be/4LrANP1SVJc?si=YqMWjfxpg0WAhDQ7

Catalogue prepared by	Name: Vibin Kumar Designation: Asst. Professor School of Design
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: DES1202	**Course Title: Creative Archiving** **Type of Course: Integrated (Discipline Elective)**	**L-T-P-C**	1	0	2	2
Version No.	1.0					
Course Pre-requisites	**NA**					
Anti-requisites	**NIL**					
Course Description	This course introduces students to the fundamentals of documenting creative practices across different media, projects, narratives, and graphic styles. The course aims to develop the ability to organise, analyse, record, and communicate creative processes effectively. By the end of the course, students will be able to present their creative					

	journey through structured documentation, visual representation, and reflective analysis. The course involves experiential, practice-based, and reflective learning through compilation, observation, analysis, and presentation activities.
Course Objective	The objective of the course is to familiarize the learners with the concepts of documentation of creative practices and attain Skill Development of student by using Experiential Learning techniques.
Course Outcomes	On successful completion of the course the students shall be able to: **Explain** the role of visual journalling, documentation, and archiving in communicating design processes across personal and public contexts. (BTL 2) **Use** exhibition and display design principles, including spatial arrangement, display systems, print formats, and reading-distance considerations, to communicate creative work. (BTL 3) **Assess** ethical considerations in documentation practices, including referencing methods, anti-plagiarism measures, responsible use of AI tools, and digital ethics. (BTL 5)

Course Content

Module 1	**Introduction to Creative Documentation**	Assignment Demonstration and Participative Learning. Documentation	Experiencing different formats first-hand Sharing – discussions - documentation	**15 Hours**

Topics:

Theory

Basics of documentation and archival practices

Process-based studio learning

Role of sketchbook and visual journal

Practical

Studio process documentation

Sketchbook and visual journal making

Exploring different documentation formats

Reflection-based recording of practice

Module 2	**Visual Documentation Tools & Techniques**	Assignment Demonstration and Participative Learning. Documentation	Observation, Discussion & Visual Journal	**15 Hours**

Topics:

Theory

Design process documentation basics

Visual hierarchy and narrative sequencing

Research documentation and referencing

Practical

Process documentation of design work

Narrative-based presentation making

Layout and visual hierarchy practice

Digital documentation experiments

Module 3	**Process Book Development**	Assignment Demonstration and Participative Learning. Documentation	Observation & discussion & Visual Journal	**15 Hours**

Topics:

Theory

Process book as a design documentation tool

Structure of course work to portfolio compilation

Print and digital production basics

Practical

Process book development from course work

Print and digital layout creation

Compilation and organization of visual journal

List of Practical Tasks:

List of Practical Tasks:

Practical 1 – Sketchbook & Process Documentation

Level 1 (All students): Students maintain sketchbooks documenting observations, sketches, ideas, and process development.

Level 2 (Exceptional students): Students produce more structured and reflective sketchbooks with deeper visual exploration and process clarity.

Practical 2 – Observation & Visual Recording Practices

Level 1 (All students): Students create observational sketches and visual notes based on objects, spaces, and activities.

Level 2 (Exceptional students): Students develop more detailed and interpretative observational studies with stronger visual accuracy and insight.

Practical 3 – Rough Work & Ideation Documentation

Level 1 (All students): Students document ideas, experiments, iterations, and drafts during the design process.

Level 2 (Exceptional students): Students show more refined ideation with clear development of concepts and thoughtful experimentation.

Practical 4 – Layout & Composition Organization

Level 1 (All students): Students create basic layouts to organize and present visual process work.

Level 2 (Exceptional students): Students design more effective and visually strong layouts with clear hierarchy and sequencing.

Practical 5 – Photography Documentation Practices

Level 1 (All students): Students photograph creative processes, materials, studio work, and final outputs.
Level 2 (Exceptional students): Students produce more thoughtful and well-composed photographic documentation for strong presentation.

Practical 6 – Research & Reference Collection
Level 1 (All students): Students collect and organize visual references and research materials supporting their work.
Level 2 (Exceptional students): Students develop more curated and critically selected reference collections with contextual understanding.

Targeted Application & Tools that can be used:
The course enables students to document, organize, and communicate creative processes through visual and written formats. It develops skills in observation, process recording, visual storytelling, documentation, presentation design, and portfolio development. These competencies support applications in design documentation, research communication, portfolio creation, creative practice management, and professional presentation of design work.

Tools / Software / Methods:

Sketchbooks and visual journals for documentation and reflection

Pencil, ink, and markers for sketching and visual recording

Photography and image documentation methods

Process sheets and research documentation formats

Layout and composition techniques for presentation design

Digital presentation tools (PowerPoint, Canva, Google Slides)

Image editing and documentation software (Photoshop or equivalent)

Portfolio and process book development methods

Print and digital publishing techniques

Observation, reflection, and archival practices for creative documentation

Text Books :NA

Reference Book:

Sanoff, H. (n.d.). Visual research methods in design. Routledge.

Eissen, K. (n.d.). Sketching. BIS Publishers.

Ching, F. D. K. (n.d.). Design drawing (2nd ed.). Wiley.

Ambrose, G. (n.d.). Fundamentals of graphic design. Bloomsbury Publishing.

YouTube Link:

Archives Association of British Columbia. (n.d.). *What are archives? – An introduction* [Video]. YouTube. https://youtu.be/1cewm_t9DWM

Creative Survival. (n.d.). *How to create an archive* [Video]. YouTube. https://youtu.be/iOoN8wX8R30

YouTube Link:

Online Reference: Williams, M. (2022, March 2). *What archives bring to the creative process*. Creative Review. https://www.creativereview.co.uk/creative-archives-giorgia-lupi-tom-wood/
Topics relevant to "Skill Development" of Introduction to Creative Documentation, Visual Documentation and Process Development, Process Book Development, Final Documentation and Presentation through Experiential Learning techniques.

Catalogue prepared by	Name: Sanskar Verma Designation: Asst. Professor School of Design
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: DES1204	**Course Title: Decoding Geometry** **Type of Course: Integrated (Discipline Elective)**	**L-T-P-C**	1	0	4	3
Version No.	1.0					
Course Pre-requisites	**NA**					
Anti-requisites	**NIL**					
Course Description	This course engages students in observing and analysing natural forms, patterns, and systems through geometry, mathematical relationships, and experiential learning. The course aims to develop visual analysis, pattern recognition, and inquiry-based thinking by exploring the inherent structures present in nature. By the end of the course, students will be able to observe, document, analyse, and interpret natural phenomena and translate their insights into creative explorations. The course involves experiential, field-based, observation-driven, and practice-oriented learning through nature studies, visual documentation, research, and creative experimentation.					
Course Objective	The objective of the course is to familiarize the learners with the concepts Decoding Geometry and attain **Skill Development** of student by using **Experiential Learning** techniques.					
Course Outcomes	On successful completion of the course the students shall be able to: **Explain** geometric patterns, forms, and structures found in nature and their relationship to design principles. (BTL 2) **Sketch** visual interpretations of natural forms, structures, and biophilic relationships through observational studies. (BTL 3) **Experiment** with translating geometric insights from nature into visual studies and material explorations. (BTL 3) **Examine** the relevance of biophilia and natural systems in shaping design thinking and environments. (BTL 4)					
Course Content						

Module 1	**Observation & Deconstruction of the Natural World**	Experiencing different formats first-hand Sharing – discussions - documentation	Assignment Demonstration and Participative learning. Documentation	**25 Hours**

Topics:

Theory

Principles of observation and visual analysis in nature

Geometry and structural patterns in natural forms

Morphological systems in nature: fractals, Fibonacci series, and organic growth patterns

Practical

Observational drawing of natural elements and biodiversity

Geometric construction and deconstruction exercises

Exploration of natural patterns through visual studies

Documentation and presentation of nature-based observations and findings

Module 2	**Representation & Inspiration**	Assignment Documentation	Observation, Discussion & Visual Journal	**25 Hours**

Topics:

Theory

Historical significance of natural forms in human civilization

Principles of abstraction and representation in design

Introduction to biophilia and biomimicry

Practical

Research and documentation of nature-inspired examples

Visual abstraction of natural forms and patterns

Development of biomimicry-based concept explorations

Presentation and discussion of findings and creative interpretations

Module 3	**Inspiration to Application**	Assignments & presentation	Observation & discussion & Visual Journal	**25 Hours**

Topics:

Theory

Methods of deriving inspiration from nature

Design development and concept generation processes

Principles of translating inspiration into design applications

Practical

Curation and analysis of inspiring natural forms

Ideation based on selected natural references

Design development through sketches and concept exploration

Model-making and presentation of developed outcomes

List of Practical Tasks:

Practical 1 – Observational Drawings of Nature

Level 1 Students create observational drawings of biodiversity and natural elements through sketching and visual studies.

Level 2 Students produce more detailed and analytical drawings demonstrating deeper observation and understanding of natural forms.

Practical 2 – Geometric Construction & Deconstruction

Level 1 Students explore geometric construction and deconstruction using basic planar geometry principles.

Level 2 Students develop more complex geometric studies demonstrating relationships between natural forms and geometric systems.

Practical 3 – Abstraction & Biomimicry Exploration

Level 1 Students create visual abstractions of natural forms and explore basic biomimicry concepts.

Level 2 Students develop more refined abstractions and concept explorations inspired by natural systems and processes.

Practical 4 – Curation & Documentation of Natural Forms

Level 1 Students collect, curate, and document inspiring natural forms through sketches, photographs, and visual journals.

Level 2 Students create more structured and analytical documentation with deeper interpretation of selected natural references.

Practical 5 – Ideation & Model-Making

Level 1 Students translate inspiration from nature into basic design ideas through sketches and simple models.

Level 2 Students develop more refined design concepts and models demonstrating creativity, application, and design development.

Targeted Application & Tools that can be used:

The course develops skills in observing, analysing, and interpreting natural forms through geometry, pattern recognition, abstraction, and design exploration. These competencies support applications in design research, biomimicry, visual communication, and creative problem-solving.

Tools / Software / Methods:

Hand drawing and sketching

Visual journals and sketchbooks

Geometry tools (ruler, compass, set squares)

Collage and mixed-media techniques

Photography for documentation

Basic model-making tools and materials

Ideation and visual mapping methods

Presentation and documentation techniques

Text Books : NA

Reference Book:

Hannah, G. G. (n.d.). Elements of design: Rowena Reed Kostellow and the structure of visual relationships. Princeton Architectural Press.

Ching, F. D. K. (n.d.). Design drawing. Wiley.

Elam, K. (n.d.). Geometry of design: Studies in proportion and composition. Princeton Architectural Press.

Kapsali, V. (n.d.). Biomimetics for designers: Applying natural strategies to design innovation. Thames & Hudson.

Norman, D. A. (n.d.). The design of everyday things. Basic Books/Perseus Books.

YouTube Links:

The Mystery of Albrecht Dürer. (n.d.). *Melencolia I – Decoding the geometry* [Video]. YouTube. https://youtu.be/CmKltKaOAi0

The Organic Chemistry Tutor. (n.d.). *Geometry constructions* [Video]. YouTube. https://youtu.be/IrRTGbqr8MQ

Online Reference:

Biology Insights. (2025, February 24). *Design in nature: How evolution shapes our world*. Biology Insights. https://biologyinsights.com/design-in-nature-how-evolution-shapes-our-world/

Topics relevant to "Skill Development" of Observation & Deconstruction of the Natural World**,** Representation & Inspiration, Inspiration to Application through Experiential Learning Techniques.

Catalogue prepared by	Name: Tulip Sinha Designation: Asst. Professor School of Design
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: **DES1205**	**Course Title: Ecologies of Design** **Type of Course: Integrated**	**L-T-P-C**	2	0	2	3
Version No.	1.0					
Course pre-requisites	**NA**					
Anti-requisites	**NIL**					
Course Description	This course introduces students to diverse communities, environments, and lived experiences through immersive field engagement. The course aims to build sensitivity, empathy, observation, and contextual understanding by encouraging meaningful interaction with different social and ecological realities. By the end of the course, students will be able to critically observe, interpret, and reflect on real-world situations while recognizing opportunities for thoughtful and responsible engagement. The course involves experiential, field-based, participatory, and reflective learning through immersion, interaction, documentation, and discussion.					

Course Objective	The objective of the course is to familiarize the learners with the concepts of Understanding Ecologies of Design and attain **Skill Development** of student by using **Experiential Learning** techniques.
Course Outcomes	Upon successful completion of the course the students shall be able to: Describe the relationships between people, environment, culture, and everyday life within specific social ecologies. (BTL 2) Use immersive research methods, observation techniques, and visual journalling to document lived experiences and contextual insights. (BTL 3) Experiment with visual and spatial methods to communicate research findings through journals, narratives, and exhibitions. (BTL 3) Examine social, material, and ecological contexts through reflective discussions and field-based inquiry (BTL 4)

Course Content

Module 1	**Exposure to Context**	Discussions, Fieldtrip Reflection	Sharing – discussion & Visual Journal	**20 Hours**

Topics:

Theory

Introduction to Ecologies of Design and Field-based Learning
Understanding People, Place, Culture, and Environment
Principles of Observation and Contextual Awareness
Ethics of Field Engagement, Documentation, and Reflection

Practical

Field Visit and Context Observation
Observation through Sketches, Notes, Photography, and Visual Journals
Reflection, Group Discussion, and Experience Sharing
Visual Documentation and Presentation of Field Observations

Module 2	**Contextual Inquiry**	Assignment Documentation Reflection	Observation, Discussion & Visual Journal	**20 Hours**

Topics:

Theory

Contextual Inquiry and Research Methods
Information Gathering and Visual Documentation Processes
Storytelling and Research Communication Strategies

Practical

Field-based Contextual Observation and Inquiry
Research Mapping and Information Documentation
Visual Storytelling and Research Presentation
Compilation of Reflection Notes and Visual Journals

Module 3	**Design Development & Sharing**	Assignments & presentation	Observation & discussion & Visual Journal	**20 Hours**

Theory

Research Interpretation and Sense-making Processes
Ideation and Concept Development in Creative Practice
Material, Media, and Experiential Approaches in Design Development

Practical

Visual Mapping and Synthesis of Research Outcomes
Ideation and Conceptual Development Exercises
Material and Media Exploration for Creative Output

List of Practical Tasks:

1. Field Research & Sensory Documentation
Level 1 Students create visual journals through sketches, notes, photographs, and sensory recordings capturing environment, interactions, and communication.
Level 2 (Exceptional students): Students develop more detailed and insightful documentation with stronger sensory interpretation and reflection.

2. Empathy & Immersion Exercises
Level 1 Students participate in community life activities and document experiences through reflections, observations, and recordings of local practices.
Level 2 Students demonstrate deeper engagement with communities through richer reflection and contextual understanding.

3. Context Mapping & Data Collection
Level 1 (All students): Students gather field data through interviews and observations and organize it into research maps, process sheets, and visual storytelling formats.
Level 2 (Exceptional students): Students create more structured and analytical mappings with clearer relationships between data, context, and insights.

4. Sense-Making & Insight Mapping
Level 1): Students analyse collected data to identify patterns, develop insights, and create thematic maps and a basic line of inquiry.
Level 2 Students produce deeper analytical interpretations with stronger thematic clarity and refined insight generation.

5. Ideation & Concept Development
Level 1 Students generate ideas through sketches, experiments, and concept boards linking research insights to potential directions.
Level 2 Students develop more refined and conceptually strong ideas with clear connections between research and outcomes.

6. Material & Media-Based Exploration Outputs
Level 1 Students create physical or visual artefacts using different materials/media to express inquiry-based ideas, supported by process documentation.
Level 2 Students explore more experimental, refined, and expressive material/media outcomes with stronger conceptual depth.

7. Research & Reference Collection
Level 1 Students collect and organize visual references and research materials supporting their work.
Level 2 Students develop curated and critically selected reference collections with contextual understanding and relevance.

Targeted Application & Tools that can be used:
The course develops skills in observation, visual analysis, contextual research, and creative inquiry through nature studies and field-based learning. These competencies support applications in design research, visual communication, concept development, and creative problem-solving.
Tools / Software / Methods:

Sketchbooks and visual journals
Observational drawing and geometry tools
Photography and field documentation
Research mapping and visual analysis
Storytelling and presentation methods
Material and media exploration
Digital presentation tools (PowerPoint, Canva, etc.)
Reflection and studio-based learning methods

Text Books : NA

Reference Books:.

Banks, M., & Zeitlyn, D. (2015). *Visual methods in social research* (2nd ed.). SAGE Publications.

Ingold, T. (2013). *Making: Anthropology, archaeology, art and architecture*. Routledge.

Lawson, B. (2006). *How designers think: The design process demystified* (4th ed.). Architectural Press.

Pink, S. (2015). *Doing sensory ethnography* (2nd ed.). SAGE Publications.

Rose, G. (2016). *Visual methodologies: An introduction to researching with visual materials* (4th ed.). SAGE Publications.

YouTube Links:

Designing the Future. (2021, February 3). Introduction to ecological design [Video]. YouTube. https://youtu.be/DBDmzI1ktMo

Landezine. (2024, June 16). Histories of ecological design—Book presentation and talk with Lydia Kallipoliti [Video]. YouTube. https://www.youtube.com/watch?v=_mfZf9oAchg

Topics relevant to "Skill Development" of Exposure to Context, Contextual Inquiry, Design Development & Sharing through Experiential Learning techniques.

Catalogue prepared by	Name: Tulip S. Designation: Assistant Professor School of Design
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: **DES1207**	**Course Title: Design Process** **Type of Course: Foundation Courses**	**L-T-P-C**	2	0	4	4
rsion No.	)					
urse pre-requisites						
ti-requisites	-					
urse Description	This course introduces students to the fundamental principles and stages of the design process, emphasizing observation, exploration, ideation, experimentation, visualization, prototyping, and reflection. Through hands-on studio activities and design projects, students develop creative thinking, problem-solving abilities, and user-centred approaches to design. The course					

	encourages learners to investigate real-world contexts, generate multiple design solutions, and refine ideas through iterative processes while integrating aesthetic, functional, and sustainable considerations. It aims to build a strong foundation for interdisciplinary design practice, visual communication, and innovation through experiential learning.
urse Objective	The objective of the course is to familiarize the learners with the concepts of documentation of **Design Process** and attain Skill Development of student by using Experiential Learning techniques.
urse Outcomes	On successful completion of the course, the students shall be able to: **Understand** the fundamental concepts, stages, principles, and methods of the design process in solving design problems. BTL-2 **Apply** design thinking methods, visual exploration, ideation, and prototyping techniques to develop creative design solutions.BTL-3 **Analyze** design problems, user needs, and contextual factors to evaluate and refine appropriate design solutions.BTL-4

Course Content:

Module 1	**roduction to Design Process**	cture, Demonstration, Studio Exercises, Participative Learning, Group Discussion, Observation-based Activities	etchbook Exercises, Process Documentation, Ideation Sheets, Class Assignment	**30 Hours**

Topics:

Theory

Introduction to Design Process and Design Thinking
Principles of Observation and Visual Exploration
Stages of the Design Process: Empathize, Define, Ideate, Prototype, and Test
Role of Sketching and Visual Communication in Design

Practical

Observation and Visual Documentation Exercises
Freehand Sketching and Idea Generation
Mind Mapping and Concept Development
Process Documentation through Sketchbook and Reflection

Module 2	**sign Exploration and Ideation**	cture, Demonstration, Studio Practice, Brainstorming, Group Activities, Design Workshops	ation Sheets, Sketchbook, Concept Development Exercises, Studio Assignment	**30 Hours**

Topics:

Theory

Principles of Creative Thinking and Ideation

Brainstorming, Mind Mapping, and Concept Generation

Visual Research and Inspiration Sources

Design Exploration through Iterative Processes

Practical

Brainstorming and Mind Mapping Exercises

Thumbnail Sketching and Idea Exploration

Concept Development through Visual Exploration

Iterative Design Exercises and Idea Refinement

Module 3	**sign Development and Prototyping**	cture, Demonstration, Studio Practice, Prototype Development, Peer Review, Participative Learning	ototype Development, Process Documentation, Design Project, Presentation and Viva	**30 Hours**

Topics:

Theory

Principles of Design Development and Refinement

Introduction to Prototyping Techniques and Materials

User-Centred Design and Feedback Methods

Presentation and Evaluation of Design Solutions

Practical

Design Refinement through Iterative Development

Prototype Making using Appropriate Materials

User Testing and Design Improvement

Final Prototype Presentation and Process Documentation

List of Practical Tasks:

Practical 1 – Observation & Visual Exploration
Level 1 (All students): Students observe and record everyday objects, spaces, and activities through sketches and visual notes.
Level 2 (Exceptional students): Students produce detailed observational studies demonstrating stronger visual analysis and interpretation.

Practical 2 – Creative Thinking & Ideation
Level 1 (All students): Students generate ideas using brainstorming, mind mapping, and thumbnail sketches for design problems.
Level 2 (Exceptional students): Students develop multiple innovative concepts with well-structured ideation and creative exploration.

Practical 3 – Concept Development & Visual Communication
Level 1 (All students): Students develop selected ideas into concept sketches and communicate design solutions visually.
Level 2 (Exceptional students): Students create refined concept alternatives with clear design reasoning and effective visual communication.

Practical 4 – Prototype Development & Material Exploration
Level 1 (All students): Students create basic prototypes and explore suitable materials to represent

design ideas.
Level 2 (Exceptional students): Students produce refined prototypes demonstrating creativity, functionality, and appropriate material selection.

Practical 5 – Design Refinement & Iteration
Level 1 (All students): Students refine design solutions based on experimentation, peer discussion, and faculty feedback.
Level 2 (Exceptional students): Students critically evaluate and improve their designs through multiple iterations and informed decision-making.

Practical 6 – Final Design Presentation & Process Documentation
Level 1 (All students): Students present the complete design process, including research, ideation, development, and final outcomes.
Level 2 (Exceptional students): Students deliver professional presentations supported by comprehensive process documentation, refined prototypes, and clear design justification.

Targeted Application & Tools that can be used:

The course enables students to document, organize, and communicate creative processes through visual and written formats. It develops skills in observation, process recording, visual storytelling, documentation, presentation design, and portfolio development. These competencies support applications in design documentation, research communication, portfolio creation, creative practice management, and professional presentation of design work.

Tools / Software / Methods:

- Sketchbooks and visual journals for documentation and reflection
- Pencil, ink, and markers for sketching and visual recording
- Photography and image documentation methods
- Process sheets and research documentation formats
- Layout and composition techniques for presentation design
- Digital presentation tools (PowerPoint, Canva, Google Slides)
- Image editing and documentation software (Photoshop or equivalent)
- Portfolio and process book development methods
- Print and digital publishing techniques
- Observation, reflection, and archival practices for creative documentation

Textbooks: **NA**

Reference Links:

References Book:

Barber, B. (2011). Drawing anatomy: An artist's guide to the human figure. Arcturus Publishing.

Bielefeld, B., & Skiba, I. (2013). Basics technical drawing. Birkhäuser

Visual Creativity: Inspirational Ideas for Advertising, Animation and Digital Design

Klell, C. (2010). Visual creativity: Inspirational ideas for advertising, animation and digital design. Thames & Hudson.

Visual Communication: From Theory to Practice

Baldwin, J. (2006). Visual communication: From theory to practice. AVA Publishing.

YouTube Links:–

https://youtu.be/uSpw3sCNnQU?si=160P2jMVc9UYFUUD (WHAT IS PROCESS DESIGN)

https://youtu.be/toPkCCquYrE?si=vvTIHaWzfenWRieT (Prototyping)

Topics relevant to "Skill Development" Introduction to Design Process, Design Exploration and Ideation, Design Development and Prototyping attain **Skill Development** through **Experiential learning** techniques. This is attained through assessment component mentioned in course handout.	
Catalogue prepared by	Sanskar Verma Designation: Assistant Professor School of Design
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

urse Code: S1206	**urse Title: Visual Ethnography** **pe of Course: Foundation Courses**	**L-T-P-C**	2	0	4	4
rsion No.	1					
urse pre-requisites						
ti-requisites	-					
urse Description	The course provides an introduction to visual ethnography as a research and documentation approach for understanding people, cultures, communities, and everyday experiences. Students engage in observation, visual documentation, sketching, photography, mapping, interviews, and field studies to explore social and cultural contexts. Through reflective and field-based learning, the course develops empathy, critical thinking, ethical research practices, and visual communication skills to support user-centred design and informed design decision-making.					
urse Objective	The objective of the course is to familiarize the learners with the concepts of documentation of **Visual Ethnography** and attain Skill Development of student by using Experiential Learning techniques.					
urse Outcomes	On successful completion of the course, the students shall be able to: **Understand** the principles, methods, and ethical practices of visual ethnography to study people, cultures, and communities. BTL-2 **Apply** observation, visual documentation, sketching, photography, mapping, and interview techniques to record and communicate field-based insights. .BTL-3 **Analyze** visual and cultural data to interpret user behavior, social contexts, and design opportunities for informed decision-making.BTL-4					
Course Content:						
Module 1	**Introduction to Visual Ethnography**	Field Notes, Sketchbook, Observation Journal, Documentation Assignment	Lecture, Demonstration, Field Observation, Studio Practice, Group Discussion, Participative Learning	**30 Hours**		
Topics: **Theory** Introduction to Visual Ethnography Principles and Methods of Visual Ethnography Observation Techniques and Field Research Ethics Visual Storytelling and Documentation Methods **Practical** Observation and Field Note Recording Sketching and Visual Documentation of Everyday Activities Photography-Based Documentation Exercises Maintaining a Visual Journal and Reflective Documentation						
Module 2	**ld Research and Visual Documentation**	ld Journal, Visual Documentation, Photography Portfolio, Sketchbook, Field Assignment	cture, Demonstration, Field Visit, Studio Practice, Group Activities, Participative Learning	**30 Hours**		
Topics:						

Theory

Field Research Methods and Data Collection

Interviewing and Participant Observation Techniques

Photography, Sketching, and Cultural Mapping

Organizing and Documenting Field Data

Practical

Conducting Field Observation and Visual Recording

Interviewing and Recording User Experiences

Photography and Sketch-Based Documentation

Preparing Field Notes, Cultural Maps, and Documentation Portfolio

Module 3	**Visual Analysis and Ethnographic Presentation**	ual Ethnography Report, Process Documentation, Presentation, Portfolio, Viva Voce	monstration, Studio Practice, Field Data Analysis, Presentation, Peer Review	**30 Hours**

Topics:

Theory

Visual Data Analysis and Interpretation

Principles of Visual Storytelling and Narrative Building

Organizing and Presenting Ethnographic Findings

Ethical Practices in Visual Representation and Communication

Practical

Analyzing and Interpreting Field Documentation

Developing Visual Narratives from Research Findings

Preparing Ethnographic Reports and Presentation Boards

Presenting and Reflecting on Visual Ethnography Projects

List of Practical Tasks:

Practical 1 – Observation & Field Documentation

Level 1 (All students): Students observe people, places, and activities, recording findings through field notes and sketches.

Level 2 (Exceptional students): Students produce detailed observations with deeper contextual understanding and accurate visual documentation.

Practical 2 – Visual Recording through Sketching & Photography

Level 1 (All students): Students document field observations using sketches and photographs.

Level 2 (Exceptional students): Students create well-composed visual records that effectively communicate cultural and social contexts.

Practical 3 – Interview & Cultural Mapping

Level 1 (All students): Students conduct basic interviews and prepare simple cultural maps based on field visits.

Level 2 (Exceptional students): Students develop comprehensive cultural maps supported by meaningful interviews and contextual insights.

Practical 4 – Visual Analysis & Interpretation

Level 1 (All students): Students organize and interpret collected visual data to identify key observations.

Level 2 (Exceptional students): Students critically analyze visual data and establish meaningful relationships between observations and cultural contexts.

Practical 5 – Visual Storytelling & Ethnographic Documentation

Level 1 (All students): Students create visual narratives using sketches, photographs, and written documentation.

Level 2 (Exceptional students): Students produce engaging ethnographic stories that effectively integrate visual and textual documentation.

Practical 6 – Final Ethnographic Presentation

Level 1 (All students): Students present their field research, visual documentation, and findings in a structured format.

Level 2 (Exceptional students): Students deliver professional presentations demonstrating critical analysis, visual communication, and comprehensive ethnographic documentation.

Targeted Application & Tools that can be used:

The course enables students to document, organize, and communicate creative processes through visual and written formats. It develops skills in observation, process recording, visual storytelling, documentation, presentation design, and portfolio development. These competencies support applications in design documentation, research communication, portfolio creation, creative practice management, and professional presentation of design work.

Tools / Software / Methods:

Sketchbooks and visual journals for documentation and reflection
Pencil, ink, and markers for sketching and visual recording
Photography and image documentation methods
Process sheets and research documentation formats
Layout and composition techniques for presentation design
Digital presentation tools (PowerPoint, Canva, Google Slides)
Image editing and documentation software (Photoshop or equivalent)
Portfolio and process book development methods
Print and digital publishing techniques
Observation, reflection, and archival practices for creative documentation

Textbooks: **NA**

Reference Links:

References Book:

Visual Creativity: Inspirational Ideas for Advertising, Animation and Digital Design
Klell, C. (2010). Visual creativity: Inspirational ideas for advertising, animation and digital design. Thames & Hudson.

Klell, C. (2010). Visual creativity: Inspirational ideas for advertising, animation and digital design. Thames & Hudson.

Visual Communication: From Theory to Practice

Baldwin, J. (2006). Visual communication: From theory to practice. AVA Publishing.

YouTube Links:–

https://youtu.be/PteCQL6eUVY?si=htedMo1Yy1H9ez4h

Topics relevant to "Skill Development" Introduction to Visual Ethnography ,Visual Analysis and Ethnographic Presentation, Visual Analysis and Ethnographic Presentation and attain **Skill Development** through **Experiential learning** techniques. This is attained through assessment component mentioned in course handout.	
Catalogue prepared by	Sanskar Verma Designation: Assistant Professor School of Design
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

urse Code: S1210	**urse Title: Build Geometry** **pe of Course: Foundation Courses**	**L-T-P-C**	1	0	4	3
rsion No.						
urse pre-requisites						
ti-requisites						
urse Description	This course focuses on the fundamental principles of **geometry and spatial construction**, **techniques** that are essential for art, design, and spatial visualization. Students explore points, lines, planes, angles, shapes, proportions, and three-dimensional forms through theoretical concepts and practical studio exercises. The course develops accuracy, precision, analytical thinking, and problem-solving skills while emphasizing the application of geometry in technical drawing, model making, and design. By integrating geometric concepts with creative exploration, students build a strong foundation for advanced studies in architecture, product design, interior design, and visual communication.					
urse Objective	The objective of the course is to familiarize the learners with the concepts of documentation of **Build Geometry** and attain Skill Development of student by using Experiential Learning techniques.					
urse Outcomes	On successful completion of the course, the students shall be able to: Explain the fundamental principles of geometry, including points, lines, planes, angles, geometric shapes, and spatial relationships used in art and design. **(BTL–2)** Apply geometric construction techniques to create accurate two-dimensional and three-dimensional forms, technical drawings, and design compositions using appropriate drawing tools. **(BTL–3)** Analyze geometric forms, proportions, symmetry, perspective, and spatial relationships to develop precise and visually balanced design solutions**. (BTL–4)**					

Course Content:				
Module 1	roduction to Build Geometry	monstration, Studio Exercises, Hands-on Learning, Geometric Construction, Observation-Based Activities, Group Discussion	idio Exercises, Geometric Drawings, Sketchbook, Class Assignments, Portfolio	20 Hours
Topics: **Theory** Introduction to Geometry and Its Applications in Art and Design. Basic Geometric Elements: Point, Line, Plane, and Angle. Geometric Shapes, Forms, and Their Properties. Principles of Proportion, Symmetry, and Spatial Relationships. **Practical** Construction of Basic Geometric Shapes Using Drawing Instruments. Geometric Composition with Points, Lines, and Planes. Exercises on Proportion, Symmetry, and Pattern Development. Geometric Drawing, Sketchbook Exercises, and Process Documentation.				
Module 2	ometric Construction and Spatial Visualization	Demonstration, Studio Exercises, Hands-on Learning, Geometric Drawing, Observation-Based Activities, Group Discussion	Geometric Construction Sheets, Studio Exercises, Class Assignments, Process Documentation	20 Hours
Topics: **Theory** Principles of Geometric Construction. Two-Dimensional and Three-Dimensional Geometric Forms. Orthographic Projection and Isometric Drawing. **Practical** Construction of Geometric Figures Using Drawing Instruments. Orthographic and Isometric Drawing Exercises. Development of 2D and 3D Geometric Forms. Spatial Visualization through Technical Drawing Exercises.				
Module 3	plied Geometry and Design Projects	monstration, Studio Practice, Project-Based Learning, Faculty Critique, Independent Learning	sign Project, Geometric Drawings, Portfolio, Presentation, Continuous Assessment	20 Hours

Topics:

Theory

Geometry in Design and Visual Composition.

Geometric Patterns and Modular Design.

Principles of Precision, Accuracy, and Visual Balance.

Portfolio Development and Design Presentation.

Practical

Creation of Geometric Design Compositions.

Development of Modular and Pattern-Based Designs.

Final Geometric Design Project Using Construction Techniques.

Portfolio Preparation and Final Presentation.

List of Practical Tasks:

Practical 1 – Basic Geometric Construction

Level 1 (All students): Students construct basic geometric elements, including points, lines, angles, circles, and polygons using standard drawing instruments.
Level 2 (Exceptional students): Students produce accurate geometric constructions demonstrating precision, neatness, and correct application of construction principles.

Practical 2 – Geometric Forms and Composition

Level 1 (All students): Students create two-dimensional geometric compositions using basic shapes and design principles such as balance, proportion, and symmetry.
Level 2 (Exceptional students): Students develop creative geometric compositions demonstrating visual harmony, precision, and effective spatial organization.

Practical 3 – Orthographic and Isometric Drawing

Level 1 (All students): Students prepare orthographic and isometric drawings of simple geometric objects using standard construction methods.
Level 2 (Exceptional students): Students produce accurate technical drawings of complex geometric forms with correct proportions and dimensional relationships.

Practical 4 – Three-Dimensional Geometric Forms

Level 1 (All students): Students construct three-dimensional geometric forms from two-dimensional drawings to understand volume, structure, and spatial relationships.
Level 2 (Exceptional students): Students create refined three-dimensional geometric models demonstrating precision, structural accuracy, and craftsmanship.

Practical 5 – Geometric Patterns and Design Development

Level 1 (All students): Students develop geometric patterns and modular compositions using repetition, symmetry, and transformation techniques.

Level 2 (Exceptional students): Students create innovative geometric designs demonstrating advanced pattern development, creativity, and visual balance.

Practical 6 – Final Geometric Design Project

Level 1 (All students): Students complete a final geometric design project integrating geometric construction, technical drawing, and spatial visualization with proper documentation and presentation.
Level 2 (Exceptional students): Students present a professionally executed geometric design project demonstrating advanced construction skills, creative application of geometric principles, comprehensive process documentation, and confident presentation.

Targeted Application & Tools that can be used:

The course enables students to document, organize, and communicate creative processes through visual and written formats. It develops skills in observation, process recording, visual storytelling, documentation, presentation design, and portfolio development. These competencies support applications in design documentation, research communication, portfolio creation, creative practice management, and professional presentation of design work.

Tools / Software / Methods:

- Sketchbooks and visual journals for documentation and reflection
- Pencil, ink, and markers for sketching and visual recording
- Photography and image documentation methods
- Process sheets and research documentation formats
- Layout and composition techniques for presentation design
- Digital presentation tools (PowerPoint, Canva, Google Slides)
- Image editing and documentation software (Photoshop or equivalent)
- Portfolio and process book development methods
- Print and digital publishing techniques
- Observation, reflection, and archival practices for creative documentation

Textbooks: **NA**

Reference Book:

Hannah, G. G. (n.d.). Elements of design: Rowena Reed Kostellow and the structure of visual relationships. Princeton Architectural Press.

Ching, F. D. K. (n.d.). Design drawing. Wiley.

Elam, K. (n.d.). Geometry of design: Studies in proportion and composition. Princeton Architectural Press.

Kapsali, V. (n.d.). Biomimetics for designers: Applying natural strategies to design innovation. Thames & Hudson.

Norman, D. A. (n.d.). The design of everyday things. Basic Books/Perseus Books.

YouTube Links:

The Mystery of Albrecht Dürer. (n.d.). *Melencolia I – Decoding the geometry* [Video]. YouTube. https://youtu.be/CmKltKaOAi0

The Organic Chemistry Tutor. (n.d.). *Geometry constructions* [Video]. YouTube. https://youtu.be/IrRTGbqr8MQ

Topics relevant to "Skill Development" Introduction to Build Geometry , Geometric Construction and Spatial Visualization , Applied Geometry and Design Projects attain Skill Development through Experiential learning techniques. This is attained through assessment component mentioned in course handout.						
Catalogue prepared by	Sanskar Verma Designation: Assistant Professor School of Design					
Recommended by the Board of Studies on						
Date of Approval by the Academic Council						
urse Code: S1207	**urse Title: Media Material Fabrication** **pe of Course: Foundation Courses**	**L-T-P-C**	2	0	4	4
rsion No.						
urse pre-requisites						
ti-requisites						
urse Description	This course introduces students to the fundamentals of media materials, fabrication techniques, and three-dimensional model making through hands-on studio practice. Students explore a variety of materials such as paper, cardboard, wood, wire, foam board, clay, and recycled materials while learning safe handling, cutting, folding, joining, shaping, and finishing techniques. The course emphasizes structural thinking, material properties, spatial understanding, craftsmanship, and sustainable design practices. Through creative experimentation and prototype development, students develop the ability to transform concepts into functional and aesthetically engaging three-dimensional forms, preparing them for advanced design and fabrication projects.					
urse Objective	The objective of the course is to familiarize the learners with the concepts of documentation of **Media Material Fabrication** and attain Skill Development of student by using Experiential Learning techniques.					
urse Outcomes	On successful completion of the course, the students shall be able to: Explain the properties of media materials, fabrication tools, studio practices, and safety procedures used in model making. BTL 2 Apply appropriate material handling, cutting, folding, joining, and fabrication techniques to construct two-dimensional and three-dimensional models.BTL-3 Analyze structural forms, material behavior, balance, stability, and spatial relationships to develop effective design solutions. BTL-4					
Course Content:						
Module 1	**edia Materials, Fabrication Techniques**	cture, Demonstration, Studio Practice, Hands-on Learning, Material Exploration, Observation-Based Activities, Participative Learning, Group Discussion, Model Making, Project-	etchbook Exercises, Studio Assignments, Material Exploration, Process Documentation, Prototype Development,	**30 Hours**		

		Based Learning	Model Making, Portfolio, Presentation	
Topics: **Theory** Introduction to Media Material Fabrication and Studio Practice. Types and Properties of Media Materials (Paper, Cardboard, Wood, Wire, Foam, etc.). Studio Tools, Equipment, and Safe Working Practices. Positive & Negative Space and Their Importance in Three-Dimensional Design**.** **Practical** Identification and Handling of Media Materials and Studio Tools. Positive & Negative Space Exploration through Paper Exercises. Basic Cutting, Folding, Scoring, and Surface Manipulation Techniques.				
Module 2	**terial Exploration and Structural Development**	cture, Demonstration, Studio Practice, Hands-on Learning, Material Experimentation, Observation-Based Activities, Group Discussion, Model Making	dio Exercises, Material Studies, Structural Models, Process Documentation, Continuous Assessment	**30 Hours**
Topics: **Theory** Properties and Characteristics of Different Materials. Geometric and Organic Structural Forms. Principles of Balance, Stability, and Load Distribution. Linear, Planar, and Volumetric Structures. **Practical** Structural Form Development using Paper and Cardboard. Construction of Linear, Planar, and Volumetric Models. Balance and Stability Exercises through Model Making. Material Exploration and Structural Analysis using Different Media.				
Module 3	**ototype Development and Final Model Fabrication**	monstration, Studio Practice, Project-Based Learning, Independent Model Making, Faculty Critique, Participative Learning	ototype Development, Final Model, Portfolio, Presentation, Viva Voce, Jury Evaluation	**30 Hours**
Topics: **Theory** Principles of Prototype Development and Model Making. Sustainable Materials and Fabrication Practices. Presentation, Detailing, and Finishing Techniques for Models.				

Practical

Prototype Development using Appropriate Materials.

Construction and Assembly of Three-Dimensional Models.

Final Structural Model Fabrication, Portfolio Preparation, and Presentation.

List of Practical Tasks:

Practical 1 – Observation & Visual Exploration
Level 1 (All students): Students observe and record everyday objects, spaces, and activities through sketches and visual notes.
Level 2 (Exceptional students): Students produce detailed observational studies demonstrating stronger visual analysis and interpretation.

Practical 2 – Creative Thinking & Ideation
Level 1 (All students): Students generate ideas using brainstorming, mind mapping, and thumbnail sketches for design problems.
Practical 1 – Studio Practice, Tools & Material Exploration

Level 1 (All students): Students identify studio tools, follow safety practices, and explore the basic properties of paper, cardboard, wood, wire, and other fabrication materials.
Level 2 (Exceptional students): Students demonstrate appropriate material selection, effective tool handling, and compare material properties for different fabrication applications.

Practical 2 – Paper Folding & Structural Form Development

Level 1 (All students): Students create simple geometric and organic forms using paper folding, cutting, scoring, and surface manipulation techniques.
Level 2 (Exceptional students): Students develop complex structural forms by combining multiple fabrication techniques with accuracy, creativity, and craftsmanship.

Practical 3 – Structural Construction & Model Making

Level 1 (All students): Students construct linear, planar, and volumetric models to understand balance, stability, and three-dimensional structures.
Level 2 (Exceptional students): Students produce structurally stable and visually refined models demonstrating effective load distribution, proportion, and construction techniques.

Practical 4 – Prototype Development & Material Exploration

Level 1 (All students): Students create basic prototypes using appropriate materials and fabrication techniques to represent structural design concepts.
Level 2 (Exceptional students): Students develop functional and refined prototypes demonstrating creativity, structural efficiency, appropriate material selection, and quality craftsmanship.

Practical 5 – Three-Dimensional Composition & Spatial Design

Level 1 (All students): Students develop three-dimensional compositions by organizing structural elements to achieve balance, harmony, and spatial relationships.

Level 2 (Exceptional students): Students create innovative spatial compositions that demonstrate advanced structural thinking, aesthetic quality, and effective use of design principles.

Practical 6 – Final Structural Model, Finishing & Presentation

Level 1 (All students): Students fabricate a complete structural model with appropriate construction, detailing, finishing, and process documentation for presentation.
Level 2 (Exceptional students): Students present a professionally finished structural model supported by comprehensive process documentation, material justification, prototype development, and confident design presentation.

Targeted Application & Tools that can be used:

The course enables students to document, organize, and communicate creative processes through visual and written formats. It develops skills in observation, process recording, visual storytelling, documentation, presentation design, and portfolio development. These competencies support applications in design documentation, research communication, portfolio creation, creative practice management, and professional presentation of design work.

Tools / Software / Methods:

- Sketchbooks and visual journals for documentation and reflection
- Pencil, ink, and markers for sketching and visual recording
- Photography and image documentation methods
- Process sheets and research documentation formats
- Layout and composition techniques for presentation design
- Digital presentation tools (PowerPoint, Canva, Google Slides)
- Image editing and documentation software (Photoshop or equivalent)
- Portfolio and process book development methods
- Print and digital publishing techniques
- Observation, reflection, and archival practices for creative documentation

Textbooks: **NA**

Reference Book:

Ching, F. D. K. (2010). *Design drawing* (2nd ed.). John Wiley & Sons.

Eissen, K., & Steur, R. (2011). *Sketching: Drawing techniques for product designers* (2nd ed.). BIS Publishers.

Hand, D. (2017). *Design for media: A handbook for students and professionals in journalism, PR and advertising*. Routledge.

Lawson, B. (2006). *How designers think: The design process demystified* (4th ed.). Architectural Press.

YouTube Links:

https://youtu.be/FcfBm9cWXR8?si=Iff0XOafUaignSHd FABRICATION

https://youtu.be/BjH95AbkErM?si=c_RLn1RDmc1DJfIx Material Exploration and Structural Development

Rob the Art Teacher. (2020, May 13). *What is a study? How to draw, with 3 observational drawing activities* [Video]. YouTube. https://youtu.be/cO8w7AOrKLs

ClickView. (2020, July 22). *Materials and their properties* [Video]. YouTube. https://youtu.be/340MmuY_osY

Topics relevant to "Skill Development" Media Materials, Fabrication Techniques , Material Exploration and Structural Development , Prototype Development and Final Model Fabrication attain **Skill Development** through **Experiential learning** techniques. This is attained through assessment component mentioned in course handout.	
Catalogue prepared by	Sanskar Verma Designation: Assistant Professor School of Design
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

urse Code: S1209	**urse Title: 3D Design Fundamentals** **pe of Course: Foundation Courses**	**L-T-P-C**	2	0	2	3
rsion No.						
urse pre-requisites						
ti-requisites						
urse Description	This course provides a foundation in the principles and practices of **three-dimensional (3D) design**, enabling students to understand form, space, structure, proportion, balance, scale, and composition. Through theoretical learning and hands-on studio exercises, students explore geometric and organic forms, spatial relationships, and model-making techniques using a variety of materials. The course emphasizes visual thinking, creative problem-solving, craftsmanship, and design experimentation while developing the ability to transform two-dimensional concepts into three-dimensional forms. By engaging in practical projects and structural explorations, students build a strong foundation for advanced studies in product, interior, communication, and multidisciplinary design.					
urse Objective	The objective of the course is to familiarize the learners with the concepts of documentation of **3D Design Fundamentals** and attain Skill Development of student by using Experiential Learning techniques.					
urse Outcomes	On successful completion of the course, the students shall be able to: **CO1:** Explain the fundamental principles of **three-dimensional design**, including form, space, balance, proportion, scale, and composition. **(BTL–2)** **CO2:** Apply the principles of **3D design** to create geometric and organic forms, spatial compositions, and three-dimensional models using appropriate materials and techniques. **(BTL–3)** **CO3:** Analyze three-dimensional forms, spatial relationships, visual hierarchy, and structural compositions to develop effective and aesthetically balanced design solutions. **(BTL–4)**					
Course Content:						

Module 1	**roduction to 3D Design Fundamentals**	cture, Demonstration, Studio Exercises, Hands-on Learning, Model Making, Observation-Based Activities, Group Discussion	dio Exercises, Sketchbook, Model Making, Class Assignments, Portfolio	**20 Hours**

Topics:

Theory

Introduction to Three-Dimensional Design and Its Applications.
Elements and Principles of 3D Design.
Form, Space, Volume, and Mass in Design.
Balance, Proportion, Scale, and Composition.

Practical

Exploration of Basic Geometric and Organic Forms.
Three-Dimensional Composition Using Simple Materials.
Form and Space Exploration Through Studio Exercises.

Module 2	**uctural Forms and Spatial Design**	Lecture, Demonstration, Studio Practice, Hands-on Learning, Model Making, Observation-Based Activities, Group Discussion	Studio Exercises, Model Making, Process Documentation, Class Assignments	**20 Hours**

Topics:

Theory

Principles of Three-Dimensional Form and Structure.
Geometric and Organic Forms in 3D Design.
Balance, Proportion, Scale, and Spatial Relationships.
Linear, Planar, and Volumetric Compositions.

Practical

Development of Geometric and Organic 3D Forms.
Creation of Linear, Planar, and Volumetric Models.
Three-Dimensional Composition using Design Principles.
Spatial Design Exploration through Model Making.

Module 3	**Design Projects and Presentation**	monstration, Studio Practice, Project-Based Learning, Faculty Critique, Independent Learning	al Model, Portfolio, Presentation, Viva Voce, Continuous Assessment	**20 Hours**

Topics:

Theory

Concept Development for Three-Dimensional Design.

Creative Problem-Solving in 3D Design.

Model Presentation and Visual Communication.

Practical

Development of a Three-Dimensional Design Project.

Model Making Using Appropriate Materials and Techniques.

Refinement, Finishing, and Presentation of 3D Models.

Portfolio Preparation and Final Project Presentation.

List of Practical Tasks:

Practical 1 – Introduction to 3D Form & Space

Level 1 (All students): Students explore basic geometric and organic forms to understand three-dimensional form, space, volume, and mass through simple studio exercises.
Level 2 (Exceptional students): Students create well-balanced three-dimensional compositions demonstrating an understanding of form, proportion, and spatial relationships.

Practical 2 – Form Development & Spatial Composition

Level 1 (All students): Students develop linear, planar, and volumetric compositions using basic design principles such as balance, rhythm, and proportion.
Level 2 (Exceptional students): Students produce creative three-dimensional compositions demonstrating visual hierarchy, spatial organization, and innovative form development.

Practical 3 – Structural Forms & Model Making

Level 1 (All students): Students construct geometric and organic three-dimensional models to understand structure, balance, and stability.
Level 2 (Exceptional students): Students develop refined structural models demonstrating creativity, precision, craftsmanship, and effective use of design principles.

Practical 4 – Creative 3D Design Exploration

Level 1 (All students): Students explore different materials and techniques to create simple three-dimensional design concepts and models.
Level 2 (Exceptional students): Students produce innovative three-dimensional models demonstrating creative thinking, effective material usage, and aesthetic quality.

Practical 5 – Design Development & Model Refinement

Level 1 (All students): Students refine their three-dimensional models by improving composition, proportion, detailing, and overall presentation.
Level 2 (Exceptional students): Students critically evaluate and enhance their models through multiple design iterations, achieving refined craftsmanship and visual impact.

Practical 6 – Final 3D Design Project & Presentation

Level 1 (All students): Students complete and present a three-dimensional design project supported by process documentation and model presentation.

Level 2 (Exceptional students): Students present a professionally finished three-dimensional design project with comprehensive documentation, refined models, strong conceptual development, and confident visual presentation.

Targeted Application & Tools that can be used:

The course enables students to document, organize, and communicate creative processes through visual and written formats. It develops skills in observation, process recording, visual storytelling, documentation, presentation design, and portfolio development. These competencies support applications in design documentation, research communication, portfolio creation, creative practice management, and professional presentation of design work.

Tools / Software / Methods:

Sketchbooks and visual journals for documentation and reflection
Pencil, ink, and markers for sketching and visual recording
Photography and image documentation methods
Process sheets and research documentation formats
Layout and composition techniques for presentation design
Digital presentation tools (PowerPoint, Canva, Google Slides)
Image editing and documentation software (Photoshop or equivalent)
Portfolio and process book development methods
Print and digital publishing techniques
Observation, reflection, and archival practices for creative documentation

Textbooks: **NA**

Reference Book

Ching, F. D. K. (n.d.). Design drawing. Wiley. **3D Concept Explained (Basics)**
Hannah, G. G. (n.d.). Elements of design: Rowena Reed Kostellow and the structure of visual relationships. Princeton Architectural Press.
Norman, D. (n.d.). The design of everyday things. Basic Books.
Sanoff, H. (n.d.). Visual research methods in design. Routledge.
McDonough, W., & Braungart, M. (n.d.). Cradle to cradle: Remaking the way we make

YouTube Link:

https://youtu.be/p3MU7J-0284?si=cqRpvsRkg3v5kKX6
Otis College of Art and Design. (2015, June 8). *Composition fundamentals in 2D | With Roni Feldman | Otis College of Art and Design* [Video]. YouTube. https://youtu.be/0LrjLJ2pEnM
Willemsma, J. (2021, August 10). *Elements and principles of design* [Video]. YouTube. https://youtu.be/RV55srVwWMM Collage making

Topics relevant to "Skill Development" Introduction to 3D Design Fundamentals , Structural Forms and Spatial Design , 3D Design Projects and Presentation attain Skill Development through Experiential learning techniques. This is attained through assessment component mentioned in course handout.

Catalogue prepared by	Sanskar Verma Designation: Assistant Professor School of Design

Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: DES1215	**Course Title:** History of Visual Communication **Type of Course:** Core Course	**L-T-P-C**	1	0	2	2
Version No.	3.0					
Course Pre-Requisites	**NIL**					
Anti-requisites	**NIL**					
Course Description	This course introduces students to the evolution of visual communication as a reflection of culture, technology, politics, and society. It traces the development of visual language from early forms of communication and print culture to contemporary digital media ecosystems. Students explore major design movements, influential practitioners, landmark works, and the shifting relationship between image, text, and audience across time. The course examines how technological advancements, industrialization, globalization, and media transitions have shaped communication practices and visual aesthetics. Through critical analysis, visual timelines, discussions, and research-based assignments, students develop an understanding of design history as both a cultural archive and a framework for contemporary practice. In this theory course, skill development of students is in 1) critical thinking, 2) visual design analysis, ethics of Visual Communication Design.					
Course Objective	The objective of the course is to familiarize learners to the concepts of **History of Visual Communication** & attain skill development through experiential learning techniques.					
Course Outcomes	On successful completion of the course the students shall be able to: **Understand:** Explain the evolution of visual communication in relation to culture, technology, politics, society, and media transitions across historical periods. **(BTL 2)** **Analyze:** Examine major design movements, influential practitioners, visual systems, and communication practices in relation to historical and socio-cultural contexts. **(BTL 4)** **Analyze:** Compare the relationship between image, text, audience, and media across print, digital, and interactive communication environments. **(BTL 4)** **Evaluate:** Critique the impact of visual communication on representation, public perception, ethics, and contemporary media culture. **(BTL 5)**					

Course Content

Module 1	Communication Design through Time	Papers Assignments Case Studies	Documentaries Use Cases Examples	**15 Sessions**

Topics:

Ancient Communication Methodologies: Cave Art, Devanagari/Brahmi Scripts

How Scripts have changed through time, when it was engraved on stone, palm leaf, paper

Lithography – Raja Ravi Verma and the democratization of Hindu Temple deities on calendars

Module 2	Impact of Visual Communication Design on Indian Culture	Papers Assignment Submissions	Demos Use Cases	**15 Sessions**

Topics:

Communication Design Movements and their impact on Indian Culture

Swadeshi Movement – The symbolism of Charka and the Khadi movement

Local and Global Communication Design Movements

Module 3	Contemporary and Futures Study in Indian and Global Communication Design	Papers Group Discussion Visual Archives	Examples Demo Assignments	**15 Sessions**

Topics:

Indian Vernacular **–** Place based vernacular review and reflection. Signage and posters in public places.

Digital Media – Use of Multi language availability in Digital Services

List of Practical Tasks:

Practical Task 1:

Level 1: Create a Script Evolution Map

Level 2: Students analyze a specific historical communication artifact & analyze how it has impacted social and cultural evolution.

Practical Task 2:

Level 1: Historical and Contemporary Communication Design methods on Poster

Level 2: Students select a contemporary social issue (Example: city infrastructure problems) and design its communication posters, based on Communication methods: grammar, syntax and language of a particular historical period.

Practical Task 3:

Level 1: Vernacular Archive: Creating a visual archive of an iconic cultural object or event in the last 50 years.

Level 2: Students create a zine or a coffee table book chapter; based on the analyzed data in Level 1

Targeted Application & Tools that can be used:

Targeted Application:

Communication Designers, Digital Creative Program Managers. Students practice skills relevant to History of Communication Design such as Visual Infographic analysis, historical paper based and digital documentation/vernacular artifact analysis to become proficient in Communication Design skillsets.

Software Tools Used:

1. Visual and Textual Documentation tools
2. Digital Design Ideation tools

Topics Relevant to Skill Development: In addition to developing critical thinking, visual design analysis, ethics; students also learn Visual-Textual archeology, Contextual analysis, Media ecology literacy for skill development. The associated skill development is through experiential learning techniques, which is attained through the assessment component mentioned in this course handout.

Textbooks

NA
References **Online Resources** DesignIndia. (n.d.). https://design-india.com/ Letterform Archive. (n.d.). https://letterformarchive.org/

Catalogue prepared by	Name: Ms. Sonali Madireddi Designation: Assistant Professor of Communication Design School of Design
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: DES1216	**Course Title:** Visual Design Basics **Type of Course:** Core Course, Integrated		**L-T-P-C**	1	0	2	2
Version No.	1.0						
Course Pre-requisites	NA						
Anti-requisites	NA						
Course Description	This foundational studio introduces students to the core principles and visual grammar of communication design. The course focuses on developing visual sensitivity, compositional thinking, and an understanding of how form, color, image, and space communicate meaning. Through structured exercises and exploratory projects, students learn to organize visual information using hierarchy, rhythm, contrast, proportion, balance, and alignment. The course encourages experimentation with analog and digital methods to build confidence in visual expression and problem-solving. Emphasis is placed on observation, iteration, process documentation, and the relationship between aesthetics and communication intent.						
Course Objective	The objective of the course is to familiarize the learners with the concepts of Fundamentals of Visual Design and attain Skill Development through Experiential Learning techniques.						
Course Outcomes	On successful completion of the course, the students shall be able to: **Explain** the elements and principles of visual design, including composition, hierarchy, balance, contrast, rhythm, proportion, and spatial organization. **(BTL2)** **Use** analog and digital methods to develop compositions, layouts, and visual explorations that communicate ideas effectively. **(BTL3)** **Demonstrate** the use of colour, image, typography, grids, and visual relationships to organize information and create meaningful visual communication. **(BTL3)**						
Course Content:							
Module 1	Visual Design Principles & Composition	Demonstration Case Study Documentation	Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	15 Sessions			
Topics:							

Theory

Introduction to Visual Design

Elements and Principles of Design

Balance and Visual Harmony

Contrast and Emphasis

Composition and Layout Fundamentals

Practical

Shape and form exploration exercises

Positive and negative space compositions

Symmetrical and asymmetrical balance studies

Contrast-based visual compositions

Black-and-white composition exercises

Grid-based layout exploration

Visual rhythm studies

Thumbnail composition development

Minimalist poster compositions

Visual hierarchy arrangement tasks

Module 2	Color and Form Exploration	Demonstration Case Study Documentation	Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	15 Sessions

Theory

Color Theory Fundamentals

Color Psychology in Communication Design

Form, Shape, and Visual Perception

Texture and Pattern Systems

Gestalt Principles in Visual Design

Practical

Color wheel creation

Monochromatic and complementary color studies

Emotional color composition exercises

Pattern development tasks

Texture exploration exercises

Geometric abstraction studies

Gestalt principle applications

Form simplification exercises

Visual perception experiments

Color-based communication posters

Module 3	Applied Visual Communication Design	Demonstration Case Study Documentation	Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	15 Sessions

Topics:

Theory

Visual Storytelling Fundamentals

Branding and Identity Basics

Layout Systems for Print and Digital Media

Contemporary Visual Design Trends

Production and Presentation Standards

Practical

Visual storytelling panels

Brand mood board development

Editorial layout exercises

Social media visual design tasks

Poster communication design

Information hierarchy exercises

Digital banner compositions

Print-ready artwork preparation

Visual campaign studies

Final visual design submission

List of Practical Tasks:

Experiment 1 – Composition and Hierarchy Study

Level 1: All students create visual compositions using balance, hierarchy, rhythm, and contrast principles.
Level 2: Exceptional students develop a modular visual system adaptable across multiple communication formats.

Experiment 2 – Color and Form Application

Level 1: All students design color-based visual communication posters applying form and visual perception principles.
Level 2: Exceptional students create an advanced visual identity exploration that uses colour psychology and Gestalt principles.

Experiment 3 – Applied Communication Design

Level 1: All students create a structured communication design layout for print and digital applications. **Level 2:** Exceptional students develop a multi-platform visual communication campaign with adaptive layout systems.

Targeted Application & Tools that can be used: Communication Designers, Graphic Designers, Visual Designers, Brand Designers, UI Designers, Social Media Designers, Editorial Designers.
To develop foundational visual communication skills for creating structured, aesthetically balanced, and industry-relevant design solutions across print and digital media platforms.
Tools / Software / Methods:

Vector Software
Editing/ Raster Software
Publication Software
Figma
Canva
Miro Boards
Manual Composition Techniques
Mood Board Development
Visual Research Methods
Case Study Analysis
Grid and Layout Construction Methods

Text Book:
NA

References:
Online Books:

Design Elements: Understanding the Rules and Knowing When to Break Them – Timothy Samara | Samara, T. (2014). *Design elements: Understanding the rules and knowing when to break them* (Updated and expanded ed.). Rockport Publishers.

The Principles of Beautiful Web Design – Jason Beaird | Beaird, J., Walker, J., & George, James. (2020). *The principles of beautiful web design* (4th ed.). SitePoint.

Interaction of Color – Josef Albers | Albers, J. (2013). *Interaction of color* (50th anniversary ed.). Yale University Press.

Graphic Design: The New Basics – Ellen Lupton & Jennifer Cole Phillips | Lupton, E., & Phillips, J. C. (2015). *Graphic design: The new basics* (2nd ed.). Princeton Architectural Press.

Universal Principles of Design – William Lidwell | Lidwell, W., Holden, K., & Butler, J. (2010). *Universal principles of design: 125 ways to enhance usability, influence perception, increase appeal, make better design decisions, and teach through design* (Revised and updated ed.). Rockport Publishers.

Making and Breaking the Grid – Timothy Samara | Samara, T. (2017). *Making and breaking the grid: A graphic design layout workshop* (Updated and expanded ed.). Rockport Publishers.

Visual Grammar – Christian Leborg | Leborg, C. (2006). *Visual grammar*. Princeton Architectural Press.

YouTube:

GCFLearnFree.org. (2017, July 13). *Beginning graphic design: Fundamentals* [Video]. YouTube. YouTube Link

Envato Tuts+. (2024). *Graphic design basics | FREE COURSE* [Video]. YouTube. YouTube Link

Satori Graphics. (2023). *Master 5 design principles with this course!* [Video]. YouTube. YouTube Link

Satori Graphics. (2025). *Graphic design principles master class! (Advanced colour theory)* [Video]. YouTube. YouTube Link

Yes I'm a Designer. (n.d.). *Graphic design for beginners: Typography, color theory & layout* [Video]. YouTube. YouTube Link

Topics relevant to "Skill Development": Balance and Visual Harmony, Contrast and Emphasis, Color Psychology in Communication Design, Gestalt Principles in Visual Design, Layout Systems for Print and Digital Media, and Visual Storytelling Fundamentals for developing Skill Development through Experimental Learning techniques. This is attained through the assessment component mentioned in the course plan.

Catalogue prepared by	Karthik Manokaran Assistant Professor
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: DES1217	**Course Title:** Typography Fundamentals **Type of Course:** Core Course, Integrated	**L-T-P-C**	1	0	4	3
Version No.	1.0					
Course Pre-requisites	NA					
Anti-requisites	NA					
Course Description	This course introduces typography as both a functional and expressive medium within communication design. Students develop an understanding of letterforms, typographic systems, and the role of typography in shaping readability, hierarchy, tone, and meaning. Through practical exercises and studio-based explorations, the course examines the structure, spacing, rhythm, and composition of type across print and digital contexts. Students learn to work with type as image, language, and spatial form while developing sensitivity to detail, legibility, and communication clarity. The course encourages experimentation with lettering, composition, and typographic expression alongside technical discipline.					

<table>
<tr><td>Course Objective</td><td colspan="4">The objective of the course is to familiarize the learners with the concepts of Typography Fundamentals and attain Skill Development through Experiential Learning techniques.</td></tr>
<tr><td>Course Outcomes</td><td colspan="4">On successful completion of the course, the students shall be able to:
Explain the structure, classification, and evolution of typography and its role in visual communication across print and digital media. (BTL2)
Use typographic principles including hierarchy, spacing, alignment, readability, and composition to organize and communicate content effectively. (BTL3)
Demonstrate exploratory approaches to lettering, typographic image-making, and expressive composition through print and screen-based applications. (BTL3)</td></tr>
<tr><td>Course Content:</td><td colspan="4"></td></tr>
<tr><td>Module 1</td><td>Type Fundamentals & Layout Systems</td><td>Demonstration
Case Study
Documentation</td><td>Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice</td><td>25 Sessions</td></tr>
<tr><td colspan="5">Topics:
Theory
Introduction to Typography
Anatomy of Type
Typeface Classification
Typographic Measurements and Units
Grid Systems and Alignment Principles
Practical
Type anatomy identification exercises
Typeface comparison sheets
Baseline grid construction
Margin and column layout exercises
Typographic spacing practice
Alignment correction tasks
Visual hierarchy restructuring
Black-and-white typography poster
Modular layout composition
Grid-based editorial page setup</td></tr>
<tr><td>Module 2</td><td>Typography for Communication Design</td><td>Demonstration
Case Study
Documentation</td><td>Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice</td><td>25 Sessions</td></tr>
<tr><td colspan="5">Theory
Readability and Legibility
Hierarchy Systems in Communication Design
Kerning, Tracking, and Leading
Typographic Tone and Personality
Typography for Branding and Advertising
Practical
Typographic hierarchy exercises</td></tr>
</table>

Brand typography analysis
Poster redesign exercises
Typography mood board creation
Font pairing exercises
Advertisement typography layouts
Typographic contrast studies
Quote poster compositions
Packaging typography exploration
Layout refinement exercises

Module 3	Applied Typography for Print & Digital Media	Demonstration Case Study Documentation	Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	25 Sessions

Topics:

Theory

Typography for Digital Interfaces

Responsive Typography Basics

Editorial Typography Principles

Production and Output Standards

Emerging Trends in Contemporary Typography

Practical

Editorial spread design

Mobile typography adaptation

Social media typography layouts

Digital banner typography

Interactive typography experiments

Typography for UI screens

Publication layout exercises

Multi-platform typography adaptation

Typography Portfolio

Final typography system project

List of Laboratory Tasks:

Experiment 1 – Type Structure and Layout System

Level 1: All students create a structured typographic composition using hierarchy, alignment, spacing, and grid systems.

Level 2: Exceptional students develop a flexible modular layout system adaptable across print and digital platforms.

Experiment 2 – Communication Typography Application

Level 1: All students design typography-based communication posters applying readability, contrast, and visual

hierarchy principles.
Level 2: Exceptional students create a typography campaign system with multiple visual applications for branding and advertising.

Experiment 3 – Digital and Editorial Typography
Level 1: All students design editorial and social media layouts using responsive typography principles.
Level 2: Exceptional students develop a cross-platform typography system optimized for mobile, tablet, and publication formats.

Targeted Application & Tools that can be used: Communication Designers, Graphic Designers, Editorial Designers, Brand Identity Designers, UI Designers, Publication Designers, Digital Content Designers. To construct structured typographic systems that improve readability, communication clarity, visual hierarchy, and brand consistency across print and digital communication platforms.

Tools / Software / Methods:

Publication Software

Editing Software

Vector Software

Figma

Canva

Google Fonts

Adobe Fonts

FontPair / Typewolf (Reference Study)

Miro Boards

Typography Case Study Analysis

Grid Construction Methods

Print Production Workflows

Text Book:

References:

Online Books:

Thinking with Type – Ellen Lupton | Lupton, E. (2024). *Thinking with type: A critical guide for designers, writers, editors, & students* (3rd ed.). Princeton Architectural Press.

The Elements of Typographic Style – Robert Bringhurst | Bringhurst, R. (2012). *The elements of typographic style* (4th ed.). Hartley & Marks.

Typography Workbook – Timothy Samara | Samara, T. (2004). *Typography workbook: A real-world guide to using type in graphic design*. Rockport Publishers.

Type on Screen – Ellen Lupton | Lupton, E. (2014). Type on screen: A critical guide for designers, writers, developers, and students. Princeton Architectural Press.

YouTube:

Yes I'm a Designer | Perhiniak, M. [Yes I'm a Designer]. (n.d.). *Home* [YouTube channel]. YouTube. Retrieved May 28, 2026, from https://www.youtube.com/@YesImaDesigner

Satori Graphics | Cargill, T. [Satori Graphics]. (n.d.). *Home* [YouTube channel]. YouTube. Retrieved May 28, 2026, from https://www.youtube.com/@SatoriGraphics

Give me 2 Hours, I'll teach you EVERYTHING about Typography | Editing Explained. (2025, July 23). *Give me 2 hours, I'll teach you EVERYTHING about typography* [Video]. YouTube. https://www.youtube.com/watch?v=UwHopwh0L_k

Topics relevant to "Skill Development": Typeface Classification, Grid Systems and Alignment Principles, Hierarchy Systems in Communication Design, Font Pairing Exercises, Typography for Digital Interfaces, Responsive Typography Basics, and Production and Output Standards for developing Skill Development through Experimental Learning techniques. This is attained through the assessment component mentioned in the course plan.

Catalogue prepared by	Karthik Manokaran Assistant Professor
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: DES1218	**Course Title:** Printmaking **Type of Course:** Core Course	**L-T-P-C**	1	0	4	3
Version No.	3.0					
Course Pre-Requisites	**NIL**					
Anti-requisites	**NIL**					
Course Description	This studio-based course introduces students to traditional printmaking practices as tools for visual exploration, reproduction, and material experimentation. Students engage with tactile processes that reveal the relationship between image, surface, texture, repetition, and craft. Through hands-on learning, the course develops an understanding of print production techniques, process-based thinking, and the expressive possibilities of analog media. Students explore how printmaking intersects with illustration, publication, visual identity, and contemporary art practices while building sensitivity to materiality, registration, layering, and composition. The skills developed in this integrated course are surface and textile print design, color theory, manual vs digital repeat layout. Pedagogy within this course is experiential learning based.					

Course Objective	The objective of the course is to familiarize learners with the concepts of **Printmaking** & attain Skill Development of student by using Experiential Learning Techniques.
Course Outcomes	On successful completion of the course the students shall be able to: **Understand:** Explain the principles, processes, materials, and production methods of printmaking in relation to visual communication, reproduction, and material practice. *(BTL 2)* **Apply:** Use printmaking techniques, image transfer methods, and analog production workflows to develop visual explorations through composition, layering, texture, and mark-making. *(BTL 3)* **Apply:** Demonstrate experimentation with print surfaces, registration, repetition, ink application, and edition-making to communicate visual ideas through studio-based print practices. *(BTL 3)*

Course Content

Module 1	Introduction to Printmaking	Paper Assignment Case Studies	Documentaries Use Cases Examples	**25 Sessions**

Topics:

Introduction to printmaking processes and tools

Relief printing and experimental mark-making

Letterpress techniques and typographic printing

Module 2	Printmaking Methodologies	Term paper Assignment Case Studies	Examples Demo Use Cases	**25 Sessions**

Topics:

Screen-printing methods and stencil systems

Lithography fundamentals and image transfer processes

Ink, texture, layering, and registration techniques

Print reproduction and edition-making

Module 3	Application of Printmaking in Communication Design	Paper Presentation Case Studies	Examples Demo Assignments	**25 Sessions**

Topics:

Material exploration and surface experimentation

Analog production workflows and studio practices

Contemporary applications of printmaking in communication design

List of Practical Tasks:

Practical Task 1:

Level 1: Analysis of the history of printmaking technique processes and tools

Level 2: Students develop 2 versions of poster on any topic: 1) Digital print Vs 2) Print through traditional print making methods.

Practical Tasks 2:

Level 1: Visual Documentation/Artifact specific Report on Letter Press, Lithography fundamentals

Practical Task 3:

Level 1: Analysis Report on contemporary applications of Printmaking in Communication Design

Targeted Application & Tools that can be used:

Targeted Application:

Communication Designers, Design Historians. Students utilize the below tools to create digital motifs, patterns; convert physical prints into digital.

Software Tools Used:

Digital Print Image Production tools

Tools to convert hand drawn prints to digital

Traditional Printing Tools Used:

Tools to support traditional block printing techniques on fabrics.

Topics Relevant to Skill Development: Motif Sketching, Repeat Layout Practice are print mapping specific skill development for students. The associated skill development is through experiential learning techniques, which is attained through the assessment component mentioned in this course handout.

Textbooks

NA

References

Online Resource

Bowie Style. (n.d.). *Print & pattern*. Blogger. Retrieved May 30, 2026, from https://printpattern.blogspot.com/

Designspiration. (n.d.). *Designspiration*. Retrieved May 30, 2026, from https://www.designinspiration.com/

Catalogue prepared by	Name: Ms. Sonali Madireddi Designation: Assistant Professor of Communication Design School of Design
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: DES2505	**Course Title:** Publication Design Studio **Type of Course:** Program Core, Integrated	**L-T-P-C**	0	3	0	3
Version No.	1.0					
Course Pre-requisites	DESXXXX- History of Communication Design DESXXXX- Fundamentals of Visual Design DESXXXX- Basics of Typography DESXXXX- Printmaking					
Anti-requisites	NA					
Course Description	This advanced studio focuses on the design of editorial and narrative-based publications across print and hybrid formats. Students learn to structure and communicate content through sequencing, typography, imagery, layout systems, and visual storytelling. The course emphasizes editorial thinking, reader experience, pacing, and the integration of text and image into cohesive communication systems. Through projects such as books, magazines, journals, and zines, students explore publication design as both an informational and expressive medium. The studio encourages experimentation with format, materiality, binding, and independent publishing practices while developing professional production and pre-press skills.					
Course Objective	The objective of the course is to familiarize the learners with the concepts of **Publication Design Studio** and attain **Skill Development** through **Experiential Learning** techniques.					
Course Outcomes	On successful completion of the course, the students shall be able to: **Use** grid systems, typography, sequencing, imagery, and layout strategies to organize and communicate long-form editorial content across multi-page publications. **(BTL3)** **Examine** the relationship between content, format, visual hierarchy, pacing, materiality, and reader experience in publication and editorial design practices. **(BTL4)** **Develop** publication design outcomes integrating editorial storytelling, production workflows, print specifications, binding methods, and experimental publishing approaches. **(BTL6)**					
Course Content:						
Module 1	Editorial Design Systems	Tutorial Case Study Documentation	Interaction / Discussion / Design Development / Review Sessions	15 Sessions		

Topics:

Tutorial Discussions

Publication Design Fundamentals

Editorial Hierarchy and Grid Systems

Typography for Publications

Layout Planning and Pagination

Visual Storytelling for Editorial Media

Project Activities

Editorial research and visual audit

Mood board and concept development

Grid construction exercises

Typography exploration for publications

Page architecture planning

Editorial composition studies

Content organization exercises

Image-text relationship exploration

Cover page ideation

Publication structure documentation

Module 2	Publication Layout & Visual Communication	Tutorial Case Study Documentation	Interaction / Discussion / Design Development / Review Sessions	15 Sessions

Tutorial Discussions

Magazine and Book Layout Systems

Information Hierarchy in Publications

Image Curation and Composition

Print Production Workflow

Branding within Editorial Systems

Project Activities

Editorial spread development

Multi-column layout construction

Typography refinement exercises

Infographic integration

Visual consistency studies

Publication identity exploration

Editorial pacing experiments

Print-ready file preparation

Mockup visualization

Mid-review project presentation

Module 3	Integrated Publication Design Project	Tutorial Case Study Documentation	Interaction / Discussion / Design Development / Review Sessions	15 Sessions

Topics:

Tutorial Discussions

Contemporary Publication Design Trends

Digital and Interactive Publications

Print Finishing and Output Standards

Design Presentation Techniques

Publication Design Industry Practices

Project Activities

Final publication design development

Digital publication adaptation

Publication branding integration

Production quality checks

Print prototype preparation

Editorial refinement sessions

Presentation board preparation

Design documentation

Final publication mockup development

Jury presentation and project submission

List of Practical Tasks:

Experiment 1 – Editorial Layout System Development

Level 1: All students develop a structured editorial layout system using grids, typography, hierarchy, and visual sequencing principles.

Level 2: Exceptional students create a modular editorial system adaptable for magazine, book, and digital publication formats.

Experiment 2 – Publication Identity and Communication

Level 1: All students design publication spreads integrating typography, imagery, and editorial communication

systems.
Level 2: Exceptional students develop a complete branded publication identity with advanced visual storytelling strategies.

Experiment 3 – Integrated Publication Design Project
Level 1: All students create a professional print publication project with production-ready layouts and presentation outputs.
Level 2: Exceptional students develop a cross-platform publication system integrating print, interactive, and digital publication experiences.

Targeted Application & Tools that can be used: Publication Designers, Editorial Designers, Graphic Designers, Magazine Designers, Book Designers, Print Media Designers, Communication Designers.
To develop professional publication design skills for creating visually structured, reader-focused, and production-ready editorial communication systems across print and digital publishing platforms.

Tools / Software / Methods:

Publication Software

Vector Software

Editing/ Raster Software

Figma

Canva

Blurb BookWright

Editorial Grid Systems

Print Dummy Development

Typography and Layout Workshops

Publication Case Study Analysis

Print Production Methods

Design Critique and Review Sessions

Text Book:

References:

Online Books:

Making and Breaking the Grid – Timothy Samara | Samara, T. (2017). *Making and breaking the grid: A graphic design layout workshop* (Updated and expanded ed.). Rockport Publishers.

Editorial Design – Cath Caldwell & Yolanda Zappaterra | Caldwell, C., & Zappaterra, Y. (2014). *Editorial design: Digital and print*. Laurence King Publishing.

Thinking with Type – Ellen Lupton | Lupton, E. (2024). *Thinking with type: A critical guide for designers, writers, editors, & students* (3rd ed.). Princeton Architectural Press.

Grid Systems in Graphic Design – Josef Müller-Brockmann | Müller-Brockmann, J. (1996). *Grid systems in graphic design: A visual communication manual for graphic designers, typographers and three dimensional designers* (2nd ed.). Verlag Niggli AG. The Elements of Typographic Style – Robert Bringhurst | Bringhurst, R. (2012). *The elements of typographic style* (4th ed.). Hartley & Marks. Magazine Design That Works – Stacy King Gordon | Gordon, S. K. (2001). *Magazine design that works: Secrets for successful magazine design*. Rockport Publishers. Publication Design Workbook – Timothy Samara | Samara, T. (2005). *Publication design workbook: A real-world guide to designing magazines, newspapers, and newsletters*. Rockport Publishers.
Topics relevant to "Skill Development": Editorial Hierarchy and Grid Systems, Typography for Publications, Information Hierarchy in Publications, Print Production Workflow, Digital and Interactive Publications, and Portfolio Presentation Techniques for developing Skill Development through Experimental Learning techniques. This is attained through the assessment component mentioned in the course plan.

Catalogue prepared by	Karthik Manokaran Assistant Professor
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: DES1219	**Course Title:** Semiotics and Semantics **Type of Course:** Core Course, Integrated	**L-T-P-C**	1	0	4	3
Version No.	1.0					
Course Pre-requisites	NA					
Anti-requisites	NA					
Course Description	This course introduces students to the theories of signs, symbols, meaning, and visual communication within contemporary communication design. Students explore semiotics, semantics, cultural representation, visual language, and audience interpretation to create meaningful communication across branding, advertising, editorial, interface, and digital media. The course emphasizes analytical thinking, concept development, visual storytelling, and symbolic communication aligned with current industry practices.					
Course Objective	The objective of the course is to familiarize the learners with the concepts of **Semiotics and Semantics** and attain **Skill Development** through **Experiential Learning** techniques.					
Course Outcomes	On successful completion of the course, the students shall be able to: **Explain** the principles of semiotics, semantics, and visual language in communication design contexts**. (BTL2)**					

	Apply semiotic and semantic principles to develop meaningful visual communication for branding, advertising, editorial, and digital media. **(BTL3)** **Analyze** signs, symbols, narratives, and audience interpretations to evaluate the effectiveness of visual communication across different cultural and social contexts. **(BTL4)**			
Course Content:				
Module 1	Foundations of Semiotics & Visual Language	Demonstration Case Study Documentation	Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	25 Session

Topics:

Theory

Introduction to Semiotics and Semantics

Signs, Symbols and Visual Language

Signifier, Signified and Meaning Construction

Icon, Index and Symbol

Denotation and Connotation

Practical

Visual symbol identification exercises

Logo meaning analysis

Cultural symbol documentation

Icon redesign exercises

Symbol classification activities

Mood board creation using visual signs

Visual communication observation journal

Brand semiotic mapping

Image interpretation exercises

Poster meaning analysis

Advertisement decoding

Typography meaning exploration

Visual metaphor sketches

Object symbolism exercises

Color symbolism study

Cultural icon comparison

Symbolic storytelling exercises

Photography semiotic analysis

Reflection documentation

Module presentation

Module 2	Meaning-Making in Communication Design	Demonstration Case Study Documentation	Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	25 Sessions

Theory

Visual Narratives and Storytelling

Cultural Codes and Audience Perception

Meaning in Branding and Advertising

Psychology of Visual Communication

Symbolism in Digital Media

Practical

Advertisement semiotic analysis

Brand identity decoding

Editorial narrative mapping

Packaging communication analysis

Storyboard development

Campaign meaning evaluation

Infographic interpretation

UI icon analysis

User perception study

Visual hierarchy evaluation

Cultural adaptation exercises

Narrative poster design

Brand message reconstruction

Social media communication analysis

Audience interpretation workshop

Symbol redesign exercises

Design critique sessions

Visual communication report

Peer review presentation

Documentation

Module 3	Applied Semiotics for Contemporary Media	Demonstration Case Study Documentation	Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	25 Sessions

Topics:

Theory

Semiotics in Brand Identity Systems

Experience and Interaction Semiotics

Cross-cultural Communication Design

Ethical Representation in Visual Communication

Emerging Trends in AI and Digital Visual Communication

Practical

Brand identity development using semiotic principles

Packaging redesign

Editorial communication project

Interface symbolism design

Wayfinding symbol design

Social campaign development

Motion graphic concept boards

Experience mapping

Cross-cultural communication exercise

Interactive visual narrative

Symbol system development

Design validation workshops

User testing observations

Communication effectiveness analysis

Visual identity refinement

Portfolio documentation

Final presentation boards

Jury mock presentation

Final design project

Project documentation

List of Practical Tasks:

Task 1 – Semiotic Analysis

Level 1: All students analyze the signs, symbols, and visual language used in an existing brand or advertisement.

Level 2: Exceptional students develop an alternative semiotic system for the same communication targeted toward a different audience or culture.

Task 2 – Meaning Construction

Level 1: All students design a communication artifact using symbolism, typography, color, and imagery to communicate a predefined message.

Level 2: Exceptional students create a complete visual narrative system integrating multiple layers of symbolic communication.

Task 3 – Applied Communication Project

Level 1: All students create a branding or editorial communication project applying semiotic and semantic principles.

Level 2: Exceptional students develop an integrated communication system demonstrating cross-cultural interpretation and advanced symbolic storytelling.

Targeted Application & Tools that can be used: Brand Identity Designer, Communication Designer, Advertising Designer, Editorial Designer, UX/UI Designer, Information Designer, Visual Strategist, Design Researcher. To develop the ability to create meaningful, culturally relevant, and strategically effective visual communication by understanding how audiences interpret signs, symbols, language, and visual narratives.

Tools / Software / Methods:

Publication Software

Editing Software

Vector Software

Figma

Miro

Milanote

Canva

Procreate

Pinterest (Visual Research)

PureRef

AI Image Generation Tools (Adobe Firefly, Midjourney)

Semiotic Mapping Methods

Design Thinking Workshops

User Observation Techniques

Text Book:

References:

Online Books:

Frutiger, A. (1998). *Signs and symbols: Their design and meaning*. Watson-Guptill Publications. https://www.penguinrandomhouse.com/books/190216/signs-and-symbols-by-adrian-frutiger/

Van Leeuwen, T. (2005). *Introducing social semiotics*. Routledge. https://www.routledge.com/Introducing-Social-Semiotics/van-Leeuwen/p/book/9780415249447

Samara, T. (2014). *Design elements: Understanding the rules and knowing when to break them* (2nd ed.). Rockport Publishers. https://www.quartoknows.com/books/9781592538799/Design-Elements

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Berger, J. (1972). *Ways of seeing*. Penguin Books. https://www.penguin.co.uk/books/57522/ways-of-seeing-by-berger-john/9780140135152

Kress, G., & van Leeuwen, T. (2021). *Reading images: The grammar of visual design* (3rd ed.). Routledge. https://www.routledge.com/Reading-Images-The-Grammar-of-Visual-Design/Kress-van-Leeuwen/p/book/9780415672573

Lester, P. M. (2021). *Visual communication: Images with messages* (8th ed.). Cengage Learning. https://www.cengage.com/c/visual-communication-images-with-messages-8e-lester/

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TED-Ed. (n.d.). *TED-Ed* [YouTube channel]. YouTube. https://www.youtube.com/@TEDEd

CrashCourse. (n.d.). *CrashCourse Media Literacy* [YouTube playlist]. YouTube. https://www.youtube.com/@crashcourse

Flux Academy. (n.d.). *Flux Academy* [YouTube channel]. YouTube. https://www.youtube.com/@FluxAcademy

Topics relevant to "Skill Development": Signs, Symbols and Visual Language, Denotation and Connotation, Meaning in Branding and Advertising, Cultural Codes and Audience Perception, Experience and Interaction Semiotics, Cross-cultural Communication Design, and Ethical Representation in Visual Communication for

developing **Skill Development** through **Experiential Learning** techniques. This is attained through the assessment component mentioned in the course plan.	
Catalogue prepared by	Karthik Manokaran Assistant Professor
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: DES1214	**Course Title:** Packaging Design Basics **Type of Course:** Core Course, Integrated		**L-T-P-C**	1	0	2	2
Version No.	1.0						
Course Pre-requisites	NA						
Anti-requisites	NA						
Course Description	This course introduces students to the principles and practices of integrated packaging design by combining branding, structural design, visual communication, sustainability, consumer psychology, and production processes. Students learn to create packaging systems that effectively communicate brand values while ensuring functionality, manufacturability, and user experience. The course emphasizes industry-standard workflows for FMCG, luxury products, retail packaging, e-commerce packaging, and sustainable packaging solutions.						
Course Objective	The objective of the course is to familiarize the learners with the concepts of **Integrated Packaging Design** and attain **Skill Development** through **Experiential Learning** techniques.						
Course Outcomes	On successful completion of the course, the students shall be able to: **Explain** packaging design principles, materials, structural systems, and branding strategies used in contemporary packaging design**. (BTL2)** **Apply** visual communication, structural design, typography, and production techniques to develop integrated packaging solutions. **(BTL3)** **Analyze** packaging systems, user experience, sustainability, and consumer behavior to evaluate the effectiveness of packaging design. **(BTL4)**						
Course Content:							
Module 1	Packaging Fundamentals & Structural Design	Demonstration Case Study Documentation	Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice				15 Session
Topics: **Theory** Introduction to Packaging Design							

Functions and Classification of Packaging

Packaging Materials and Structural Systems

Packaging Dielines and Construction

Packaging Graphics and Information Hierarchy

Tutorials

Packaging analysis discussions

Structural design workshops

Dieline development sessions

Material selection reviews

Industry case study discussions

Practical

Existing package analysis

Dieline construction exercises

Folding carton development

Label design exercises

Structural mock-up creation

Packaging measurement studies

Product-package fitting exercises

Retail shelf comparison

Information hierarchy layouts

Prototype presentation

Module 2	Branding & Consumer Experience	Demonstration Case Study Documentation	Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	15 Sessions

Theory

Packaging as Brand Communication

Consumer Psychology and Purchase Behaviour

Typography and Visual Systems in Packaging

Packaging for Retail and E-commerce

Inclusive and Accessible Packaging Design

Tutorials

Brand strategy workshops

Consumer behavior discussions

Typography critique sessions

Packaging usability reviews

Packaging redesign consultations

Practical

FMCG packaging redesign

Premium product packaging

Cosmetic packaging concepts

Food packaging systems

Beverage label design

E-commerce packaging exploration

Accessibility improvement exercises

Brand extension packaging

Shelf impact evaluation

Consumer feedback documentation

Module 3	Sustainable Packaging & Production Systems	Demonstration Case Study Documentation	Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	15 Sessions

Topics:

Theory

Sustainable Packaging Materials

Printing Technologies and Finishing Methods

Packaging Production Workflow

Smart Packaging and Emerging Technologies

Professional Packaging Presentation Standards

Tutorials

Sustainability reviews

Printing process discussions

Production planning workshops

Industry project critiques

Portfolio review sessions

Practical

Eco-friendly packaging prototype

Print-ready artwork preparation

Packaging mock-up development

Finishing techniques exploration

Smart packaging concepts

Production specification sheets

Packaging photography

Portfolio documentation

Final integrated packaging project

Jury presentation

List of Practical Tasks:

Task 1 – Structural Packaging Design

Level 1: All students design and develop a functional packaging structure with appropriate branding and product fit.

Level 2: Exceptional students create innovative structural packaging systems with optimized material usage and enhanced user interaction.

Task 2 – Brand Packaging System

Level 1: All students develop packaging graphics and branding for a selected product category.

Level 2: Exceptional students create a complete packaging family with consistent visual identity across multiple product variants.

Task 3 – Sustainable Packaging Project

Level 1: All students design an environmentally responsible packaging solution supported by production-ready artwork.

Level 2: Exceptional students develop smart, reusable, or circular packaging systems integrating sustainability and advanced consumer experience.

Targeted Application & Tools that can be used: Packaging Designer, Brand Identity Designer, FMCG Packaging Designer, Retail Designer, Product Communication Designer, Structural Packaging Designer, Print Production Designer, Design Consultant. To develop professional competency in designing functional, sustainable, aesthetically engaging, and production-ready packaging systems that enhance brand communication and consumer experience.

Tools / Software / Methods:

Publication Software

Editing Software

Vector Software

Esko Studio

ArtiosCAD

Blender

Adobe Dimension

KeyShot

Figma

CLO 3D (for packaging visualization)

Packaging mock-up techniques

Rapid prototyping methods

Textbook:
NA

References:

Online Books:

Klimchuk, M. R., & Krasovec, S. A. (2018). *Packaging design: Successful product branding from concept to shelf* (2nd ed.). Wiley. https://www.wiley.com/en-us/Packaging+Design%3A+Successful+Product+Branding+from+Concept+to+Shelf%2C+2nd+Edition-p-9781119168751

Calver, G. (2007). *What is packaging design?* Rotovision. https://www.quarto.com/books/9782888930815/what-is-packaging-design

Stewart, B. (2011). *Packaging design strategies* (3rd ed.). Laurence King Publishing. https://www.laurenceking.com/

Ambrose, G., & Harris, P. (2011). *Packaging the brand*. AVA Publishing. https://www.bloomsbury.com/

Soroka, W. (2008). *Fundamentals of packaging technology* (4th ed.). Institute of Packaging Professionals. https://www.iopp.org/

Marsh, K., & Bugusu, B. (2007). Food packaging: Roles, materials, and environmental issues. *Journal of Food Science, 72*(3), R39-R55. https://doi.org/10.1111/j.1750-3841.2007.00301.x

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Packaging of the World. (n.d.). *Packaging of the World* [YouTube channel]. YouTube. https://www.youtube.com/@PackagingoftheWorld

Dieline. (n.d.). *The Dieline* [YouTube channel]. YouTube. https://www.youtube.com/@TheDieline

Yes I'm a Designer. (n.d.). *Yes I'm a Designer* [YouTube channel]. YouTube. https://www.youtube.com/@YesImADesigner

Satori Graphics. (n.d.). *Satori Graphics* [YouTube channel]. YouTube. https://www.youtube.com/@SatoriGraphics
Topics relevant to "Skill Development": Packaging Materials and Structural Systems, Packaging Dielines and Construction, Consumer Psychology and Purchase Behaviour, Typography and Visual Systems in Packaging, Sustainable Packaging Materials, Printing Technologies and Finishing Methods, and Smart Packaging Technologies for developing **Skill Development** through **Experiential Learning** techniques. This is attained through the assessment component mentioned in the course plan.

Catalogue prepared by	Karthik Manokaran Assistant Professor
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: DES2506	**Course Title:** Advanced Typography **Type of Course:** Core Course, Integrated	**L-T-P-C**	1	1	2	3
Version No.	1.0					
Course Pre-requisites	DES1217 - Typography Fundamentals					
Anti-requisites	NA					
Course Description	This course builds upon the foundational principles of typography by exploring advanced typographic systems for branding, editorial design, digital interfaces, motion graphics, environmental graphics, and multilingual communication. Students investigate typographic hierarchy, expressive typography, responsive type systems, variable fonts, kinetic typography, and publication design through studio-based experimentation and industry-oriented projects. The course prepares students to develop sophisticated typographic solutions for contemporary communication design practices.					
Course Objective	The objective of the course is to familiarize the learners with the concepts of **Advanced Typography** and attain **Skill Development** through **Experiential Learning** techniques.					
Course Outcomes	On successful completion of the course, the students shall be able to: **Explain** advanced typographic systems, hierarchy, and visual communication principles used across print and digital media**. (BTL2)** **Apply** typographic principles, layout systems, and grid structures to develop effective communication design solutions. **(BTL3)** **Analyze** typographic compositions, visual hierarchy, readability, and user experience to improve communication across diverse media platforms. **(BTL4)**					
Course Content:						

Module 1	Advanced	Demonstration	Observation/ Demo/ Videos/	20 Session

	Typographic Systems	Case Study Documentation	Interaction/ Discussion/ Practice	

Topics:

Theory

Advanced Typographic Hierarchy

Modular Grid Systems

Typeface Pairing and Typeface Superfamilies

Variable Fonts and Responsive Typography

Typography in Brand Identity Systems

Tutorials

Type critique and discussion sessions

Grid construction workshops

Typeface selection reviews

Hierarchy refinement exercises

Branding typography case studies

Practical

Advanced grid construction

Editorial typography exercises

Typeface pairing exploration

Responsive layout development

Brand typography exploration

Grid-based poster design

Typographic identity system

Visual hierarchy redesign

Typography mood boards

Module presentation

Module 2	Editorial & Digital Typography	Demonstration Case Study Documentation	Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	20 Sessions

Theory

Editorial Typography Systems

Typography for UI/UX and Digital Products

Information Hierarchy and Wayfinding

Accessibility in Typography

Typography for Social and Digital Media

Tutorials

Editorial layout critiques

UI typography discussions

Accessibility evaluation workshops

Digital publication reviews

User experience analysis

Practical

Magazine spread design

Book layout exercises

Mobile typography interfaces

Dashboard typography design

Infographic typography

Digital publication layouts

Wayfinding graphics

Social media typography campaign

Information design exercises

Editorial presentation

Module 3	Experimental Typography & Professional Applications	Demonstration Case Study Documentation	Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	20 Sessions

Topics:

Theory

Experimental Typography

Kinetic Typography

Environmental Typography

Multilingual Typography

Emerging Trends in AI-assisted Typography

Tutorials

Experimental typography reviews

Motion typography discussions

Portfolio development workshops

Industry case study reviews

Design critique sessions

Practical

Experimental poster design

Kinetic typography storyboard

Environmental graphics exploration

Multilingual typography layouts

AI-assisted typography concepts

Exhibition typography

Packaging typography system

Portfolio documentation

Typography campaign development

Final typography project presentation

List of Practical Tasks:

Task 1 – Advanced Typographic Systems

Level 1: All students develop structured editorial layouts applying hierarchy, grid systems, and type pairing principles.

Level 2: Exceptional students create adaptive typographic systems for print, web, and mobile platforms using responsive grids and variable fonts.

Task 2 – Editorial and Digital Typography

Level 1: All students design publication spreads and digital interfaces using accessibility and information hierarchy principles.

Level 2: Exceptional students develop integrated editorial systems adaptable across multiple digital devices and publication formats.

Task 3 – Experimental Typography

Level 1: All students create expressive typographic compositions demonstrating advanced visual communication techniques.

Level 2: Exceptional students develop innovative typographic campaigns integrating motion, environmental, and AI-assisted typography.

Targeted Application & Tools that can be used: Communication Designer, Brand Identity Designer, Editorial Designer, UI/UX Designer, Publication Designer, Motion Graphics Designer, Information Designer, Environmental Graphic Designer. To develop advanced typographic competency for designing structured, accessible, expressive, and contemporary communication systems across print, digital, environmental, and interactive media.

Tools / Software / Methods:

Publication Software

Editing Software

Vector Software

Figma

FontLab

Glyphs App

Google Fonts

Adobe Fonts

Variable Font Tools

FontPair

Typewolf

Textbook:
NA

References:

Online Books:

Bringhurst, R. (2013). *The elements of typographic style* (4th ed.). Hartley & Marks Publishers. https://typography-style.com/

Lupton, E. (2024). *Thinking with type: A critical guide for designers, writers, editors, and students* (3rd ed.). Princeton Architectural Press. https://papress.com/products/thinking-with-type-3rd-edition

Samara, T. (2004). *Typography workbook: A real-world guide to using type in graphic design*. Rockport Publishers. https://www.quarto.com/books/9781592530816/typography-workbook

Ambrose, G., & Harris, P. (2011). *The fundamentals of typography* (2nd ed.). Bloomsbury Visual Arts. https://www.bloomsbury.com/

Müller-Brockmann, J. (2007). *Grid systems in graphic design*. Niggli. https://www.niggli.ch/

Spiekermann, E., & Ginger, E. M. (2003). *Stop stealing sheep & find out how type works* (2nd ed.). Adobe Press. https://www.adobe.com/

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Satori Graphics. (n.d.). *Satori Graphics* [YouTube channel]. YouTube. https://www.youtube.com/@SatoriGraphics

Yes I'm a Designer. (n.d.). *Yes I'm a Designer* [YouTube channel]. YouTube. https://www.youtube.com/@YesImADesigner

TED-Ed. (n.d.). *TED-Ed* [YouTube channel]. YouTube. https://www.youtube.com/@TEDEd CrashCourse. (n.d.). *CrashCourse Media Literacy* [YouTube playlist]. YouTube. https://www.youtube.com/@crashcourse Flux Academy. (n.d.). *Flux Academy* [YouTube channel]. YouTube. https://www.youtube.com/@FluxAcademy
Topics relevant to "Skill Development": Advanced Typographic Hierarchy, Variable Fonts and Responsive Typography, Editorial Typography Systems, Accessibility in Typography, Experimental Typography, Kinetic Typography, Environmental Typography, and AI-assisted Typography for developing **Skill Development** through **Experiential Learning** techniques. This is attained through the assessment component mentioned in the course plan

Catalogue prepared by	Karthik Manokaran Assistant Professor
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: DES2507	**Course Title:** Branding Fundamentals **Type of Course:** Core Course, Integrated	**L-T-P-C**	1	1	4	4
Version No.	1.0					
Course Pre-requisites	NA					
Anti-requisites	NA					
Course Description	This course introduces students to the strategic foundations of branding and its role in creating meaningful brand experiences. Students explore branding as a multidisciplinary process involving research, positioning, identity creation, communication strategy, consumer behaviour, and brand experience. Through studio-based learning, students develop visual identity systems and integrated brand communication across print, digital, environmental, and interactive platforms using contemporary industry practices and emerging technologies.					
Course Objective	The objective of the course is to familiarize the learners with the concepts of **Branding Fundamentals** and attain **Skill Development** through **Experiential Learning** techniques.					
Course Outcomes	On successful completion of the course, the students shall be able to: **Explain** branding concepts, identity systems, and consumer behaviour in contemporary communication design. **(BTL2)** **Apply** brand research methods and visual identity principles to develop strategic branding solutions. **(BTL3)**					

	Apply integrated branding strategies across multiple communication touchpoints for consistent brand experiences. **(BTL3)** **Analyze** branding systems, market positioning, and consumer interactions to evaluate brand effectiveness. **(BTL4)**			
Course Content:				
Module 1	Brand Strategy & Research	Demonstration Case Study Documentation	Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	22 Session

Topics:

Theory

Introduction to Branding and Brand Management

Brand Purpose, Vision, Mission, and Values

Consumer Behaviour and Brand Perception

Brand Research and Market Analysis

Tutorials

Global and Indian brand analysis

Brand positioning workshop

Consumer persona development

Practical

Brand audit exercises

Competitor benchmarking

SWOT analysis for brands

Target audience profiling

Consumer journey mapping

Brand archetype identification

Brand positioning canvas

Mood board development

Brand naming exploration

Brand personality framework

Market research documentation

Visual inspiration board creation

User interview analysis

Brand opportunity mapping Concept generation exercises				
Module 2	Visual Identity Systems	Demonstration Case Study Documentation	Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	22 Sessions
Theory Logo Design Principles Typography and Colour Psychology in Branding Visual Identity Systems Brand Architecture **Tutorials** Identity system discussions Typography critique workshop Colour strategy workshop **Practical** Logo sketch exploration Symbol development Typography exploration Colour palette development Brand iconography Graphic language development Grid system for identity Stationery system design Business card design Letterhead design Envelope design Identity application exercises Brand pattern creation Corporate identity system Visual identity refinement				
Module 3	Integrated Brand Communication	Demonstration Case Study Documentation	Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	23 Sessions

Topics:

Theory

Brand Storytelling

Integrated Marketing Communication

Digital Branding Strategies

Packaging as Brand Communication

Tutorials

Storytelling workshop

Communication strategy discussion

Brand touchpoint analysis

Digital branding review

Practical

Social media branding

Website homepage branding

Mobile app branding

Packaging graphics

Retail branding graphics

Environmental branding

Marketing collateral

Digital advertising creatives

Brand campaign development

Merchandise branding

Vehicle branding concepts

Event branding graphics

Brand touchpoint mapping

Cross-platform adaptation

Integrated communication system

Module 4	Contemporary Branding Practices	Demonstration Case Study Documentation	Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	23 Sessions

Topics:

Theory

Sustainable and Ethical Branding

AI and Emerging Technologies in Branding

Future Trends in Brand Experience

Tutorials

Sustainable branding workshop

AI-assisted branding exploration

Brand experience mapping

Industry branding case studies

Emerging trends discussion

Practical

Sustainable packaging concepts

Brand redesign project

AI-assisted identity exploration

Motion branding concepts

Interactive branding assets

Smart packaging branding

Omnichannel branding

Experiential branding concepts

Co-branding exploration

Brand extension exercises

Campaign identity system

Exhibition branding

Wayfinding branding

Retail experience graphics

Integrated branding project

List of Practical Tasks:

Task 1 – Brand Research and Identity Development

Level 1: Develop a visual identity system for a selected brand including logo, typography, colour palette, and brand positioning.

Level 2: Develop a strategic identity ecosystem supported by consumer research, positioning strategy, and scalable visual identity applications.

Task 2 – Integrated Brand Communication

Level 1: Design communication assets maintaining consistency across print and digital touchpoints.

Level 2: Develop an integrated branding campaign across physical, digital, and environmental media.

Task 3 – Contemporary Branding Project

Level 1: Design a branding solution incorporating sustainability, accessibility, and user-centred communication.

Level 2: Develop an industry-ready branding ecosystem integrating AI-assisted workflows, experiential branding, and omnichannel communication.

Task 4 – Contemporary Branding and Brand Experience

Level 1: Develop a contemporary branding solution incorporating sustainable design principles, digital brand experiences, and emerging branding technologies for a selected product or service.

Level 2: Develop a comprehensive omnichannel branding ecosystem integrating AI-assisted design workflows, experiential branding, sustainable packaging, and interactive customer engagement strategies across physical and digital platforms.

Targeted Application & Tools that can be used: Brand Identity Designer, Communication Designer, Creative Designer, Packaging Designer, Marketing Designer, Digital Brand Designer, Brand Strategist, Design Consultant. To develop competencies in strategic brand development, identity creation, integrated communication, and contemporary branding practices for professional communication design industries.

Tools / Software / Methods:

Publication Software

Editing Software

Vector Software

Figma

Adobe Express

Blender

Adobe Firefly

Miro

Milanote

Coolors

FontPair

Behance

Brand Strategy Canvas

Design Thinking Framework

Textbook:

NA

References:

Online Books:

Airey, D. (2019). *Identity designed: The definitive guide to visual branding* (2nd ed.). Rockport Publishers. https://www.quarto.com/books/9781631595943/identity-designed

Neumeier, M. (2006). *The brand gap: How to bridge the distance between business strategy and design* (Rev. ed.). New Riders. https://www.pearson.com/en-us/subject-catalog/p/the-brand-gap/P200000003012

Wheeler, A. (2017). *Designing brand identity: An essential guide for the whole branding team* (5th ed.). Wiley. https://www.wiley.com/en-in/Designing+Brand+Identity%2C+5th+Edition-p-9781118980828

Keller, K. L. (2020). *Strategic brand management: Building, measuring, and managing brand equity* (5th ed.). Pearson. https://www.pearson.com/

Millman, D. (2011). *Brand thinking and other noble pursuits*. Allworth Press. https://www.skyhorsepublishing.com/

Landa, R. (2022). *Graphic design solutions* (7th ed.). Cengage Learning. https://www.cengage.com/

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Packaging of the World. (n.d.). *Packaging of the World* [YouTube channel]. YouTube. https://www.youtube.com/@PackagingoftheWorld

Dieline. (n.d.). *The Dieline* [YouTube channel]. YouTube. https://www.youtube.com/@TheDieline

Yes I'm a Designer. (n.d.). *Yes I'm a Designer* [YouTube channel]. YouTube. https://www.youtube.com/@YesImADesigner

Satori Graphics. (n.d.). *Satori Graphics* [YouTube channel]. YouTube. https://www.youtube.com/@SatoriGraphics

Will Paterson. (n.d.). *Will Paterson* [YouTube channel]. YouTube. https://www.youtube.com/@willpatersondesign

Topics relevant to "Skill Development": Brand Research and Market Analysis, Consumer Behaviour and Brand Perception, Brand Positioning, Visual Identity Systems, Brand Storytelling, Integrated Marketing Communication, Packaging as Brand Communication, Sustainable Branding, AI-assisted Branding, and Omnichannel Branding for developing **Skill Development** through **Experiential Learning** techniques. This is attained through the assessment component mentioned in the course plan.

Catalogue prepared by	Karthik Manokaran Assistant Professor
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: DES2537	**Course Title:** Brand Systems Design Studio **Type of Course:** Core Course, Integrated		**L-T-P-C**	0	3	0	3
Version No.	1.0					
Course Pre-requisites	DES1219-Semiotics and Semantics DES2506-Advanced Typography DES1220-Integrated Packaging Design DES2507-Branding Fundamentals DES2508-Information Design					
Anti-requisites	NA					
Course Description	This project studio enables students to integrate the knowledge and skills acquired from all fourth semester communication design courses into a comprehensive brand system. Students conceptualize, research, design, prototype, and validate a complete branding ecosystem for a real or hypothetical organization. The project encompasses brand strategy, semiotic communication, typography, packaging, information design, and integrated visual communication across multiple physical and digital touchpoints. The studio emphasizes strategic thinking, user-centered design, systems thinking, iterative development, and professional execution aligned with contemporary branding practices.					
Course Objective	The objective of the course is to familiarize the learners with the concepts of **Brand Systems Design Studio** and attain **Skill Development** through **Experiential Learning** techniques.					
Course Outcomes	On successful completion of the course, the students shall be able to: **Analyze** research findings, consumer insights, communication requirements, and branding opportunities to formulate a comprehensive brand strategy. **(BTL4)** **Evaluate** visual communication systems, packaging, typography, information hierarchy, and user interactions to refine integrated branding solutions. **(BTL5)** **Create** a complete brand ecosystem integrating identity, packaging, information design, and multi-platform communication for professional implementation. **(BTL6)**					
Course Content:						
Module 1	Brand Strategy Development	Tutorial Case Study Design Mentoring	Interaction / Discussion / Review Sessions	15 Session		

Topics:

Tutorials

Design problem identification

Industry and market research

Brand audit and competitor analysis

Consumer research and persona development

Brand positioning strategy

Brand purpose, mission, vision, and values

Semiotic analysis and communication strategy

Information architecture planning

Design opportunity mapping

Concept generation techniques

Brand narrative development

Customer journey mapping

Brand system planning

Design strategy refinement

Project roadmap development

Module 2	Integrated Brand System Development	Tutorial Case Study Design Mentoring	Interaction / Discussion / Review Sessions	15 Session

Topics:

Tutorials

Visual identity system development

Advanced typography implementation

Packaging system design

Information design integration

Editorial communication systems

Digital branding strategy

Brand touchpoint design

Environmental branding

Retail branding applications

Motion branding concepts

Social media branding systems

User experience refinement

Sustainable branding strategies

Cross-platform consistency

Prototype refinement

Module 3	Professional Brand Ecosystem	Tutorial Case Study Design Mentoring	Interaction / Discussion / Review Sessions	15 Session

Topics:

Practical

Omnichannel branding systems

Brand extension strategy

Experiential branding

Exhibition and event branding

Service branding applications

Wayfinding and environmental graphics

Interactive brand experiences

Packaging production refinement

Digital campaign integration

Information visualization systems

Accessibility in branding

Brand governance and standards

Future-ready branding systems

Industry implementation strategy

Final integrated brand solution

List of Practical Tasks:

Task 1 – Brand Strategy Development

Level 1: Develop a comprehensive brand strategy including research, market analysis, consumer personas, positioning, semiotic framework, and communication objectives.

Level 2: Develop an advanced strategic framework supported by extensive user research, cultural analysis, behavioural mapping, and competitive differentiation.

Task 2 – Integrated Brand System

Level 1: Design a complete visual identity system integrating typography, packaging, information design, and communication touchpoints.

Level 2: Develop an adaptive brand system capable of functioning consistently across print, packaging, digital interfaces, retail environments, and social media.

Task 3 – Professional Brand Ecosystem

Level 1: Develop a comprehensive brand ecosystem including digital, physical, environmental, and experiential branding applications.

Level 2: Create an industry-ready omnichannel branding solution integrating sustainable design, AI-assisted workflows, service design principles, and interactive customer experiences.

Targeted Application & Tools that can be used: Brand Identity Designer, Brand Strategist, Communication Designer, Packaging Designer, Information Designer, Experience Designer, Environmental Graphic Designer, Creative Consultant, Design Entrepreneur. To develop professional competency in designing research-driven, integrated brand ecosystems that effectively communicate across print, packaging, digital, retail, and experiential platforms while

addressing contemporary industry challenges.

Tools / Software / Methods:

- Publication Software
- Editing Software
- Vector Software
- Figma
- Blender
- Adobe Firefly
- Miro
- Milanote
- FigJam
- Esko Studio
- Adobe Dimension
- KeyShot
- FontPair
- Coolors
- Behance
- Design Thinking Framework
- Service Blueprinting
- Customer Journey Mapping

Text Book:

References:

Online Books:

Wheeler, A. (2017). *Designing brand identity: An essential guide for the whole branding team* (5th ed.). Wiley. https://www.wiley.com/en-in/Designing+Brand+Identity%2C+5th+Edition-p-9781118980828

Keller, K. L. (2020). *Strategic brand management: Building, measuring, and managing brand equity* (5th ed.). Pearson. https://www.pearson.com/

Airey, D. (2019). *Identity designed: The definitive guide to visual branding* (2nd ed.). Rockport Publishers. https://www.quarto.com/books/9781631595943/identity-designed

Neumeier, M. (2006). *The brand gap: How to bridge the distance between business strategy and design* (Rev. ed.). New Riders. https://www.pearson.com/en-us/subject-catalog/p/the-brand-gap/P200000003012

Millman, D. (2011). *Brand thinking and other noble pursuits*. Allworth Press. https://www.skyhorsepublishing.com/

Lidwell, W., Holden, K., & Butler, J. (2010). *Universal principles of design* (2nd ed.). Rockport Publishers. https://www.quarto.com/books/9781592535873/universal-principles-of-design

YouTube:

The Futur. (n.d.). *The Futur* [YouTube channel]. YouTube. https://www.youtube.com/@thefutur

Satori Graphics. (n.d.). *Satori Graphics* [YouTube channel]. YouTube. https://www.youtube.com/@SatoriGraphics

Yes I'm a Designer. (n.d.). *Yes I'm a Designer* [YouTube channel]. YouTube. https://www.youtube.com/@YesImADesigner TED-Ed. (n.d.). *TED-Ed* [YouTube channel]. YouTube. https://www.youtube.com/@TEDEd CrashCourse. (n.d.). *CrashCourse Media Literacy* [YouTube playlist]. YouTube. https://www.youtube.com/@crashcourse Flux Academy. (n.d.). *Flux Academy* [YouTube channel]. YouTube. https://www.youtube.com/@FluxAcademy
Topics relevant to "Skill Development": Brand Positioning Strategy, Semiotic Analysis and Communication Strategy, Advanced Typography Implementation, Packaging System Design, Information Design Integration, Customer Journey Mapping, Environmental Branding, Omnichannel Branding Systems, Service Branding Applications, and Brand Governance Standards for developing **Skill Development** through **Experiential Learning** techniques. This is attained through the assessment component mentioned in the course plan.

Catalogue prepared by	Karthik Manokaran Assistant Professor
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: DES1124	**Course Title:** Garment Construction Studio **Type of Course:** Program Core, Theory & Integrated	**L-T-P-C**	2	0	4	4
Version No.	1.0					
Course pre-requisites	NIL					
Anti-requisites	NIL					
Course Description	This course focuses on developing professional garment construction competencies aligned with industrial production standards. It emphasizes precision stitching, seam engineering, fullness development, fit validation, and structured garment assembly. The course integrates experiential studio practice, technical documentation, and quality control measures to prepare learners for apparel sampling units, production houses, boutique practice, and entrepreneurial ventures.					
Course Objective	The objective of the course is familiarizing the learners with the concepts of Basics of Sewing Techniques and attain EMPLOYABILITY of student by using EXPERIENTIAL LEARNING Techniques.					
Course Out Comes	On successful completion of the course, the students shall be able to: **Explain** the functions of industrial sewing systems, sewing machinery, tools, equipment, and maintenance practices used in garment construction. (**Understand – BTL Level 2)**					

	Apply appropriate stitching techniques, seam classifications, needles, threads, and fabric preparation methods in garment construction processes. **(Apply – BTL Level 3)** **Analyze** garment components and select suitable construction techniques based on fabric type, structure, and functionality. **(Analyze – BTL Level 4)** **Evaluate** garment blocks for women's wear, children's wear, and trousers using standard drafting principles and fit requirements**. (Evaluate – BTL Level 5)** **Create** garment patterns through dart manipulation, fullness transformation, and skirt variations to achieve functional and aesthetic design solutions. **(Create – BTL Level 6)**
Course Content:	Introduction to sewing terminology; study of sewing machine parts and functions; stitches and seams — classification and construction techniques; sewing techniques and garment construction methods; study and development of fullness techniques; and drafting and stitching of basic body blocks.

Module 1	Industrial Sewing Systems & Technical Foundations	Construction Documentation Presentation	Observations Illustrations Visual Journal	15 Classes

Topics:

History of sewing and sewing machine

Introduction to sewing machine: Domestic sewing machine, Industrial sewing machine

Difference between Domestic & Industrial sewing machine, parts of a sewing machine

Varieties of industrial sewing machines- Single needle machine, double needle machine-lock stitch & chain stitch machines

Over-lock machine, sewing machine needles types, parts & functions, care and maintenance of sewing machine

Care and maintenance of sewing machine

Measuring Tools, Drafting Tools, Cutting Tools Sewing Tools, Finishing Tools

Module 2	Stitches & Sewing techniques	Designing, Construction Documentation	Explorations Illustrations Visual Journal	13 Classes

Topics:

Seam classes: Classification, types – class1, 2, 3, 4, 5 & 6

Stitch types : Classification, types – class 100, 200, 300, 400, 500 & 600

Hand needles – types, parts of hand needle, characteristics

Sewing Needle – Types, parts of sewing machine needle,

Sewing threads- function, performance, characteristics & Types

Fabric Fundamentals - Types of Fabrics, Selection of Needle and thread according to fabric types

Fabric Preparation for cutting, Grain, Selvedge, Shrinkage.				
Module 3	Garment Component Development	Construction, Presentation Documentation	Illustrations Observation Visual Journal	12 Classes

Topics :

Fullness - Pleats, tucks, gathers, shirring

Ruffles, frills, flares, godets

Sleeve – basic, puff sleeve, cap sleeve, circular, bell sleeve, petal sleeve, leg-o-mutton sleeve,

Plackets – tailored placket, continuous bound placket, shirt placket

Pocket – patch pocket, side seam pocket, welt pocket

Collar – Flat collar, stand collar, roll collar and Shawl & Revere Collars

Module 4	Block Construction	Construction, Documentation, Assignment	Illustrations Observation Visual Journal	14 Classes

Topics :

Basic Bodice block – Women stitching

Basic Skirt Block

Kids bodice block

Trouser Block

Above garments to be finished, with different style of necklines Necklines, Sleeves and seam lines in real time Garments and Basic Stitching for men, women and Kids.

Module 5	Pattern Development	Designing, Construction Documentation.	Illustrations Observation Visual Journal	36 Classes

Dart Manipulation – Single dart series and 2 two dart series

Princess panel top – classic princess style line

Introduction to fullness – yoke bodice

Skirt types – A line, Pleated skirt, circular, gathered, circular, wrap skirts

List of Laboratory Tasks:

Experiment No 1: Development of Basic Bodice with Dart Manipulation.
Level 1: Front and Back Bodice using one dart manipulation – Basic sleeve
Level 2: Front and Back Bodice using two dart manipulation – Puff sleeve

Experiment No. 2: Construction of Trouser with side seam pocket, back patch pocket, with elastic waist band

Experiment No. 3. Construction of top with a peter pan collar & cap sleeve

Experiment No. 4. Construction of princess panel with petal sleeve. Experiment No.5. Construction of any one Skirt with zipper opening and waist band. Experiment No. 6. Construction of Samples: Machine Balance, Seams, Placket, Neckline Finishes, Plates, Gathers, Shirring, Tucks & Types, Zipper.
Targeted Application & Tools that can be used: Application of sewing machinery, garment construction tools, pattern drafting equipment, fabric preparation tools, and finishing tools for developing basic garment components, blocks, and construction techniques.
Text Book: Crawford, A. (2007). Fashion sewing: Advanced techniques (v. 207 p.). Bloomsbury Publishing. London. Aldrich, W. (2015). Metric pattern cutting for menswear (5th ed.). Wiley India Pvt. Ltd. Hayes, S. (2009). Cooklin's garment technology for fashion designers (2nd ed.). Laurence King Publishing.
References:
Topics relevant to "Skill Development": Study and understanding of the elements of Clothing Construction Essentials through the development of body measurement techniques, sewing skills, stitch construction, garment drafting, stitching, and finishing processes. Skill Development through Experiential learning techniques. This is attained through assessment component mentioned in course handout.

Catalogue prepared by	Mr. Babu.D Asst. Professor School Of Design
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: SOD1201	**Course Title: Basic Digital Tools** **Type of Course: Practical Integrated**	**L-T-P-C**	1	0	4	3
Version No.	1.0					
Course Pre-requisites	Basic computer literacy and familiarity with operating systems, file handling, and digital interfaces. Interest in visual communication and access to Adobe Creative Suite tools is beneficial.					
Anti-requisites	**NIL**					

Course Description	**Purpose:** This course introduces students to essential digital design tools widely used across design disciplines. The course develops competency in raster image editing, vector graphics creation, and layout design through industry-standard Adobe Creative Suite applications—Adobe Photoshop, Adobe Illustrator, and Adobe InDesign. Students will learn to create professional visual communication outputs relevant to interdisciplinary design practice.
Course Objective	The objective of the course is to enhance **employability skills** by developing proficiency in digital design tools through **Participative Learning techniques**.
Course Outcomes	**On successful completion of the course, the students shall be able to:** **Explain** the fundamental concepts of digital imaging, vector graphics, and layout design using digital creative tools. *(Understand – L2)* **Apply** Adobe Photoshop tools for image editing, composition, and digital visual communication. *(Apply – L3)* **Create** vector-based illustrations, graphics, and technical visual assets using Adobe Illustrator. *(Create – L6)* **Develop** professional layouts, publications, and presentation boards using Adobe InDesign. *(Apply – L3)* **Integrate** multiple digital tools for interdisciplinary design communication and portfolio development. *(Create – L6)*

Course Content:

Module 1	Adobe Photoshop for Digital Imaging & Visual Composition	Assignment Demonstration and Participative learning. Documentation	Visual Journal, Observation & Comparison	**25 Session**

Digital Imaging Fundamentals (8–9 Hours)

Introduction to digital design workflow

Raster graphics fundamentals

Resolution, DPI, image size, file formats

Adobe Photoshop interface and workspace

File management and workspace customization

Image Editing & Composition (8–9 Hours)

Selection tools and masking techniques

Layers and layer organization

Adjustment layers and color correction

Retouching tools (Healing, Clone Stamp)

Filters and Smart Objects

Typography basics in Photoshop

Creative Applications & Projects (8–9 Hours)

Image compositing techniques

Mood board creation

Poster composition

Social media creatives

Mock-up applications

Exporting files for print and digital platforms

Mini practical project

Module 2	Adobe Illustrator for Vector Graphics & Illustration	Assignment Demonstration and Participative learning. Documentation	Visual Journal, Observation & Comparison	**25 Session**

Vector Design Fundamentals (8–9 Hours)

Vector graphics fundamentals

Illustrator interface and workspace

Drawing tools and shape creation

Pen tool techniques

Artboards and workspace organization

Illustration & Design Development (8–9 Hours)

Pathfinder operations

Stroke, fill, gradients, appearance settings

Typography in Illustrator

Symbol tools and pattern creation

Logo design fundamentals

Brush tools and custom graphic styles

Applied Visual Communication (8–9 Hours)

Icon development

Infographic creation

Technical illustration for design communication

Packaging dieline basics

Creative vector poster design

Exporting vector assets

Practical design exercise

Module 3	Adobe InDesign for Layout Design & Publication	Assignment Demonstration and Participative learning. Documentation	Visual Journal, Observation & Comparison	**25 Session**

Layout Fundamentals (8–9 Hours)

Adobe InDesign interface and workspace

Document setup and page formats

Grids, guides, and layout structure

Text frames and typography controls

Paragraph and character styles

Publication Design (8–9 Hours)

Image placement and linking

Master pages

Multi-page document creation

Brochure and booklet design

Magazine layout composition

Portfolio page structuring

Integrated Design Applications (8–9 Hours)

Packaging files and preflight checks

PDF export for print and digital publishing

Interactive PDF basics

Integrated workflow with Photoshop and Illustrator

Final portfolio presentation board

End-semester integrated design project

List of Practical Tasks:

CA I: Create a digital visual composition using Adobe Photoshop showcasing image editing and composition skills.
Mid-Term: Develop a vector-based design project including logo, icon set, or infographic using Adobe Illustrator.
CA II: Design a multi-page brochure or presentation layout using Adobe InDesign.

End-Term: Create an integrated digital design portfolio combining Photoshop, Illustrator, and InDesign outputs.

Targeted Application & Tools that can be used:

Adobe Photoshop, Adobe Illustrator, Adobe InDesign, Adobe Creative Cloud Libraries, Adobe Color, Behance, Canva (supportive), Procreate (optional).

Project work/Assignment: Mention the Type of Project /Assignment proposed for this course

A final project work integrating all the modules.

Text Books

Adobe Animate CC 2018 release classroom in a book, the official training workbook from Adobe

Details for: Adobe Animate CC 2018 release classroom in a book, the official training workbook from Adobe › Koha online catalog

Adobe Illustrator Classroom in a Book

Adobe InDesign CC 2018 release classroom in a book, the official training workbook from Adobe

Details for: Adobe InDesign CC 2018 release classroom in a book, the official training workbook from Adobe › Koha online catalog

Ellen Lupton – *Thinking with Type*

Robin Williams – *The Non-Designer's Design Book*

Ambrose & Harris – *Layout Basics*

References

Adobe Official Learning Resources

Adobe Photoshop Tutorials

Adobe Illustrator Tutorials

Adobe InDesign Tutorials

Adobe Creative Cloud Learn Hub

YouTube Learning Channels

Adobe Creative Cloud YouTube Channel

PiXimperfect (Photoshop Learning)

Envato Tuts+ Design Tutorials

Bring Your Own Laptop (Adobe Tutorials)

Satori Graphics (Illustrator & Design)

Design Inspiration / Resource Platforms

Behance

Adobe Color

Pinterest

Catalogue prepared by	Name: Niveditha A S Designation: Assistant Professor

	SCHOOL OF DESIGN
Recommended by the Board of Studies on	BOS 2026
Date of Approval by the Academic Council	BOS 2026

Course Code DES1223	**Course Title: Needlecraft** **Type of Course: Core Course** **Integrated Course**	**L-T-P-C**	**1**	**0**	**4**	**3**
Version No.	1.0					
Course Pre-requisites	NA					
Anti-requisites	**NIL**					
Course Description	To introduce foundational hand sewing, embroidery, and surface embellishment techniques for creative textile development and craft-based design applications. Students will develop skills in handling sewing tools, fabrics, threads, and embroidery materials while applying hand stitches, seam techniques, fabric manipulation, crochet, and knitting methods. The course enhances creative surface development, decorative sampling, motif exploration, technical craftsmanship, and the ability to create embellished textile outcomes through experiential learning practices. This is a practical and exploratory studio-based course focused on hand sewing, embroidery, fabric manipulation, and surface ornamentation through experiential exercises, sampling techniques, creative experimentation, documentation, and skill-based craft development using traditional needle craft practices.					
Course Objective	The objective of the course is to familiarize the learners with the concepts of Elements of Fashion Illustration skill to analysis and attain **SKILL DEVELOPMENT** through **EXPERIENTIAL LEARNING techniques**					
Course Outcomes	On successful completion of the course the students shall be able to: **Recognise** needle craft tools, fabrics, threads, and basic hand sewing techniques. (BTL 2) **Apply** hand stitches, seam techniques, and embroidery methods for fabric development. (BTL 3) **Modify** decorative surface developments using hand sewing and embroidery techniques. (BTL 6)					

Course Content

Module 1	Fundamentals of Hand Sewing and Tools	Practice Case study Documentation	Observations Illustrations Visual Journal	**25 Hours**

Topics:

Introduction to needle craft and its applications

Understanding tools and materials used in needle craft

Types and properties of fabrics used for sewing and embroidery

Selection of needles and threads according to fabric types

Fabric preparation techniques for cutting and stitching

Understanding grain, selvedge, and fabric shrinkage

Straightening fabric grains before sewing

Introduction to hand sewing and embroidery techniques

Identification and use of sewing tools and equipment

Basic hand stitches and seam construction methods

Thread handling and stitch control techniques

Module 2	Embroidery Techniques and Surface Development	Assignment Case Study Documentation	Observations Illustrations Visual Journal	**30 Hours**

Topics:

Basic and advanced embroidery stitches : straight stitch ,stem, back, fly stitch, flat stitch - satin, cross, loop stitch - herring bone, feather stitch, knotted stitch - French knot, bullion knot

Texture creation through stitch variations

Motif development and pattern exploration

Surface ornamentation using hand stitching techniques

Module 3	Creative Application and Exploratory Sampling	Assignment Presentation Documentation	Group Activities Presentations Explorations	**20 Hours**

Topics:

Experimental stitch compositions

Decorative embellishment techniques

Surface development on fabric samples : Eg: Smoking, Shirring

Creative exploration using hand embroidery methods

Development of stitched and embroidered sample portfolio

List of Practical Tasks:

Level 1:

Identification of needle craft tools, fabrics, needles, and threads

Fabric grain, selvedge, and shrinkage testing exercises

Fabric preparation for cutting and stitching

Needle threading and thread handling practice

Basic hand stitch sampling exercises

Seam finishing and hemming techniques

Decorative hand stitch exploration

Embroidery stitch and motif development

Surface texture and embellishment exercises

Compilation of stitched and embroidered sampler sheets

Level 2:

Advanced Embroidery Composition

Develop intricate embroidery layouts using layered stitches, motif arrangements, and decorative detailing techniques.

Surface Ornamentation Exploration

Experiment with fabric embellishments, textures, thread work, and mixed needle craft applications for creative surface development.

Needle Craft Portfolio Development

Compile stitched samples, embroidery explorations, surface techniques, and presentation sheets into a professional sampler portfolio.

Targeted Application & Tools that can be used:

Understanding the basics of hand embroidery and different types with theme selection.

In general, they will be learning about thread and color combination in surface development.

Combined to create a design with fabric manipulation techniques.

Tools used in knitting and crochet and pattern development/ techniques.

Product development using fabric embellishment techniques in contemporized style.

Topics relevant to "Skill Development":

Study of Understanding Needlecraft to skill in hand Embroidery and surface manipulation and attain **Skill Development** through **Experiential learning** techniques. This is attained through assessment component mentioned in course handout.

Text Books(Need to Update as per Library list)

Ganderton, Lucinda. Embroidery Stitches Step-by-Step. Dorling Kindersley Ltd, 2015.ISBN-978-0-2412-0139-

https://books.google.co.in/books?hl=en&lr=&id=486pDwAAQBAJ&oi=fnd&pg=PA23&dq=hand+embroidery+books&ots=r0ISt_Gxmm&sig=GMjxHnchiQDeq2jPEZR3zAvX-lI&redir_esc=y#v=onepage&q&f=false

The Sewing Book by Alison Smith.

References

Irwin, K. A. (n.d.). *Surface design: For fabric*.

McFadden, D. R. (n.d.). *Radical lace and subversive knitting*.

Steed, J. (n.d.). *Sourcing ideas for textile design: Researching colour, surface, structure, texture and pattern*.

Wilson, H. (n.d.). *Pattern and ornament in the arts of India: With 223 colour photographs and 89 drawings*.

Jaitly, J. (n.d.). *Crafts atlas of India*.

Levine, F. (n.d.). *Handmade nation: The rise of DIY, art, craft, and design*.

Kuittinen, R. (n.d.). *Street craft: Guerrilla gardening, yarnbombing, light graffiti, street sculpture, and more*.

Adamson, G. (n.d.). *Craft reader*.

Catalogue prepared by	Name: Dr.Bhagyashree Nadig Y S Designation: Assistant Professor School of Design
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: DES2302	**Course Title: Pre Industrial Fashion culture** **Type of Course: 1] Core course** **Integrated**	**L-T-P-C**	**2**	0	2	3
Version No.	1.0					
Course Pre-requisites	NA					
Anti-requisites	**NIL**					
Course Description	To introduce the evolution of Eastern and Western pre-industrial fashion cultures, traditional costumes, textiles, and historical design aesthetics. Students will develop the ability to analyze historical fashion cultures, interpret traditional costumes, and document textile and craft practices from Eastern and Western civilizations. The course enhances visual research, comparative analysis, costume illustration, cultural interpretation, and creative understanding of silhouette evolution, ornamentation, and historical influences on contemporary fashion design practices. This is a theory-integrated exploratory course focused on historical fashion studies, costume analysis, textile traditions, cultural interpretation, visual documentation, and comparative learning through research, illustration exercises, participative activities, and creative exploration of pre-industrial fashion systems.					
Course Objective	The objective of the course is to familiarize the learners with the concepts of Elements of Fashion Illustration skill to analysis and attain **SKILL DEVELOPMENT** through **EXPERIENTIAL LEARNING techniques**					
Course Outcomes	Upon successful completion of the course the students shall be able to: **Understand** the evolution of Eastern and Western fashion cultures before the Industrial era. (BTL 2) **Illustrate** cultural and aesthetic influences of pre-industrial fashion in design studies. (BTL 3)					

	Examine traditional costumes, textiles, and craft practices across historical civilizations. (BTL 4)			
Course Content:				
Module 1	**Introduction to Pre-Industrial Fashion Culture**	Assignment Demonstration and Participative learning. Documentation	Examples/ Demo/Assignments	**12 Hours**
Topics: Origin and evolution of clothing and adornment Influence of climate, geography, religion, and society on costume Development of traditional textiles and craft practices Role of trade, royalty, and culture in fashion evolution Introduction to pre-industrial fashion systems				
Module 2	Eastern Fashion Cultures	Assignment Demonstration and Participative learning. Documentation	Examples/ Demo/Assignments	**16 Hours**
Topics: Traditional costumes of India, China, Japan, and Persia Draped garments and regional dressing styles Handloom textiles, natural dyes, and embroidery traditions Jewellery, accessories, and symbolic motifs Cultural and ceremonial significance of Eastern costumes				
Module 3	**Composition and Creative Exploration**	Assignment Demonstration and Participative learning. Documentation	Examples/ Demo/Assignments	**16 Hours**
Topics: Costume traditions of Ancient Egypt, Greece, and Rome Medieval and Renaissance fashion developments Silhouette evolution and tailoring practices Textile ornamentation and decorative detailing Influence of monarchy, religion, and art on Western fashion				

Module 4	**Comparative Study and Cultural Influence**	Assignment Demonstration and Participative learning. Documentation	Examples/ Demo/Assignments	**16 Hours**

Topics:

Comparative study of Eastern and Western fashion aesthetics

Traditional craftsmanship and textile practices

Influence of pre-industrial fashion on contemporary design

Visual documentation and costume analysis

Cultural appreciation and historical fashion interpretation

List of Practical Tasks:

Level 1:

Visual study of ancient and traditional costumes

Costume silhouette sketching from Eastern cultures

Costume silhouette sketching from Western cultures

Traditional textile and motif documentation exercises

Draping style observation and illustration studies

Comparative costume analysis charts

Jewellery and accessory Study and Sketches from historical cultures

Mood board creation based on historical fashion eras

Timeline development of pre-industrial fashion evolution

Fabric swatch and ornamentation study documentation

Cultural symbolism and motif interpretation exercises

Traditional costume rendering and colouring studies

Research documentation on regional craft practices

Comparative presentation of Eastern and Western fashion aesthetics

Final visual portfolio on pre-industrial fashion cultures

Level 2:

Historical Costume Interpretation Project

Develop detailed costume illustrations inspired by pre-industrial Eastern and Western fashion cultures with cultural and aesthetic analysis.

Traditional Textile & Ornamentation Exploration

Document and interpret historical textiles, motifs, jewellery, and craft techniques through visual and material studies.

Pre-Industrial Fashion Portfolio Development

Compile research, costume studies, comparative analyses, mood boards, and rendered illustrations into a structured visual portfolio.

Targeted Application & Tools that can be used:

Understanding the basics of visual design and elements in fashion illustration.

In general, they will be learning about the shapes forms, and colors.

Combined to create a design with fabric rendering and flats

Tools used in fashion illustration and color media.

Topics relevant to "Skill Development":

Study of Understanding Pre Industrial Fashion Culture to skill development of pre-industrial fashion evolution in Cultural symbolism and motif interpretation exercises and attain **Skill Development** through **Experiential learning** techniques. This is attained through assessment component mentioned in course handout.

Text Books (Need to Update as per Library)

Harlow, M. (n.d.). *Cultural history of dress and fashion in antiquity*.

Kohler, C. (n.d.). *History of costume*.

Peacock, J. (n.d.). *Children's costume: The complete historical sourcebook with 1045 illustrations, 730 in color*.

Sposito, S. (n.d.). *Fashion: The ultimate history of costume: From prehistory to the present day*.

Welters, L. (n.d.). *Fashion history: A global view*.

Nicklas, C. (n.d.). *Dress history: New directions in theory and practice*.

Steele, V. (n.d.). *Paris fashion: A cultural history*.

Stark, G. (n.d.). *Fashion show: History, theory and practice*.

References

Edwards, E. (n.d.). *Imprints of culture: Block printed textiles of India*.

Guy, J. (n.d.). *Indian textiles in the east: From Southeast Asia to Japan*. New York: Thames and Hudson.

Jaitly, J. (n.d.). *Crafts atlas of India*.

Jay, P. (n.d.). *Inspired by India: How India transformed global design*. New Delhi: Roli Books.

Lehri, M. S. (n.d.). *Indi-folk: Folk and tribal designs of India*. Mumbai: Super Book House.

Naik, S. D. (n.d.). *Traditional embroideries of India*.

Wilson, H. (n.d.). *Pattern and ornament in the arts of India: With 223 colour photographs and 89 drawings*.

Khanna, B. (n.d.). *Art of modern India with 133 illustrations in colour*.

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https://puniversity.informaticsglobal.com:2284/ehost/ebookviewer/ebook/bmxlYmtfXzM4MzI5M19fQU41?sid=fa5f1ec1-955f-48b4-aa1f-f9bc3ac13648%40redis&vid=7&format=EB&rid=1 https://puniversity.informaticsglobal.com:2284/ehost/ebookviewer/ebook/bmxlYmtfXzE1ODYxNDhfX0FO0?sid=fa5f1ec1-955f-48b4-aa1f-f9bc3ac13648%40redis&vid=2&format=EK&rid=1 https://puniversity.informaticsglobal.com:2284/ehost/ebookviewer/ebook/bmxlYmtfXzM4MzI4Nl9fQU41?sid=fa5f1ec1-955f-48b4-aa1f-f9bc3ac13648%40redis&vid=12&format=EB&rid=1 https://puniversity.informaticsglobal.com:2284/ehost/ebookviewer/ebook/bmxlYmtfXzM4MzI4NF9fQU41?sid=fa5f1ec1-955f-48b4-aa1f-f9bc3ac13648%40redis&vid=12&format=EB&rid=1

Catalogue prepared by	Name: Dr.Bhagyashree Nadig Y S Designation: Assistant Professor School of Design
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: **DES2513**	**Course Title: Fashion Illustration** **Type of Course: 1) Core Course** **2) Integrated**	**L-T-P-C**	2	0	2	3
Version No.	1.0					
Course Pre-requisites	Basic illustration learnt in Foundation Year					
Anti-requisites	**NIL**					
Course Description	To introduce foundational fashion illustration techniques that develop visual communication, creative exploration, observational drawing, and basic fashion representation skills. Students will develop the ability to construct fashion figures using proportion studies, anatomy basics, gesture drawing, and body structures from varied angles. The course enhances observational, representational, and creative visualization skills while building competency in garment rendering, styling composition, and the use of traditional illustration mediums for effective fashion communication. This is a foundational studio-based practical course focused on exploratory fashion illustration, figure construction, rendering techniques, and creative visual expression through manual drawing methods, experimental approaches, and traditional art mediums used in fashion design communication.					
Course Objective	The objective of the course is to familiarize the learners with the concepts of **Fashion Illustration** and attain **Skill Development** of student by using **Experiential Learning** techniques.					
Course Outcomes	Upon successful completion of the course the students shall be able to: **Understand** fashion figures, proportions, and illustration basics through sketching. *(BTL 2)*					

	Articulate traditional rendering techniques for garment and styling illustrations. *(BTL 3)* **Develop** exploratory fashion illustration compositions and presentation sheets. *(BTL 6*)			
Course Content:				
Module 1	**Fundamentals of Fashion Illustration and Figure Development**	Assignment Demonstration and Participative learning. Documentation	Examples/ Demo/Assignments	**20 Hours**
Topics: Introduction to fashion illustration and visual communication Human body proportions and fashion figure studies Head theories and facial proportion basics Stick, block, and flesh figure construction Gesture drawing and fashion poses Foreshortening and body structures from different angles				
Module 2	Garment Rendering and Medium Exploration	Assignment Demonstration and Participative learning. Documentation	Examples/ Demo/Assignments	**22 Hours**
Topics: Basics of garment rendering and silhouette drawing Fabric folds, textures, and drape studies Styling visuals and fashion detailing Pencil sketching and shading techniques Rendering using colour pencils, markers, and watercolours				
Module 3	**Composition and Creative Exploration**	Assignment Demonstration and Participative learning. Documentation	Examples/ Demo/Assignments	**18 Hours**
Topics: Composition techniques in fashion illustration Visual balance and layout exploration Inspiration sourcing and concept interpretation Exploratory illustration exercises and styling studies Introductory presentation sheets and creative portfolio development				
List of Practical Tasks: **Level 1 :**				

Human body proportion studies

Head theory and facial feature sketching

Stick, Block figure and Flesh figure rendering practice

Gesture drawing and fashion pose exploration

Foreshortening and body angle studies

Fashion croquis development, Garment silhouette sketching

Fabric fold and drape rendering

Styling detail illustration exercises

Pencil, Colour pencil, Marker rendering exploration, Watercolour application in fashion illustration

Fashion composition and layout studies

Mood board and inspiration development

Concept-based illustration exercises

Exploratory styling compositions

Fashion presentation sheet preparation

Basic portfolio layout development

fashion illustration portfolio compilation

Level 2 :

Advanced Fashion Figure Stylization

Experiment with exaggerated proportions, dynamic poses, and designer-inspired croquis to develop individual illustration styles.

Editorial Fashion Illustration Development

Create high-fashion editorial compositions integrating garments, accessories, backgrounds, and storytelling elements.

Textile and Surface Detailing Exploration

Illustrate complex fabric textures, embellishments, embroidery, prints, and layered garment detailing using mixed rendering techniques.

Theme-Based Collection Illustration Project

Develop a mini fashion collection based on a selected concept or inspiration theme, including mood boards, styled figures, and presentation layouts.

Professional Fashion Portfolio Presentation

Compile and design a refined fashion illustration portfolio with concept sheets, rendered garments, styling explorations, and presentation boards suitable for academic and industry review.

Targeted Application & Tools that can be used:

Understanding the basics of visual design and elements in fashion illustration.

In general, they will be learning about the shapes forms, and colors.

Combined to create a design with fabric rendering and flats

Tools used in fashion illustration and color media.

Topics relevant to "Skill Development"/: Study of Understanding elements of fashion illustration through detail illustration exercises, Exploratory styling compositions and attain **Skill Development** through **Experiential learning** techniques. This is attained through assessment component mentioned in course handout.

Text Books:

Abling, B. (n.d.). *Fashion flats and technical drawing*. New York: Bloomsbury.

Borrelli, L. (n.d.). *Fashion illustration next*. London: Thames and Hudson Ltd.

Fogg, M. (n.d.). *Fashion illustration: 1930 to 1970*. United Kingdom: Batsford.

Bedoyere, Q. D. L. (n.d.). *How to paint drawing techniques*. Wlls, Kent: Search Press Limited.

Flenley, D. (n.d.). *Painting with watercolour: A foundation course*. Lewes: Guild of Master Craftsman Publications.

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https://puniversity.informaticsglobal.com:2284/ehost/ebookviewer/ebook/bmxlYmtfXzE1ODYxNDhfX0FO0?sid=fa5f1ec1-955f-48b4-aa1f-f9bc3ac13648%40redis&vid=2&format=EK&rid=1

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https://puniversity.informaticsglobal.com:2284/ehost/ebookviewer/ebook/bmxlYmtfXzM4MzI4NF9fQU41?sid=fa5f1ec1-955f-48b4-aa1f-f9bc3ac13648%40redis&vid=12&format=EB&rid=1

Catalogue prepared by	Name: Dr. Bhagyashree Nadig Y S Designation: Assistant Professor School of Design
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: DES1225	**Course Title:** Fibre and Yarn Science **Type of Course:** Core Course - Integrated	**L – T – P – C**	**2**	**0**	**2**	**3**
Version No.	1					
Course pre-requisites	NA					

Anti-requisites	NA
Course Description	This course introduces students to the science of textile fibres and yarns, covering their classification, properties, manufacturing processes, and performance characteristics. It enables students to understand the relationship between fibre and yarn selection, fabric quality, and end-use applications, supporting informed material choices for innovative and sustainable fashion design.
Course Objective	This course is designed to familiarize the learners with the concepts of Fibre and Yarn Science and attain skill development by using experiential Learning techniques
Course Outcomes	On successful completion of the course the students will be able to - **Summarize** the classification, properties, and characteristics of natural, regenerated, and synthetic textile fibres used in fashion and apparel. **(BTL2)** **Apply** knowledge of yarn manufacturing processes, yarn properties, and yarn identification techniques to evaluate their suitability for different fabric and apparel applications. **(BTL3)** **Analyze** the influence of fibre and yarn characteristics on fabric performance, aesthetics, comfort, and sustainability to make appropriate material selections for fashion products. **(BTL4)**

Course Content

Module 1	Textile Fibres – Classification, Properties and Natural Fibres	Visual journal, observation book	Context-relevant Assignments, presentations.	**20 Periods**

Topics: Introduction to textile fibres and their role in the textile and fashion industry.

Classification of textile fibres:

Natural fibres, Regenerated fibres, Synthetic fibres, Inorganic and specialty fibres

Essential requirements and characteristics of textile fibres.

Primary and secondary properties of fibres:

Length, fineness, strength, elongation, resilience, elasticity

Moisture regain, absorbency, density, luster, thermal properties

Natural cellulosic fibres:

Cotton – cultivation, processing, properties and applications

Linen (Flax) – extraction, properties and uses

Jute, Hemp, Ramie – characteristics and applications

Natural protein fibres:

Wool – types, structure, properties and end uses

Silk – production, types, properties and applications

Comparative study of natural fibres.

Fibre performance in apparel and technical textiles.
Sustainable aspects of natural fibres and current trends in eco-friendly materials.

Module 2	Man-Made Fibres, Sustainable Fibres and Fibre Identification	Visual journal, observation book	Context-relevant Assignments, presentations.	**20 Periods**

Topics:

Introduction to - man-made fibres, Regenerated fibres, Synthetic fibres, Specialty and high-performance fibres, Sustainable and innovative fibres, fibre blends and their advantages.

Fibre identification techniques

Fibre selection for fashion, sportswear, technical textiles and sustainable product development.

Module 3	Yarn Science, Manufacturing and Yarn Testing	Visual journal, observation book	Context-relevant Assignments, presentations.	**20 Periods**

Topics:

- Introduction to yarn and yarn classification.
- Yarn manufacturing sequence
- Types of spinning
- Yarn numbering systems
- Yarn twist
- Types of yarns
- Yarn defects and quality parameters.
- Yarn testing
- Relationship between fibre properties, yarn characteristics and fabric performance.
- Selection of yarns for different apparel and fashion applications.

List of Experiments:

Study and identification of natural textile fibres (Cotton, Linen, Jute, Hemp, Wool, Silk) based on their physical characteristics.

Study and identification of man-made fibres (Rayon, Modal, Lyocell, Polyester, Nylon, Acrylic, Elastane) using visual and tactile examination.

Microscopic identification of textile fibres using longitudinal and cross-sectional views.

Identification of textile fibres using the burning test and interpretation of burning characteristics.

Identification of textile fibres using the solubility test with suitable chemical reagents.

Determination of fibre fineness and length using standard laboratory methods.

Identification and classification of different yarns, including simple, ply, cord, textured, and fancy yarns.

Determination of yarn count using direct and indirect count systems.

Measurement of yarn twist (S-twist and Z-twist) and calculation of twists per unit length.

Evaluation of yarn tensile strength and elongation using tensile testing equipment.

Assessment of yarn evenness and visual defects through yarn inspection methods.

Study of fibre blends and identification of blended yarns through physical and microscopic analysis.

Comparative performance analysis of yarns for different apparel applications based on fibre composition and yarn structure.	
TEXTBOOK: Booth, J. E. (2010). Principles of textile testing: An introduction to physical methods of testing textile fibres, yarns, and fabrics (3rd ed.). CBS Publishers & Distributors. Corbman, B. P. (1983). Textiles: Fiber to fabric (6th ed.). McGraw-Hill Education. Kadolph, S. J. (2016). Textiles (12th ed.). Pearson. Mishra, S. P. (2018). A textbook of fibre science and technology. New Age International Publishers. Morton, W. E., & Hearle, J. W. S. (2008). Physical properties of textile fibres (4th ed.). Woodhead Publishing. Tortora, P. G., & Merkel, R. S. (2014). Fairchild's dictionary of textiles (8th ed.). Fairchild Books. **Reference Books:** Cook, J. G. (1984). Handbook of textile fibres: Vol. 1. Natural fibres (5th ed.). Merrow Publishing. Cook, J. G. (1984). Handbook of textile fibres: Vol. 2. Man-made fibres (5th ed.). Merrow Publishing. Goswami, B. C., Martindale, J. G., & Scardino, F. L. (1977). Textile yarns: Technology, structure and applications. Wiley-Interscience. Hearle, J. W. S., Hollick, L., & Wilson, D. K. (2001). Yarn texturing technology. Woodhead Publishing. Klein, W. (2014). The technology of short-staple spinning (3rd ed.). The Textile Institute/Woodhead Publishing.	
	Topics relevant to "Skill Development": yarn manufacturing sequence, yarn numbering, fibre identification techniques, fibre selection. This is attained through the assessment component mentioned in course handout.
Catalogue prepared by	Jyoti Kaushik Sharma, Assistant Professor, School of Design, Presidency University
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: DES2303	**Course Title:** Fabric Analysis **Type of Course:** Core Course - Integrated	**L – T – P – C**	**2**	**0**	**4**	**3**
Version No.	1					
Course pre-requisites	NA					
Anti-requisites	NA					
Course Description	This course provides students with a comprehensive understanding of fabric structure, construction, properties, and performance through systematic analysis of woven, knitted, and nonwoven fabrics. It equips learners with the skills to evaluate					

	fabrics and select appropriate materials for apparel design, product development, and sustainable fashion applications.			
Course Objective	This course is designed to familiarize the learners with the concepts of Fabric Analysis and attain skill development by using experiential Learning techniques			
Course Outcomes	On successful completion of the course the students will be able to - **Understand** the structure, construction, properties, and characteristics of woven, knitted, and nonwoven fabrics used in fashion and apparel. **(BTL2 - Understand)** **Apply** fabric analysis techniques to identify fabric structures, determine construction parameters, and evaluate fabric performance for different apparel applications. **(BTL3 - Apply)** **Analyze** the relationship between fabric construction, physical properties, and functional performance to recommend suitable fabrics for specific end-use requirements. **(BTL4 - Analyze)** **Evaluate** fabrics based on quality, comfort, durability, aesthetics, and sustainability to support informed material selection in fashion product development. (**BTL5 - Evaluate**)			
Course Content				
Module 1	Fundamentals of Fabric Structure and Fabric Analysis	Visual journal, observation book	Context-relevant Assignments, presentations.	**20 Periods**
Topics: Introduction to fabric analysis and its importance in fashion design. Classification of fabrics: Woven fabrics, Knitted fabrics, Nonwoven fabrics Fabric construction terminology. Fabric dimensions and specifications: Fabric width, Fabric weight (GSM),Fabric thickness, Fabric density, Fabric grain and fabric balance. Identification of warp and weft yarns. Fabric count and thread density. Fabric analysis methods and procedures. Fabric swatch preparation and documentation. End-use considerations in fabric selection.				
Module 2	Analysis of Woven Fabrics	Visual journal, observation book	Context-relevant Assignments, presentations.	**20 Periods**
Topics: Principles of weaving. Elements of woven fabric construction: Warp, Weft, Interlacement				

Fabric design notation and representation.
Basic weaves: Plain weave, Twill weave, Satin and sateen weave
Derivative weaves: Rib weave, Basket weave, Herringbone, Diamond weave
Decorative woven structures: Dobby fabrics, Jacquard fabrics, Pile fabrics
Fabric cover factor and crimp.
Analysis of woven fabric samples.
Relationship between weave structure and fabric performance.
Applications of woven fabrics in fashion and apparel.

Module 3	Analysis of Knitted and Nonwoven Fabrics	Visual journal, observation book	Context-relevant Assignments, presentations.	**20 Periods**

Topics:

Introduction to knitting technology.
Classification of knitted fabrics: Weft knitting, Warp knitting
Basic knitted structures: Plain jersey, Rib knit, Interlock knit, Purl knit
Knit fabric parameters: Course density, Wale density, Stitch length, Loop structure
Analysis of knitted fabric samples.
Performance characteristics of knitted fabrics.
Introduction to nonwoven fabrics.
Methods of nonwoven fabric production: Mechanical bonding, Chemical bonding, Thermal bonding
Properties and applications of nonwoven fabrics.
Comparative study of woven, knitted, and nonwoven fabrics.

Module 4	Fabric Performance, Testing and Sustainable Fabric Evaluation	Visual journal, observation book	Context-relevant Assignments, presentations.	

Topics:

Fabric performance and quality assessment.
Mechanical properties: Tensile strength, Tear strength, Abrasion resistance, Pilling resistance
Comfort-related properties: Air permeability, Moisture management, Drape, Thermal insulation
Fabric dimensional stability: Shrinkage, Spirality,
Fabric appearance evaluation,
Fabric defects and fault analysis.
Fabric testing methods and interpretation of results.
Sustainable and eco-friendly fabrics: Organic fabrics, Recycled textiles, Bio-based textiles
Fabric selection for apparel categories: Casual wear, Sportswear, Formal wear, Children's wear
Sustainable fashion products
Case studies on fabric selection and performance evaluation in fashion design.

List of Experiments:

Identification and classification of woven, knitted, and nonwoven fabrics based on visual appearance and structural characteristics.

Determination of fabric grain and fabric balance in woven and knitted fabrics.

Measurement of fabric construction parameters, including:Ends per inch (EPI),Picks per inch (PPI)

Identification and graphical representation of basic weave structures, including plain, twill, and satin weaves.

Analysis of derivative and decorative woven fabrics such as rib, basket, herringbone, dobby, jacquard, terry, velvet, and corduroy.

Identification and analysis of knitted fabric structures, including single jersey, rib, interlock, and purl knits.

Determination of fabric weight (GSM) using standard GSM cutter and weighing balance.

Measurement of fabric thickness using a fabric thickness gauge.

Determination of yarn count from fabric samples by yarn extraction and calculation.

Identification and evaluation of common fabric defects, including weaving, knitting, dyeing, and finishing defects.

Comparative performance analysis of fabrics based on fibre composition, fabric construction, and intended apparel end use.

Preparation of a Fabric Swatch Portfolio, including: Fabric sample collection, Structural analysis, Construction details, Performance characteristics, End-use recommendations.

TEXTBOOK:

Booth, J. E. (2010). *Principles of textile testing: An introduction to physical methods of testing textile fibres, yarns, and fabrics* (3rd ed.). CBS Publishers & Distributors.

Corbman, B. P. (1983). *Textiles: Fiber to fabric* (6th ed.). McGraw-Hill Education.

Kadolph, S. J. (2016). *Textiles* (12th ed.). Pearson.

Saville, B. P. (2019). *Physical testing of textiles* (5th ed.). Woodhead Publishing.

Klein, W. (2014). *The technology of woven fabrics*. Woodhead Publishing.

Reference Books:

Goswami, B. C., Martindale, J. G., & Scardino, F. L. (1977). Textile yarns: Technology, structure, and applications. Wiley-Inter science.

Hearle, J. W. S., Grosberg, P., & Backer, S. (1969). Structural mechanics of fibers, yarns, and fabrics (Vols. 1–3). Wiley-Inter science.

Kadolph, S. J., & Langford, A. L. (2017). Textiles and fashion (2nd ed.). Fairchild Books.

Lord, P. R., & Mohamed, M. H. (1982). Weaving: Conversion of yarn to fabric. Merrow Publishing.

Spencer, D. J. (2001). Knitting technology: A comprehensive handbook and practical guide (3rd ed.). Woodhead Publishing.

	Topics relevant to "Skill Development": Introduction to fabric analysis and its importance in fashion design, Analysis of woven fabric samples, Analysis of knitted fabric samples, Fabric performance and quality assessment. This is attained through the assessment component mentioned in course handout.
Catalogue prepared by	Jyoti Kaushik Sharma, Assistant Professor, School of Design, Presidency University

Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

rse Code: S2515	**Course Title: Post Industrial Fashion culture** **pe of Course: 1] Core course** **Integrated**	**-P-C**		0	2	3
rsion No.	0					
urse e-requisites						
ti-requisites	L					
urse Description	This course explores the evolution of global fashion cultures during the post-industrial era, examining the impact of industrialization, technological advancements, globalization, mass production, and socio-cultural transformations on fashion. Students study the development of modern and contemporary fashion movements, influential designers, textiles, production systems, and changing consumer cultures across Eastern and Western societies. The course develops the ability to analyze fashion trends, interpret cultural and technological influences, document design evolution, and critically evaluate the relationship between fashion, identity, sustainability, and innovation. Through visual research, comparative analysis, fashion illustration, historical interpretation, case studies, and creative exploration, students gain an understanding of how post-industrial developments continue to shape contemporary fashion design and global fashion practices.					
urse Objective	The objective of the course is to familiarize the learners with the concepts of Elements of Fashion Illustration skill to analysis and attain **SKILL DEVELOPMENT** through **EXPERIENTIAL LEARNING techniques**					
urse Outcomes	Upon successful completion of the course the students shall be able to: **Understand** the evolution of Eastern and Western fashion cultures in the post-industrial era, including the impact of industrialization, globalization, and technological advancements on fashion. (BTL 2) **Illustrate** the cultural, technological, and aesthetic influences of post-industrial fashion movements in contemporary design studies. (BTL 3) **Examine** the evolution of fashion systems, textiles, production methods, and influential designers across post-industrial Eastern and Western societies. (BTL 4)					
Course Content:						
Module 1	**dustrial Revolution and the Emergence of Modern Fashion**	Assignment Demonstration and Participative learning.	Examples/ Demo/Assignments	**12 Hours**		

		Documentation		
pics: Industrialization and its impact on clothing production Development of ready-to-wear fashion and department stores Evolution of textiles, sewing technology, and mechanized production Growth of fashion journalism, magazines, and fashion illustration Eastern and Western fashion transformations during industrialization				
Module 2	**Eras of Post-War Fashion**	Assignment Demonstration and Participative learning. Documentation	Examples/ Demo/Assignments	**16 Hours**
Topics: Fashion after World War I and World War II The New Look and post-war reconstruction of fashion Fashion of the 1950s, 1960s, 1970s, 1980s, and 1990s Youth culture, subcultures, and street fashion Rise of prêt-à-porter and designer labels Influence of cinema, music, celebrities, and popular culture on fashion				
Module 3	**Global Fashion Systems and Contemporary Design**	Assignment Demonstration and Participative learning. Documentation	Examples/ Demo/Assignments	**16 Hours**
Topics: Evolution of global fashion capitals and luxury brands Influence of globalization on Eastern and Western fashion Contemporary textiles and material innovations Fashion forecasting, trend cycles, and consumer behaviour Digital fashion, e-commerce, and social media influence Contemporary designers and emerging fashion movements				
Module 4	**Sustainability, Innovation, and Future Fashion**	Assignment Demonstration and Participative learning. Documentation	Examples/ Demo/Assignments	**16 Hours**
Topics: **Sustainable fashion and circular economy** **Ethical fashion, slow fashion, and responsible production** **Smart textiles, wearable technology, and digital fashion** **Artificial Intelligence, 3D printing, and virtual fashion** **Revival of traditional crafts in contemporary fashion**				

Future directions of the global fashion industry

Level 1 – 10 Practical Tasks

- Create a chronological timeline of Post-Industrial Fashion (1850–Present).
- Prepare a visual mood board representing one post-industrial fashion era.
- Sketch and label five iconic fashion silhouettes from different decades.
- Identify and illustrate key fashion accessories from the 1920s to the 1990s.
- Develop a fabric and textile swatch board showing industrial and modern textile innovations.
- Compare Eastern and Western post-industrial fashion through a visual chart.
- Create an illustrated profile of a renowned fashion designer and their signature style.
- Prepare a fashion movement poster (e.g., Art Deco, Punk, Minimalism, Grunge).
- Document the evolution of one garment (e.g., jeans, blazer, trench coat, little black dress) using sketches.
- Compile a visual research journal with images, notes, and observations on post-industrial fashion history.

Level 2 – Intermediate Practical Tasks (5 Tasks)

- Conduct a comparative visual analysis of two post-war fashion eras, highlighting silhouettes, textiles, and cultural influences.
- Develop a mini trend forecast board inspired by a historical post-industrial fashion movement for contemporary fashion.
- Create a capsule collection concept (4–6 fashion illustrations) inspired by a selected post-industrial era.
- Produce a research presentation on the evolution of a global fashion brand or designer and its influence on contemporary fashion.
- Design a contemporary garment concept by reinterpreting a historical post-industrial silhouette using sustainable materials and modern aesthetics.

Targeted Application & Tools that can be used:

Fashion Research & Trend Analysis Platforms – Google Arts & Culture, Vogue Archive, WGSN, Pinterest for historical and contemporary fashion research.

Digital Design & Illustration Software – Adobe Illustrator, Adobe Photoshop, Procreate, and Canva for fashion illustration, visual documentation, and presentations.

Fashion Documentation & Visualization Tools – Fashion croquis templates, sketchbooks, rendering materials, textile swatches, and digital presentation tools for costume analysis and design exploration.

Topics relevant to "Skill Development":

Study of Understanding Pre Industrial Fashion Culture to skill development of pre-industrial fashion evolution in Cultural symbolism and motif interpretation exercises and attain **Skill Development** through **Experiential learning** techniques. This is attained through assessment component mentioned in course handout.

xt Books (Need to Update as per Library)

Harlow, M. (n.d.). *Cultural history of dress and fashion in antiquity*.

Kohler, C. (n.d.). *History of costume*.

Peacock, J. (n.d.). *Children's costume: The complete historical sourcebook with 1045 illustrations, 730 in color*.

Sposito, S. (n.d.). *Fashion: The ultimate history of costume: From prehistory to the present day*.

Welters, L. (n.d.). *Fashion history: A global view*.

Nicklas, C. (n.d.). *Dress history: New directions in theory and practice*.

Steele, V. (n.d.). *Paris fashion: A cultural history*.

Stark, G. (n.d.). *Fashion show: History, theory and practice*.

References

Edwards, E. (n.d.). *Imprints of culture: Block printed textiles of India*.

Guy, J. (n.d.). *Indian textiles in the east: From Southeast Asia to Japan*. New York: Thames and Hudson.

Jaitly, J. (n.d.). *Crafts atlas of India*.

Jay, P. (n.d.). *Inspired by India: How India transformed global design*. New Delhi: Roli Books.

Lehri, M. S. (n.d.). *Indi-folk: Folk and tribal designs of India*. Mumbai: Super Book House.

Naik, S. D. (n.d.). *Traditional embroideries of India*.

Wilson, H. (n.d.). *Pattern and ornament in the arts of India: With 223 colour photographs and 89 drawings*.

Khanna, B. (n.d.). *Art of modern India with 133 illustrations in colour*.

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Catalogue prepared by	Name: Dr.Bhagyashree Nadig Y S Designation: Assistant Professor School of Design
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

urse Code: S1043	**urse Title** Surface Ornamentation **pe of Course: 1] Program Core** **2] Practical Integrated**		**-P-C**	2	0	3
rsion No.	)					
urse Pre-requisites	sics of Needle Craft					
ti-requisites	-					
urse Description	**Purpose:** This course is to understand the techniques of Fabric manipulation through study and Practice. **Abilities to be developed:** Understanding the Fabrics and the process of manipulation through Surface Ornamentation folding techniques, Knitting, crochet, Knotting, Braiding, Macramé and many innovative techniques. **Nature of the course:** The course is based on Industrial Study of pattern as well as Individual study of a client's needs. This will also help in revisiting many Traditional art techniques throughout the world which are in the verge of diminishing. The revisiting, experimentation on those arts and commercializing will help the art to be revives and also revive the authentic artisans. .					
urse Objectives	The objective of the course is to enhance Employablity / for students by using EXPERIENTIAL LEARNING Techniques.					
urse Outcomes	On successful completion of the course the students shall be able to: Understand different art work and their Origins. Identify different hand Stitches and Styles of Surface Ornamentation. Apply traditional techniques to Develop products and Accessories. **Practical component:** Adaptation of traditional craft into Modern and Contemporary Designs and end use Products.					
urse Content:						
dule 1	alysis of fabrics and Embellishment materials.	signment monstration and Participative learning. cumentation	strations servation & comparison ual Journal			**10 Hours**
pics: Revisiting the Basic Stitches and Advance Stitches Understanding the Saurastrian Embroideries. (Lambani, Banjara, Pipali, Kaudi, Kutch, Kaathewaar, Rabari and Sindhi Embroidery) Iterations of the Basic Stitches and usage of beads, sequences Analysing the Fabrics for subsequent ornamentation to be done.						
dule 2	ditional Craft and Embellishment Techniques	signment cumentation	o-graphics development ual Journal velopment of Samples for			**20 Hours**

			each	
Topics: Gaining Knowledge about the Traditional Surface Ornamentation Techniques in India. Kasida, Zalakdoshi, Suzni(Kashmir),Tila, Chikankari, Chambarumal, Phulkari, Kanta, Kasuti, Gotapatti, Muqaish, Parsi Gara, Sujini(Bihar), Toda, Zardosi, Learning about the Origins, Colour Pallet, material, yarns and Embellishments used in the craft.				
dule 3	n Woven Ornamentation	signment cumentation nds on Practice	velopment of Samples for each ual Journal	**15 Hours**
Topics: Gaining Knowledge about the Traditional Surface Ornamentation Techniques outside India Study on Macramé, Knitting, Crochet, drawn thread Bargello Italian Lace Making Work etc. Creating Fabrics through Knitting and Crochet work Etc.				
dule 4	bric Layering Techniques and Creative Textiles	signment cumentation	velopment of Paper Patterns for estimations.	**15 Hours**
Topics: Study of fabric Layering Techniques like Applique work, Patch Work etc. Preparation Techniques of Fabrics using Creative Textile Techniques like Drawn Thread Work Case study on the Designers and Their Designs who have Experimented on the same.				
List of Practical Tasks: **Project No. 1** Explore Saurastrian Embroideries, Applique and Patch Work As one Product. Using used old fabric new Fabric to convert them into products and ensembles. **Project No. 2:** Intensive Study on 6 traditional textiles of the craft of India and Creating Products out of the same. **Project No. 3:** Completing a Group project on Bargello.				
Targeted Application & Tools that can be used: Understanding the Heritage of the Old Civilizations which have seeped down to modern times with these crafts. Tools used will be the Hand Needle, threads, authentic Tools used for Crafts used by the artisans will be used.				
ject work/Assignment: Mention the Type of Project /Assignment proposed for this course				
A final project work integrating all the modules. Students have to create a final Products Practical list wise which includes all or most of the art work which was taught in the Modules.				
xt Books Handmade in India (Crafts Of India)– MP Ranjan				
References 150 creative sewing techniques – by Ruth Singer. The Art of Manipulation Fabric – by Colette wolf https://www.youtube.com/watch?v=zW3qBiQgP2g Traditional embroideries of India https://www.youtube.com/watch?v=2ATJuHN-C9A basic embroideries				
Catalogue prepared by	Ms .Bhagyashree Nadig Y S Asst. Professor School Of Design			
Recommended by				

the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: DES2517	**Course Title:** Womenswear Studio **Type of Course:** Program Core, Theory & Integrated	**L-T-P-C**	1	0	4	3
Version No.	1.0					
Course Pre-requisites	Garment Construction Studio					
Anti-requisites	NIL					
Course Description	This course builds structured construction skills across Western and Indian women's wear through silhouette development, fit engineering, surface detailing, and professional finishing. Students examine how garment structure, body anatomy, fabric behavior, and end-use intersect across tops, skirts, dresses, kurtis, churidars, salwars, blouses, and Indo-Western garments — integrating industrial workflow, boutique production, and quality standards aligned with sampling and ready-to-wear practices.					
Course Objective	The objective of the course is familiarizing the learners with the concepts of Womenswear Studio and attain SKILL DEVELOPMENT of student by using EXPERIENTIAL LEARNING techniques.					
Course Out Comes	On successful completion of the course, the students shall be able to: Demonstrate an understanding of construction workflows, fabric behaviour, fit principles, and finishing techniques used in women's wear development.. **(BTL2)** Apply garment construction techniques in the development of western women's wear including blouses, tops, skirts, and dresses. **(BTL3)** Construct Indian ethnic garments including kurtis, salwars, churidars, and saree blouses using appropriate drafting, fitting, and finishing techniques. **(BTL3)** Analyze garment fit and silhouette requirements through the study of armhole, neckline, shoulder, and garment balance in women's apparel. **(BTL4)** Develop contemporary western dresses using advanced construction techniques, silhouette variations, and suitable fabric applications. **(BTL6)**					
Course Content:	Women's wear construction fundamentals; fabric behaviour and fit analysis; construction of western garments including tops, skirts, and dresses; Indian ethnic garment development; silhouette-based finishing techniques; and advanced dress construction through pattern development and garment assembly.					
Module 1	Fundamentals of	Construction	Observations	10 Classes		

	Women's Wear Construction	Documentation Presentation	Illustrations Visual Journal	

Topics:

Construction workflow in women's apparel

Fabric behaviour in structured and flowing garments

Fit checkpoints in women's wear

Seam and finishing selection based on silhouette

Industrial vs Boutique construction standards

Module 2	Western Women's Wear Construction	Designing, Construction Documentation	Explorations Illustrations Visual Journal	15 Classes

Topics:

Blouse & Top Construction — dart manipulation, princess seam, peplum variation, cowl/wrap variation, sleeve integration (set-in, raglan, kimono)

Skirt Construction — circular skirt with graduated hemline, godet skirt, panelled skirt, layered skirt, tiered skirt, asymmetric-hem skirt

Dress Construction — shift dress, princess seam dress, panelled dress, wrap dress

Module 3	Indian Ethnic Garment Development	Construction, Presentation Documentation	Illustrations Observation Visual Journal	25 Classes

Topics :

Kurti Construction — straight-cut kurti, A-line kurti, angrakha, contemporary fusion kurti silhouettes

Salwar & Churidar — basic salwar construction, churidar drafting adaptation, patiala, **[Added]** palazzo/dhoti-pant variation

Saree Blouse Construction — basic blouse, princess blouse with sleeve and lining integration, **[Added]** sculpted/backless blouse variations

Indian Silhouette Fit Study — armhole fitting, neck and shoulder fit, contemporary drape adaptation

Module 4	Western Dress Construction	Construction, Documentation, Assignment	Illustrations Observation Visual Journal	25 Classes

Topics :

Bias-cut construction — bias slip dress

Empire silhouette construction — empire dress

Halter neck construction — halter neck dress *(corrected)*

Cowl and asymmetric-drape dress construction

Fit-and-flare / A-line dress construction (durable silhouette family, low trend-risk)

Advanced closures & structural support — boning, understructure, and lining for occasion wear

List of Laboratory Tasks:

Project 1: Construction of any one western top with sleeve variation – 1

Project 2: Construction of any one skirt with structured waistband & zipper

Project 3: Construction of any one kurta

Project 4: Salwar/Churidar/Patiala/ Palazzo Construction

Project 5: Basic Saree Blouse Construction

Project 6: Bias dress or top

Project 7: Development of a one complete women's fusion wear – based on a theme / concept.

Project 8: Capstone documentation — visual journal + tech-pack style spec sheet for one collection piece.

Targeted Application & Tools that can be used:

Application of women's wear construction techniques using industrial sewing machinery, pattern drafting tools, garment finishing equipment, and diverse fabric materials to develop industry-oriented skills in western and Indian ethnic garment construction, fit analysis, and silhouette development.

Text Book:

Details for: Comdex fashion design : ensembles for your body type - Vol. 2 › Koha online catalog
Details for: Patternmaking for fashion design › Koha online catalog
Details for: Guide to basic garment assembley for the fashion › Koha online catalog

References:

Armstrong, Helen Joseph – Pattern Making for Fashion Design

Cooklin, Gerry – Garment Technology for Fashion Designers

Aldrich, Winifred – Metric Pattern Cutting

Topics relevant to "Skill Development": Development of skills in women's wear pattern drafting, garment construction, fitting, finishing, and silhouette development for western and Indian ethnic garments through experiential and practice-based learning. Skill attainment is assessed through the course evaluation components specified in the handout.

Catalogue prepared by	Mr. Babu.D Asst. Professor School Of Design
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Version No.	3.0
Course pre-requisites	**NIL**
Anti-requisites	**NIL**
Course Description	This course introduces students to the relationship between design, people, society & culture; through the multidisciplinary study of social sciences & design. Drawing from psychology, sociology, and anthropology, the course helps students understand human behavior, social structures, and cultural practices that shape design experiences and outcomes. Students explore how individuals and communities interact with products, materials, services, systems, spaces, and communications across diverse individual, social, and cultural contexts. Through case studies, observations, discussions, and situational inquiry, the course encourages students to think critically about people, users, society, inclusion, and cultural sensitivity in design practice. In addition, discussions will include observing individual, societal, and cultural themes around power structures, inequalities, and inequities which introduce bias into design decision making and outcomes. Emphasis is placed on developing empathy, contextual awareness, and socially responsive thinking to create meaningful and relevant design solutions. The course also introduces students to the role of design in addressing contemporary societal challenges and the importance of understanding human contexts to do so. By integrating perspectives from the social sciences, students develop a foundation for people-centricity and context-dependent design approaches across disciplines. In this tutorial course, students attain skills development in the following skills of critical thinking, design observation within the Social Sciences of Psychology, Sociology, and Anthropology.
Course Objective	The objective of the course is to familiarize students with the concepts of “Design and Society” and attain skill development of students by using Participatory Learning Techniques.
Course Outcomes	On successful completion of the course the students shall be able to: **Understand:** Explain how psychology, sociology, & anthropology influence design at the levels of individual and group human cognition, behavior, society & culture **(BTL 2)** **Apply:** Use principles from the transdisciplinary social sciences (of Psychology, Sociology and Anthropology) to understand people's needs, behaviors, social interactions, cultural factors in design processes. **(BTL 3)** **Analyze:** Examine how individual and group behavioral factors, social systems & culture, shape how design processes and outcomes are influenced across different disciplines. **(BTL 4)**

Course Content

Module 1	Design, & it’s intersection with Psychology and Human Behavior	Papers Assignments	Documentaries Use Cases Power Point Presentations Readings	**10 Sessions**

Topics:

1) Explaining the intention of the course: Framing Design in the transdisciplinary context of the social sciences.

2) Brief Explanation on the Social Sciences of Psychology, Sociology and Anthropology and it’s relevance for Design

3) Example Use cases where different Design artifacts across disciplines (CD, PD, SD, FD, SD, GD) have been developed using the social sciences
4) Human needs, motivation, and user experience. How cognitive, emotional human patterns influence individual and group behavior.
5) Empathy and user-centered thinking process utilizing double diamond and Triple Diamond frameworks
6) Observation and interpretation of user behavior using basic User Research Methods.

Module 2	Design, Anthropology and Culture	Reflective Papers Assignments	Examples Demo Use Cases	**10 Sessions**

Topics:
7) Introduction to anthropology and culture. Understanding Ethnocentrism and Cultural Relativism
8) Cultural practices, rituals, and everyday life. Bringing in, cultural practices such as social gatherings during festivals to discuss design objects and the cultures within which they are utilized
9) Material and Non-material cultures
10) Design and local-global contexts. What iconic design objects are unique within cultures of the Global South.
11) Intercultural Dynamics understanding – Acculturation, Assimilation & Hybridity
11) Semiotics and Communication Anthropology - Symbolic and Interpretive Anthropology
12) How is Inclusivity, diversity, and accessibility understood and developed across design objects and experiences across cultures

Module 3	Design & Sociology	Assignments Papers with Visual Reflections	Demos Case Cases	**10 Sessions**

Topics:
13) Introduction to sociology and social systems. Understanding concepts such as Social Determinants, Social Stratification, Socio-cultural capital
14) Communities, social interaction, and public behavior
15) Design and social change (inclusive design, universal)
17) Sustainability and societal challenges (human centered to life-centered design)
18) Case studies of socially responsive design

List of Practical Tasks:

Practical Task 1:

Level 1: Friction Maps on everyday design object for identifying Psychological & Emotional Design Principles. For creating friction maps, 3 levels of processing have to be considered: Visceral, Behavioral and Reflective

Visceral: Object Selection and Visceral Reflections

Behavioral: Applied Ethnography and Auto Ethnography to find user behavioral interactions

Constructing friction map

Reflective: Decoding through reflective analysis

Level 2: For the above Friction maps, sketch or create a concept map of a psychological/emotional intervention.

Final output is a case study analysis presentation, showcasing any hand drawn conceptual sketches.

Practical Task 2:

Level 1: Ethnographic Studies of Social Rituals & Cultural objects used in these rituals. For example: Hospitality

welcoming rituals. The activities in this section are: Identify a cultural object for Welcoming. Script a social ritual around this cultural object Identify the Material culture of this object Create a cross-group applied ethnography study with host group and welcomed members. **Level 2:** Reflecting on the above chosen social ritual and their associated cultural objects, create a conceptual frame for a digital/physical airline travel experience. **Practical Task 3:** **Level 1:** Critique a contemporary social issue that considers Psychological, Sociological and Anthropological contexts of design **Level 2:** For the above social issue, create a conceptual or visual process report introducing an active intervention or speculative solution in the form of a communication system, product design, or spatial re-configuration.
Targeted Application & Tools that can be used: **Targeted Application:** Aspiring Designers. Students develop comprehensive socio-design competencies at the level of psychological, sociological and anthropological analysis. **Software Tools Used:** 1. Visual and Textual Documentation tools 2. Digital Design Ideation tools
Topics Relevant to Skill Development: Behavioral Design, Inclusive Design, Systemic and Transition Design, Decolonization of Design. All these skills will be learned from a reflexive, agile, and speculative ethics perspective. The associated skill development is through experiential learning techniques, which is attained through the assessment component mentioned in this course handout.
Textbooks NA
References 1. Victor Papanek, Design for the Real World (3rd ed.) Thames and Hudson Ltd. 2. Don Norman, The Design of Everyday Things. Basic Books/Perseus Books. **Online Resources:** 1. IDEO.org. (n.d.). *Design kit* [Digital toolkit]. https://www.ideo.org/design-kit 2. Design Council. (n.d.). *Design Council* [Official website]. https://www.designcouncil.org.uk/

Catalogue prepared by	Name: Ms. Sonali Madireddi Designation: Assistant Professor of Communication Design School of Design
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: DES1240	**Course Title:** Visual Art for Games **Type of Course:** Core Course, Integrated		**L-T-P-C**	1	1	2	3
Version No.	1.0					
Course Pre-Requisites	NA					
Anti-requisites	NA					
Course Description	This course establishes foundational visual art competency for interactive media and game production, ensuring students can effectively align their creative output with contemporary game art pipelines. By the end of the course, students will develop the ability to apply composition systems, color principles, perspective construction, and visual storytelling techniques to create structured, game-ready visual assets and environment visualizations. The nature of this learning is deeply studio-driven and production-oriented, guiding students through technical tutorials and hands-on studio practices to successfully transform traditional art principles into cohesive aesthetic systems.					
Course Objective	The objective of the course is to familiarize the learners with the concepts of **Visual Art for Games** and attain **Skill Development** through **Experiential Learning** techniques.					
Course Outcomes	On successful completion of the course, the students shall be able to: **Explain** the principles of visual art, including composition systems, colour strategies, perspective techniques, lighting, and visual storytelling used in game art production. ***(BTL2)*** **Use** visual storytelling, environment sketching, and asset development principles to create structured and cohesive game art compositions. ***(BTL3)*** **Demonstrate** the application of learned visual art principles to ideate, explore, and develop visual assets, environments, and styles for games. ***(BTL3)***					
Course Content:						
Module 1	Applied Visual Principles	Lectures Tutorials Demonstration Case Study Documentation	Observation / Demo / Videos / Interaction / Discussion / Practice		20 Sessions	

Topics:

Theory

- Composition Systems
- Color Strategy and Mood
- Perspective Fundamentals
- Visual Hierarchy in Games
- Shape Language and Form

Tutorials

- Composition critique sessions
- Color palette development guidance
- Perspective correction workshops
- Visual storytelling discussions
- Character silhouette review sessions

Practicals

Character silhouette sheets
Composition thumbnail exercises
Perspective environment sketches
Color mood explorations
Shape language studies
Foreground-background depth studies
Lighting and shadow basics
Environment composition tasks
Visual hierarchy arrangements
Scene sketch development

Module 2	Visual Style & Art Direction	Lectures Tutorials Demonstration Case Study Documentation	Observation / Demo / Videos / Interaction / Discussion / Practice	20 Sessions

Theory

Art Direction in Games
Genre Visual Language
Asset Consistency and Style Guides
Visual Narrative and Player Perception
Stylization vs Realism

Tutorials

Genre analysis discussions
Style comparison workshops
Art direction critique sessions
Visual consistency reviews
Style replication mentoring

Practicals

Visual case study breakdown
Genre style replication
Comparative visual analysis
Character style adaptation
Environment style exploration
Scene critique exercises
Stylized asset sketches
Mood board refinement
Visual narrative compositions
Art direction presentation boards

Module 3	Game Asset Development	Lectures Tutorials Demonstration Case Study Documentation	Observation / Demo / Videos / Interaction / Discussion / Practice	20 Sessions

Topics:

Theory

Game Art Production Pipelines

Asset Optimization Basics

Sprite and Tile Systems

Export Standards and File Management

Engine-ready Asset Preparation

Tutorials

Asset workflow mentoring

Optimization review sessions

Sprite sheet planning discussions

Production critique sessions

Portfolio guidance tutorials

Practicals

Sprite sheet production

Modular asset creation

Tile-set exploration

Integrated 2D scene development

Asset export testing

Engine import exercises

UI icon sketching

Environment asset pack creation

Production workflow documentation

Final game art presentation

List of Practical Tasks:

Task 1 – Visual Composition System

Level 1: All students produce character silhouettes and environment layouts applying hierarchy, composition, and perspective principles.

Level 2: Exceptional students develop multiple visual direction variations for the same gameplay concept.

Task 2 – Genre Style Analysis and Replication

Level 1: All students recreate scenes in the visual style of selected game genres using structured art direction principles.

Level 2: Exceptional students hybridize multiple visual styles into a cohesive aesthetic system.

Task 3 – Game Asset Production

Level 1: All students produce sprite sheets and integrated environment scenes ready for basic engine import.
Level 2: Exceptional students create modular game asset packs optimized for scalable production pipelines.

Targeted Application & Tools that can be used: Game Artists, 2D Asset Designers, Environment Artists, Concept Artists, Indie Game Developers, Visual Development Artists. To develop professional visual art competency for creating structured, engine-ready game assets aligned with production workflows, art direction standards, and interactive media pipelines.

Tools / Software / Methods:

Adobe Photoshop

Adobe Illustrator

Procreate

Krita

Aseprite

Unity (Asset Import Testing)

Figma

PureRef

Visual Development Workflows

Asset Pipeline Documentation

Art Direction Case Studies

Iterative Sketching Methods

Text Book:
NA

References:

Online Books:

Color and Light – James Gurney | Gurney, J. (2010). *Color and light: A guide for the realist painter*. Andrews McMeel Publishing.

Framed Ink – Marcos Mateu-Mestre | Mateu-Mestre, M. (2010). *Framed ink: Drawing and composition for visual storytellers*. Design Studio Press.

The Skillful Huntsman | Robertson, S. (2005). The skillful huntsman: Visual development of a Grimm tale at Art Center College of Design. Design Studio Press.

How to Draw – Scott Robertson | Robertson, S., & Bertling, T. (2013). How to draw: Drawing and sketching objects and environments from your imagination. Design Studio Press.

Digital Painting Techniques | 3dtotal Publishing. (2009). *Digital painting techniques* (Vol. 1). Taylor & Francis.

ArtStation Learning Resources | ArtStation. (n.d.). *ArtStation learning*. Retrieved May 28, 2026, from https://www.artstation.com/learning

GDC Art Direction Talks | Game Developers Conference. (n.d.). *GDC vault: Art direction* [Conference session videos]. Retrieved May 28, 2026, from https://www.gdcvault.com/

Unity 2D Art Pipeline Documentation | Unity Technologies. (2026). *Unity user manual: 2D art pipeline*. Retrieved May 28, 2026, from https://docs.unity3d.com/

YouTube:

Marco Bucci | Bucci, M. [@marcobucci]. (n.d.). *Home* [YouTube channel]. YouTube. Retrieved May 28, 2026, from https://www.youtube.com/@marcobucci

Trent Kaniuga | Kaniuga, T. [@TrentKaniuga]. (n.d.). *Home* [YouTube channel]. YouTube. Retrieved May 28, 2026, from https://www.youtube.com/@TrentKaniuga

Ahmed Aldoori | Aldoori, A. [@AhmedAldoori]. (n.d.). *Home* [YouTube channel]. YouTube. Retrieved May 28, 2026, from https://www.youtube.com/@AhmedAldoori

FZD School | FZDSCHOOL. [@FZDSCHOOL]. (n.d.). *Home* [YouTube channel]. YouTube. Retrieved May 28, 2026, from https://www.youtube.com/@FZDSCHOOL

Topics relevant to "Skill Development": Color Strategy and Mood, Perspective Fundamentals, Genre Visual Language, Asset Consistency and Style Guides, Sprite and Tile Systems, Asset Optimization Basics, and Engine-ready Asset Preparation for developing Skill Development through Experimental Learning techniques. This is attained through the assessment component mentioned in the course plan.

Catalogue prepared by	Karthik Manokaran Assistant Professor
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: DES1519	**Course Title:** Analog Game Design **Type of Course:** Program Core, Integrated	**L-T-P-C**	0	3	0	3
Version No.	1.0					
Course Pre-requisites	DESXXXX-Game Design Basics DESXXXX-Visual Art for Games DESXXXX-Basic Game Programming					
Anti-requisites	NA					
Course Description	The purpose of this studio course is to develop advanced, practical competency in analog game design by challenging students to synthesize and apply their concurrent knowledge of game design basics, visual art, and logical programming structures into physical systems. By the end of the course, students will develop the ability to construct balanced gameplay mechanics, design cohesive interaction and visual communication systems, draft precise rulebooks, and navigate player psychology through iterative refinement. The nature of this learning is intensely project-based and collaborative, driving students through hands-on rapid prototyping, rigorous playtesting methodologies, and component production to					

	culminate in professionally documented, fully playable analog game prototypes.			
Course Objective	The objective of the course is to familiarize the learners with the concepts of **Analog Game Design** and Prototyping and attain **Skill Development** through **Experiential Learning** techniques.			
Course Outcomes	On successful completion of the course, the students shall be able to: **Explain** the principles of analog game design, including gameplay systems, game strategies, player interaction, rule structures, and user engagement in physical games. **(BTL2)** **Use** game mechanics, strategic thinking, visual communication, prototyping methods, and iterative design processes to develop analog game experiences. **(BTL3)** **Examine** gameplay balance, player behavior, strategic interaction, and playtesting outcomes in relation to usability, engagement, and game functionality. **(BTL4)** **Develop** playable analog game prototypes integrating gameplay systems, narrative structures, strategy, and component design for engaging user experiences. **(BTL6)**			
Course Content:				
Module 1	Analog Game Systems & Concept Development	Tutorial Case Study Documentation	Interaction / Discussion / Design Development / Review Sessions	15 Sessions

Topics:

Tutorial Discussions

Introduction to Analog Game Design

Board Games, Card Games, and Tabletop Systems

Core Gameplay Loops and Rule Structures

Player Motivation and Interaction Design

Analog Game Mechanics and Balancing

Project Activities

Game concept ideation

Rule drafting exercises

Gameplay loop mapping

Player interaction flowcharts

Board layout sketching

Card system exploration

Dice and probability studies

Analog game research journal

Competitive vs cooperative gameplay studies

Initial paper prototype development

Module 2	Gameplay Prototyping & Testing	Tutorial Case Study Documentation	Interaction / Discussion / Design Development / Review Sessions	15 Sessions

Tutorial Discussions

Playtesting Methodologies

Feedback Systems and Iterative Design

Difficulty Scaling and Reward Structures

Storytelling in Analog Games

Game Art and Physical Component Design

Project Activities

Structured playtesting sessions

Rule refinement exercises

Prototype balancing workflows

Player feedback analysis

Board redesign exercises

Card balancing studies

Character and token design

Visual identity development

Narrative integration tasks

Prototype revision and iteration

Module 3	Integrated Analog Game Production	Tutorial Case Study Documentation	Interaction / Discussion / Design Development / Review Sessions	15 Sessions

Topics:

Tutorial Discussions

Game Packaging and Presentation

Production Materials and Fabrication

Analog Game Branding

Portfolio and Documentation Standards

Contemporary Trends in Tabletop Games

Project Activities

Final analog game production

Board and card asset preparation

Packaging design exploration

Rulebook design and formatting

Final gameplay balancing

Prototype fabrication

Game branding exercises

Playtest showcase sessions

Portfolio documentation

Final jury presentation

List of Practical Tasks:

Task 1 – Analog Game Concept Development

Level 1: All students develop an original analog game concept with structured gameplay mechanics and rule systems.

Level 2: Exceptional students create advanced gameplay systems integrating multiple interaction mechanics and strategic balancing models.

Task 2 – Gameplay Testing and Iteration

Level 1: All students conduct structured playtesting sessions and refine gameplay mechanics based on player feedback.

Level 2: Exceptional students implement advanced balancing systems, adaptive gameplay structures, and enhanced player engagement strategies.

Task 3 – Integrated Analog Game Production

Level 1: All students produce a playable analog game prototype with finalized visual components and documentation.

Level 2: Exceptional students develop professional-quality tabletop experiences with advanced branding, packaging, and fabrication systems.

Targeted Application & Tools that can be used: Analog Game Designers, Board Game Designers, Card Game Designers, Tabletop Experience Designers, Toy and Play Designers, Interaction Designers, Narrative Designers, Prototype Designers, Visual Communication Designers.

To develop professional analog game design skills for creating engaging, visually immersive, player-focused, and production-ready board, card, and tabletop game experiences through conceptual design, visual communication, and prototype development methodologies.

Tools / Software / Methods:

- Vector Software
- Raster Software
- Figma
- Canva
- Procreate
- Tabletop Simulator

- Print-and-Play Prototype Development
- Board and Card Layout Systems
- Typography and Iconography Workshops
- Game Mechanic Mapping Techniques
- Rapid Paper Prototyping Methods
- Visual Storytelling and Theme Development
- Analog Game Case Study Analysis
- Playtesting and User Feedback Sessions
- Component Mockup and Packaging Development
- Design Critique and Prototype Review Sessions

Text Book:

NA

References:

Online Books:

The Art of Game Design: A Book of Lenses – Jesse Schell |Schell, J. (2019). *The art of game design: A book of lenses* (3rd ed.). CRC Press.

Challenges for Game Designers – Brenda Brathwaite & Ian Schreiber | Brathwaite, B., & Schreiber, I. (2009). *Challenges for game designers*. Charles River Media.

Board Game Design Advice – Gabe Barrett | Barrett, G. (2019). *Board game design advice: From the world's best designers*. Barrett Publishing.

Game Mechanics: Advanced Game Design – Ernest Adams & Joris Dormans | Adams, E., & Dormans, J. (2012). *Game mechanics: Advanced game design*. New Riders.

Characteristics of Games – George Skaff Elias, Richard Garfield & K. Robert Gutschera | Elias, G. S., Garfield, R., & Gutschera, K. R. (2012). *Characteristics of games*. MIT Press.

Building Blocks of Tabletop Game Design – Geoffrey Engelstein & Isaac Shalev | Engelstein, G., & Shalev, I. (2022). *Building blocks of tabletop game design: An encyclopedia of mechanisms* (2nd ed.). CRC Press.

Kobold Guide to Board Game Design – Mike Selinker | Selinker, M. (Ed.). (2011). *The Kobold guide to board game design*. Open Design.

Interactive Storytelling for Video Games – Josiah Lebowitz & Chris Klug | Lebowitz, J., & Klug, C. (2011). *Interactive storytelling for video games: A player-centric approach to systems architecture and storytelling*. Focal Press.

Designing Games – Tynan Sylvester | Sylvester, T. (2013). *Designing games: A guide to engineering experiences*. O'Reilly Media.

Analog Game Studies – Various Authors and Researchers | Trammell, A., Torner, E., & Waldron, J. (Eds.). (2014–present). *Analog game studies*. http://analoggamestudies.org/

Topics relevant to "Skill Development": Analog Game Mechanics, Board and Card Layout Systems, Visual Communication for Tabletop Games, Typography and Iconography in Game Design, Prototype Development Techniques, Packaging and Component Design, Playtesting Methodologies, and Game Presentation Strategies for developing Skill Development through Experimental Learning techniques. This is attained through the assessment component mentioned in the course plan.

Catalogue prepared by	Aadhithyan K A Assistant Professor
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: DES1239	**Course Title:** Game Design Basics **Type of Course:** Core Course, Integrated	**L-T-P-C**	1	0	6	4
Version No.	1.0					
Course Pre-requisites	NA					
Anti-requisites	NA					
Course Description	This course establishes foundational and applied competency in core game design principles, gameplay systems, and player interaction, aligning student work with the demands of contemporary indie, mobile, and AAA production pipelines. By the end of the course, students will develop the ability to utilize structured game design methodologies, balance complex mechanics, design intuitive level progression systems, and implement systems-thinking and player-centered workflows. The nature of this learning is deeply iterative, collaborative, and hands-on, engaging students through rapid prototyping, active playtesting, and continuous design refinement to transform concepts into polished interactive experiences.					
Course Objective	The objective of the course is to familiarize the learners with the concepts of **Game Design Basics** and attain **Skill Development** through **Experiential Learning** techniques.					
Course Outcomes	On successful completion of the course, the students shall be able to: **Explain** the principles of game design, including the MDA framework, game loops, player motivation, prototyping methods, and gameplay structures in contemporary games. **(BTL2)**. **Use** mechanics, dynamics, balancing systems, progression frameworks, and paper or digital prototyping methods to develop functional gameplay experiences. **(BTL3).** **Demonstrate** iterative game development practices through prototype testing, playtesting methods, feedback integration, and gameplay refinement. **(BTL3).** **Examine** gameplay systems, player interaction patterns, feedback loops, and usability factors in relation to player engagement and experience. **(BTL4).**					
Course Content:						

Module 1	Game Design Foundations	Demonstration Case Study Documentation	Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	26 Sessions

Topics:

Theory

Introduction to Game Design

MDA Framework

Core Gameplay Loops

Player Motivation Models

Practical

Core loop documentation

Paper prototyping exercises

Mechanics structuring tasks

Gameplay ideation workshops

Rules and constraints exercises

Board game analysis

Competitive vs cooperative gameplay studies

Prototype sketching sessions

Interaction mapping

Rapid gameplay testing

Design pitch exercises

Module 2	Gameplay Systems & Balancing	Demonstration Case Study Documentation	Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	26 Sessions

Theory

System Interdependency

Feedback Loops

Game Economy Basics

Difficulty and Progression Scaling

Practical

Commercial game breakdown analysis

Gameplay balancing spreadsheets

Reward system mapping

Loop stress testing

Risk-reward balancing exercises

Progression curve planning

Resource management exercises

Combat balancing studies

Puzzle balancing exercises

Multiplayer balance observation

Analytical report submission

Module 3	Level Design & Player Experience	Demonstration Case Study Documentation	Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	26 Sessions

Topics:

Theory

Level Design Fundamentals

Player Psychology and Engagement

UX Principles in Games

Environmental Storytelling

Practical

Level blockout exercises

Player flow mapping

Spatial navigation studies

Encounter design tasks

Difficulty pacing exercises

Environmental storytelling layouts

Mission and objective design

UI flow observations

Puzzle path development

Playtesting feedback documentation

User experience refinement exercises

Module 4	Prototype Development & Iteration	Demonstration Case Study Documentation	Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	27 Sessions

Topics:

Theory

Iterative Design Models

Playtesting Metrics

Refinement and Production Pipelines

Practical

Digital prototype development in Unity

Basic Unreal Blueprint experimentation

Iteration sprint planning

Gameplay debugging sessions

Structured playtesting

Feature refinement exercises

Prototype polishing tasks

User testing observations

Gameplay optimization basics

Prototype presentation preparation

Final playable demo submission

Design documentation portfolio

List of Practical Tasks:

Task 1 – Gameplay Loop Construction

Level 1: All students construct a structured gameplay loop using paper prototyping, mechanics mapping, and rule documentation.

Level 2: Exceptional students redesign gameplay loops, integrating secondary mechanics, progression systems, and adaptive balancing variables.

Task 2 – Systems Analysis and Balancing

Level 1: All students analyze commercial games and document mechanics-dynamics-player interaction relationships.

Level 2: Exceptional students redesign gameplay systems by identifying imbalances and implementing corrective balancing strategies.

Task 3 – Level Design and Player Experience

Level 1: All students create playable level layouts with clear player flow and objective structures.

Level 2: Exceptional students design advanced levels integrating pacing systems, environmental storytelling, and adaptive challenges.

Task 4 – Prototype Development and Iteration

Level 1: All students develop a functional playable prototype implementing one complete gameplay system.

Level 2: Exceptional students integrate advanced progression systems, UX refinements, and iterative

playtesting improvements into the prototype.

Targeted Application & Tools that can be used: Game Designers, Gameplay Designers, Indie Developers, Level Designers, Systems Designers, UX Designers for Games, Design Interns in Game Production Pipelines.

To develop professional competency in gameplay system construction, player-centered design, level development, balancing workflows, and prototype production for contemporary game development industries.

Tools / Software / Methods:

Unity Game Engine

Unreal Engine (Basic Blueprint)

Miro / FigJam

Trello / Jira

Excel / Google Sheets

Figma

GitHub Basics

Rapid Prototyping Methods

Playtesting Frameworks

Agile Iteration Workflows

System Mapping Techniques

Text Book:

NA

References:

Online Books:

The Art of Game Design – Jesse Schell | Schell, J. (2019). The art of game design: A book of lenses (3rd ed.). CRC Press.

Level Up! – Scott Rogers | Rogers, S. (2014). Level up! The guide to great video game design (2nd ed.). John Wiley & Sons.

Game Design Workshop – Tracy Fullerton | Fullerton, T. (2018). Game design workshop: A playcentric approach to creating innovative games (4th ed.). CRC Press.

Rules of Play – Katie Salen & Eric Zimmerman | Salen, K., & Zimmerman, E. (2003). Rules of play: Game design fundamentals. MIT Press.

Challenges for Game Designers – Brenda Brathwaite | Brathwaite, B., & Schreiber, I. (2009). Challenges for game designers. Charles River Media.

GDC Vault Resources | Game Developers Conference. (n.d.). GDC vault. Retrieved May 28, 2026, from https://www.gdcvault.com/

Unity Learn Platform | Unity Technologies. (n.d.). Unity learn. Retrieved May 28, 2026, from https://learn.unity.com/

Unreal Engine Learning Resources | Epic Games. (n.d.). Epic games dev community: Learning courses. Retrieved May 28, 2026, from https://dev.epicgames.com/community/learning

YouTube:

GDC Channel | GDC Festival of Gaming. [@GDCFestivalofGaming]. (n.d.). *Home* [YouTube channel]. YouTube. Retrieved May 28, 2026, from https://www.youtube.com/@GDCFestivalofGaming

Extra Credits | Extra Credits. [@extracredits]. (n.d.). *Home* [YouTube channel]. YouTube. Retrieved May 28, 2026, from https://www.youtube.com/@extracredits

Game Maker's Toolkit | Game Maker's Toolkit. [@GMTK]. (n.d.). *Home* [YouTube channel]. YouTube. Retrieved May 28, 2026, from https://www.youtube.com/@GMTK

Topics relevant to "Skill Development": Core Gameplay Loops, System Interdependency, Game Economy Basics, Player Psychology and Engagement, Environmental Storytelling, Playtesting Metrics, and Iterative Design Models for developing Skill Development through Experimental Learning techniques. This is attained through the assessment component mentioned in the course plan.

Catalogue prepared by	Karthik Manokaran Assistant Professor
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: DES2207	**Course Title:** Basic Game Programming **Type of Course:** Core Course, Integrated	**L-T-P-C**	1	0	4	3
Version No.	1.0					
Course Pre-requisites	NA					
Anti-requisites	NA					
Course Description	This course establishes foundational programming competency for interactive game systems using industry-standard engines and scripting workflows, ensuring students can confidently navigate contemporary production pipelines. By the conclusion of the course, students will develop the ability to program core gameplay systems, including input handling, collisions, state management, and debugging, while mastering modular coding and optimization to build functional game prototypes. The nature of this learning is highly practical and execution-oriented, driving student growth through structured coding exercises and hands-on prototype development that translate logical problem-solving into interactive experiences.					
Course Objective	The objective of the course is to familiarize the learners with the concepts of **Basic Game Programming** and attain **Skill Development** through **Experiential Learning** techniques.					

Course Outcomes	On successful completion of the course, the students shall be able to: **Explain** the principles of programming, gameplay logic, state management, and system behaviour in interactive game development. **(BTL2)** **Use** programming structures, scripting methods, and interaction systems to develop functional gameplay experiences and responsive game behaviours. **(BTL3)** **Examine** gameplay systems, logic flow, debugging processes, and player interactions in relation to functionality, usability, and game performance. **(BTL4)**			
Course Content:				
Module 1	Fundamentals of Object-Oriented Programming	Demonstration Case Study Documentation	Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	25 Sessions
Topics: **Theory** Introduction to Object-Oriented Programming Classes, Objects, and Methods Constructors and Access Modifiers Encapsulation and Data Hiding SOLID Principles and Clean Coding Basics **Practical** Creating classes and objects Constructor implementation exercises Getter and setter method programs Student management system Banking system simulation Menu-driven OOP applications Encapsulation-based mini projects Method overloading exercises Package creation and organization Clean code refactoring exercises				
Module 2	Core OOPS Concepts and Programming Principles	Demonstration Case Study Documentation	Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	25 Classes
Topics: **Theory** Inheritance and Code Reusability				

Polymorphism and Method Overriding

Abstraction and Interface Design

Dependency Inversion and Interface Segregation Principles

UML Basics and Object-Oriented Design Principles

Practical

Single inheritance implementation

Runtime polymorphism implementation

Abstract class applications

Interface-based programming exercises

Employee payroll system

Vehicle management system

Dependency injection examples

UML class diagram creation

Modular application development

OOP system integration project

Module 3	Advanced OOPS Architecture and Clean Code Practices	Demonstration Case Study Documentation	Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	25 Classes

Topics:

Theory

Exception Handling and Error Management

File Handling and Data Persistence

Collections and Data Structures in OOP

Design Patterns Fundamentals

Agile Coding Practices and Software Maintainability

Practical

Exception handling implementation

File read and write operations

Collection framework exercises

CRUD-based application development

Singleton pattern implementation

Factory pattern exercises

MVC architecture basics

Code optimization exercises

GitHub version control workflow

Final application development

List of Practical Tasks:

Task 1 – Object-Oriented Programming Fundamentals

Level 1: All students develop structured console-based applications implementing variables, functions, classes, objects, and encapsulation principles.

Level 2: Exceptional students create modular applications integrating multiple interacting classes with optimized logic structures and error handling systems.

Task 2 – Core OOPS Concepts and SOLID Principles

Level 1: All students implement inheritance, polymorphism, abstraction, interfaces, and collection systems in object-oriented applications.

Level 2: Exceptional students refactor existing applications using SOLID principles and interface-driven architecture for scalable and reusable code design.

Task 3 – Clean Architecture and Design Patterns

Level 1: All students develop modular applications following clean coding standards, proper documentation, and structured class organization.

Level 2: Exceptional students implement scalable application architectures integrating design patterns, dependency inversion, and collaborative version control workflows.

Targeted Application & Tools that can be used: Gameplay Programmers, Junior Game Developers, Technical Designers, Indie Developers, Interactive Media Developers.

To develop professional competency in gameplay programming, system integration, debugging workflows, and interactive prototype development for contemporary game production environments.

Tools / Software / Methods:

Unity (C#)

Unreal Engine (Blueprint / C++)

Visual Studio

GitHub

Unity Profiler

Debug Console Tools

Trello / Jira

Game Programming Workflows

Agile Iteration Methods

Debugging and Optimization Practices

Text Book:

NA

References:

Online Books:

C# Programming Yellow Book – Rob Miles | Miles, R. (2019). C# programming yellow book (1st ed.). Rob Miles. https://www.robmiles.com/c-yellow-book

Game Programming Patterns – Robert Nystrom | Nystrom, R. (2014). Game programming patterns. Genever Benning. https://gameprogrammingpatterns.com/

Unity in Action – Joe Hocking | Hocking, J. (2022). Unity in action: Multiplatform game development in C# (3rd ed.). Manning Publications.

Learning C# by Developing Games with Unity – Harrison Ferrone | Ferrone, H. (2024). Learning C# by developing games with Unity 2023: An introductory guide to C# and Unity for absolute beginners (8th ed.). Packt Publishing.

YouTube:

Brackeys | Brackeys. [@Brackeys]. (n.d.). *Home* [YouTube channel]. YouTube. Retrieved May 28, 2026, from https://www.youtube.com/@Brackeys

Code Monkey | Code Monkey. [@CodeMonkeyUnity]. (n.d.). *Home* [YouTube channel]. YouTube. Retrieved May 28, 2026, from https://www.youtube.com/@CodeMonkeyUnity

Jason Weimann | Weimann, J. [@Unity3dCollege]. (n.d.). *Home* [YouTube channel]. YouTube. Retrieved May 28, 2026, from https://www.youtube.com/@Unity3dCollege

Sebastian Lague | Lague, S. [@SebastianLague]. (n.d.). *Home* [YouTube channel]. YouTube. Retrieved May 28, 2026, from https://www.youtube.com/@SebastianLague

Topics relevant to "Skill Development": Game Loop Architecture, Input and Interaction Systems, Runtime Debugging Concepts, Finite State Machines, Performance Optimization Principles, UI Score and Health Integration, and Object Pooling Basics for developing Skill Development through Experimental Learning techniques. This is attained through the assessment component mentioned in the course plan.

Catalogue prepared by	Aadhithyan KA Assistant Professor
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: DES2053	**Course Title:** Storytelling & Storyboarding **Type of Course:** Program Core, Theory & Integrated	**L-T-P-C**	1	0	4	3
Version No.	1.0					
Course Pre-requisites	NIL					

Anti-requisites	NIL			
Course Description	This course introduces the fundamentals of storytelling, narrative structure, and storyboarding for digital media and game design. Students will explore character development, world-building, and scriptwriting, translating narrative concepts into visual sequences. The course emphasizes visual language, camera composition, shot staging, and the creation of storyboard panels and animatics. Through practical projects, students will learn to communicate stories dynamically, preparing them for visual design, game development, and animation pipelines.			
Course Objective	The objective of the course is to familiarize the learners with the concepts of Storytelling & Storyboarding and attain Skill Development through Experiential Learning techniques.			
Course Outcomes	On successful completion of the course, the students shall be able to: **Recognize** the core elements of storytelling, narrative structure, and scriptwriting. **Explain** visual storytelling techniques, including shot composition, camera movement, and continuity. **Create** professional storyboard panels that effectively translate a written script into visual sequences. **Develop** animatics with appropriate timing and audio cues to prototype linear and interactive narratives.			
Course Content:				
Module 1	Narrative Design and Storytelling Fundamentals	Assignment Demonstration Case Study Documentation	Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	25 Sessions
Topics: Introduction to Visual Storytelling and Narrative Arc Story Structure: Three-Act Structure and the Hero's Journey Character Design: Archetypes, Backstory, and Motivation World-building: Creating Settings, Tone, and Environmental Storytelling Writing for Interactive Media: Branching Storylines and Player Choice Scriptwriting Format: Dialogue, Action Lines, and Scene Headings				
Module 2	Storyboarding Principles & Visual Language	Assignment Demonstration Case Study Documentation	Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	25 Sessions
Topics: Introduction to Storyboarding: History, Purpose, and Pipelines Camera Shots: Extreme Close-up to Extreme Wide Shots				

Camera Angles and Camera Movements (Pan, Tilt, Zoom, Dolly)

Continuity and the 180-Degree Rule in Visual Sequences

Staging, Composition, Posing, and Character Expressions

Pacing and Visual Beats: Controlling the Flow of Time

Module 3	Animatics, Pre-production, and Toolsets	Assignment Demonstration Case Study Documentation	Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	25 Sessions

Topics:

Transitioning from Storyboards to Animatics: Principles and Purpose

Animatic Workflows: Timing Panels, Keyframes, and Frame Rates

Audio Integration: Voiceover (Scratch Tracks), SFX, and Background Music

Digital Toolsets: Photoshop, Storyboard Pro, Blender Grease Pencil

Collaborative Pipelines, Version Control, and Iteration

Narrative Pitching: Presenting Storyboards and Animatics to Stakeholders

List of Laboratory Tasks:

Experiment No 1: Character & World Concept

Level 1: Create a detailed character profile (backstory, personality) and design a world setting sheet with narrative description.

Level 2: Develop a complete character sheet with emotional turnaround poses and a mood board representing the world's atmosphere.

Experiment No 2: Scripting & Storyboarding

Level 1: Write a short 1-2 page script for a game cinematic or cutscene and translate it into a rough storyboard (thumbnailing).

Level 2: Create a complete, cleaned-up visual storyboard of the script, specifying camera directions, angles, transitions, and character actions.

Experiment No 3: Animatic Creation & Pitching

Level 1: Compile the storyboard panels into a basic animatic reel with temporary timing and sound/scratch tracks.

Level 2: Develop a polished animatic showing dynamic transitions, basic motion paths, sound effects, and present/pitch the concept to the audience.

Targeted Application & Tools that can be used: Preparing students for roles as Storyboard Artists, Narrative Designers, Pre-visualization Artists, and Creative Directors in games, animation, and advertising pipelines.

- Traditional Media (sketchbook, pencils, markers)
- Digital Drawing Application (Photoshop, Krita, Procreate)
- Storyboarding Software (Toon Boom Storyboard Pro, PanelForge)
- 3D Pre-visualization (Blender Grease Pencil)
- Video Editing Software (Premiere Pro, DaVinci Resolve)

Text Book:

Schell, J. (2019). The Art of Game Design: A Book of Lenses (3rd ed.). CRC Press.

Fullerton, T. (2018). Game Design Workshop: A Playcentric Approach to Creating Innovative Games (4th ed.). CRC Press. Hart, J. (2015). The Art of the Storyboard: A Filmmaker's Introduction (2nd ed.). Routledge. Glebas, F. (2008). Directing the Story: Professional Storytelling and Storyboarding Techniques for Live Action and Animation. Focal Press.
References: Mercer, J. (2020). Narrative Design for Games: An Industry Guide. Independently Published. Pixar in a Box: Storytelling Lesson on Khan Academy: https://www.khanacademy.org/computing/pixar/storytelling GDC Vault: Narrative Design Playlist: https://www.gdcvault.com/ Storyboarding Tips & Tricks by DreamWorks Artists: https://youtu.be/zG52fK06y7A Framestore: Pre-production and Storyboarding Pipelines: https://www.framestore.com/
Topics relevant to "SKILL DEVELOPMENT": Narrative Structure, Character Design, Storyboard Staging, and Animatic Workflows for developing **Skill Development** through **Experiential Learning Techniques**. This is attained through assessment components mentioned in course plan.

Catalogue prepared by	
Recommended by the Board of Studies on	9th BOS held on 14th Jan. 2024
Date of Approval by the Academic Council	23rd AC meeting held on 27th March 2024

Course Code: DES2062	Course Title: 2D Game Design Type of Course: Core Course, Integrated	**L-T-P-C**	1	0	4	3
Version No.	1.0					
Course Pre-requisites	NA					
Anti-requisites	NA					
Course Description	This course focuses on the principles and techniques of 2D game development. Students will master the 2D production pipeline, including sprite management, tile map design, 2D physics implementation, and user interface systems. The course emphasizes creating polished 2D experiences using industry-standard engines and tools.					
Course Objective	The objective of the course is to familiarize the learners with the concepts of 2D Game Design and attain **Skill Development** through **Experiential Learning** techniques.					
Course Outcomes	On successful completion of the course, the students shall be able to: Create and manage 2D assets including sprites, atlases, and tilemaps. Implement 2D physics interactions using rigidbodies and colliders. Design responsive user interfaces and HUDs for 2D games. Develop a complete, polished 2D game prototype with animation and visual effects.					

Course Content:	2D Art Pipeline, Physics & Mechanics, UI & Animation			
Module 1	2D Art Pipeline & World Building	Demonstration Case Study Documentation	Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	25 Classes

Topics:

Theory

- Sprite Architecture: Pivots, Pixels per Unit, Compression
- Tilemap Systems: Grids, Brushes, and Layers
- 2D Camera Systems: Orthographic Projection vs. Perspective

Practical

- Importing and slicing sprite sheets
- Building levels using Tilemaps and Palette tools
- Setting up Sorting Layers and Order in Layer
- Implementing a camera follow script with bounds

Module 2	2D Physics & Core Mechanics	Demonstration Case Study Documentation	Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	25 Classes

Topics:

Theory

- 2D Physics Engine: Rigidbodies and Forces
- Collision Detection: Box, Circle, Polygon, and Composite Colliders
- Raycasting and Layer Masks in 2D

Practical

- Creating player movement (Platformer or Top-down)
- Implementing jump physics and ground checks
- Using Physics Materials for friction and bounciness
- Creating triggers for collectibles and hazards

Module 3	Animation, UI & Polish	Demonstration Case Study Documentation	Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	25 Classes

Topics:

Theory

- 2D Animation: Keyframes, Curves, and State Machines
- User Interface Design: Canvas, Anchors, and Layouts
- Visual Feedback: Particles and Screen Shake

Practical

- Animating characters (Idle, Run, Jump states)
- Building a main menu and HUD (Health, Score)
- Implementing particle effects for impacts
- Final game loop integration and build settings

List of Laboratory Tasks:

Experiment 1 – World Construction

Level 1: Construct a game level using Tilemaps with distinct foreground and background layers.

Level 2: Implement Parallax scrolling backgrounds for depth perception.

Experiment 2 – Physics & Movement
Level 1: Create a character controller with basic movement and collision response.
Level 2: Implement advanced mechanics like wall-jumping or dashing with visual trails.

Experiment 3 – Polish & UI
Level 1: Create a functional UI with score tracking and health bars.
Level 2: Implement a full animation state machine with transition blending and event triggers.

Targeted Application & Tools that can be used: Game Artists, Level Designers, Indie Developers.
To design and implement visual assets and mechanics for 2D games.

- Unity 2D / Godot Engine
- Photoshop / Aseprite / Krita (Sprite Creation)
- Tiled (Map Editor)
- GitHub (Version Control)

Text Book:
"Unity 2D Game Development" by Dave Calabrese

References:
Online Books:
- "Game Programming Patterns" – Robert Nystrom
- "The Animator's Survival Kit" – Richard Williams (for animation principles)

YouTube:
- Brackeys (2D Tutorials)
- Blackthornprod
- AdamCYounis (Pixel Art & Godot)

Topics relevant to "Skill Development": Sprite Management, Tilemap Design, 2D Physics, Animation State Machines for developing Skill Development through Experiential Learning techniques. This is attained through the assessment component mentioned in the course plan.

Catalogue prepared by	Karthik Manokaran
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: DES2208	Course Title: Game Mechanics & Systems Type of Course: Core Course, Integrated	**L-T-P-C**	1	0	4	3
Version No.	1.0					
Course Pre-requisites	NA					
Anti-requisites	NA					

<table>
<tr><td>Course Description</td><td colspan="4">This course explores the design and implementation of engaging game mechanics and interacting systems. Students will learn to deconstruct, analyze, and build core gameplay loops, resource management systems, and progression mechanics. The course emphasizes balancing, prototyping, and iterating on game rules to create compelling player experiences.</td></tr>
<tr><td>Course Objective</td><td colspan="4">The objective of the course is to familiarize the learners with the concepts of Game Mechanics & Systems and attain Skill Development through Experiential Learning techniques.</td></tr>
<tr><td>Course Outcomes</td><td colspan="4">On successful completion of the course, the students shall be able to:
Deconstruct and analyze game mechanics from existing games.
Design and implement core gameplay loops and rules.
Create balanced resource management and progression systems.
Prototype and iterate on game mechanics using industry-standard tools.</td></tr>
<tr><td>Course Content:</td><td colspan="4">Core Mechanics Analysis, Gameplay Loops & Rules, Economy & Progression Systems</td></tr>
<tr><td>Module 1</td><td>Core Mechanics & Player Interaction</td><td>Demonstration
Case Study
Documentation</td><td>Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice</td><td>25 Classes</td></tr>
<tr><td colspan="5">Topics:
Theory
• Defining Game Mechanics: Rules, Avatars, and Actions
• Input/Output Systems and Feedback Loops
• Player Agency and Control Schemes
Practical
• Prototyping basic movement and interaction mechanics
• Implementing feedback systems (visual/audio cues)
• Testing different control schemes
• Analyzing mechanics of a classic game</td></tr>
<tr><td>Module 2</td><td>Gameplay Loops & Rules</td><td>Demonstration
Case Study
Documentation</td><td>Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice</td><td>25 Classes</td></tr>
<tr><td colspan="5">Topics:
Theory
• Core Loops vs. Secondary Loops
• Designing Rules and Constraints
• Win/Loss Conditions and Challenge Balancing
Practical
• Building a complete gameplay loop (Start -> Action -> Reward -> End)
• Implementing win/loss states
• Adjusting variables to balance difficulty
• Iterating on rule sets based on playtesting</td></tr>
<tr><td>Module 3</td><td>Systems, Economy & Progression</td><td>Demonstration
Case Study</td><td>Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice</td><td>25 Classes</td></tr>
</table>

		Documentation		

Topics:

Theory

- Game Economies: Resources, Sources, and Sinks
- Progression Systems: Experience, Unlocks, and Upgrades
- Emergent Gameplay and Systemic Design

Practical

- Creating a simple resource economy
- Implementing a progression system
- Simulating system interactions
- Balancing economy spreadsheets

List of Laboratory Tasks:

Experiment 1 – Mechanics Prototyping

Level 1: Implement a core mechanic (e.g., jumping, shooting) with distinct rules.

Level 2: Add modifiers to the mechanic (e.g., double jump, charge shot) and polish feedback.

Experiment 2 – Loop Construction

Level 1: Create a functional game loop with clear goals and failure states.

Level 2: Introduce a secondary loop (e.g., risk/reward mechanism) to enhance depth.

Experiment 3 – System Design

Level 1: Implement a basic economy (collect -> spend).

Level 2: Design a progression tree where spending resources unlocks new abilities.

Targeted Application & Tools that can be used: Game Designers, Level Designers, Gameplay Programmers, System Designers.

To design and balance interactive systems, prototype mechanics, and iterate on gameplay experience.

- Unity (C#) / Unreal Engine (Blueprint)
- Spreadsheet Software (Excel/Google Sheets)
- Machinations.io (Optional)
- GitHub (Version Control)

Text Book:

"Game Mechanics: Advanced Game Design" by Ernest Adams and Joris Dormans

References:

Online Books:

- "The Art of Game Design: A Book of Lenses" – Jesse Schell
- "Rules of Play" – Katie Salen and Eric Zimmerman
- "Level Up! The Guide to Great Video Game Design" – Scott Rogers

YouTube:

- Game Maker's Toolkit (GMTK)
- Extra Credits
- GDC Talks

Topics relevant to "Skill Development": Core Mechanics Analysis, Gameplay Loops, Economy Balancing, System Design for developing Skill Development through Experiential Learning techniques. This is attained through the assessment component mentioned in the course plan.

Catalogue prepared by	Karthik Manokaran
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: DES2210	Course Title: Advanced Game Programming Type of Course: Core Course, Integrated	**L-T-P-C**	1	0	6	4
Version No.	1.0					
Course Pre-requisites	NA					
Anti-requisites	NA					
Course Description	This course dives deep into advanced programming concepts and software architecture for game development. Students will explore design patterns, advanced data structures, artificial intelligence, and network programming. The curriculum focuses on writing scalable, optimized, and clean code for complex gameplay systems and multiplayer environments.					
Course Objective	The objective of the course is to equip learners with advanced coding skills, architectural patterns, and optimization techniques required for professional game development.					
Course Outcomes	On successful completion of the course, the students shall be able to: Implement software design patterns (Singleton, Observer, Command, Factory) in games. Develop complex AI systems using Pathfinding and Behavior Trees. Optimize game performance through memory management and profiling. Construct basic multiplayer systems and handle network replication.					
Course Content:	Advanced Architecture & Patterns, AI & Complex Systems, Optimization & Networking Basics					

Module 1	Advanced Architecture & Design Patterns	Demonstration Case Study Documentation	Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	25 Classes

Topics:

Theory

- SOLID Principles in Game Development
- Design Patterns: Singleton, Observer, Object Pool, Factory, State
- Delegates, Events, and Actions (C#)
- ScriptableObjects and Data-Driven Design

Practical

- Refactoring legacy code using Design Patterns

• Implementing an Event Bus for decoupled communication • Creating a modular weapon or ability system using ScriptableObjects				
Module 2	Artificial Intelligence & Complex Systems	Demonstration Case Study Documentation	Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	25 Classes
Topics: Theory • Pathfinding Algorithms (A*, NavMesh) • Advanced FSMs and Behavior Trees • Sensory Systems (Vision, Hearing) • Save/Load Systems (JSON, Binary Serialization) Practical • Implementing A* Pathfinding on a grid • Building a stealth AI with vision cones • Creating a robust Save/Load manager				
Module 3	Optimization & Networking Basics	Demonstration Case Study Documentation	Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	25 Classes
Topics: Theory • Memory Management: Garbage Collection, Boxing/Unboxing • Profiling Tools and Performance Analysis • Asset Bundles and Addressables • Networking Concepts: Server-Client, Latency, Replication Practical • Profiling a laggy scene and optimizing draw calls • Implementing Object Pooling for projectiles • Creating a basic lobby and character synchronization (Multiplayer)				
List of Laboratory Tasks: Experiment 1 – Pattern Implementation Level 1: Implement an Observer pattern for Achievement system. Level 2: Build a Command pattern based Replay system. Experiment 2 – AI Development Level 1: Create an NPC that patrols and chases the player (NavMesh). Level 2: Implement a Behavior Tree for a complex boss fight. Experiment 3 – Multiplayer & Optimization Level 1: Optimize a scene to run at 60fps on mobile constraints. Level 2: Create a simple 2-player networked game (e.g., Pong or Tag).				

Targeted Application & Tools that can be used: Gameplay Engineers, AI Programmers, Technical Directors.

To engineer robust game systems and optimize performance.

• Unity (C#) / Unreal Engine (C++)
• Visual Studio / Rider
• Git / PlasticSCM
• Profiler & Frame Debugger

Text Book: "Game Programming Patterns" by Robert Nystrom
References: Books: • "Clean Code" – Robert C. Martin • "Artificial Intelligence for Games" – Ian Millington • "Unity Performance Optimization" – various online resources Online: • Catlike Coding • Unity Learn – Senior Programmer Track
Topics relevant to "Skill Development": Design Patterns, AI Architecture, Code Optimization, Network Replication for developing Skill Development through Experiential Learning techniques. This is attained through the assessment component mentioned in the course plan.

Catalogue prepared by	
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: DES2520	**Course Title:** 2D Game Studio **Type of Course:** Program Core, Project & Tutorial	**L-T-P-C**	0	3	0	3
Version No.	1.0					
Course Pre-requisites	NIL					
Anti-requisites	NIL					
Course Description	This studio course provides a project-based environment where students collaborate in teams to design, develop, and publish a complete 2D game. Mirroring professional game studio workflows, the course covers conceptualization, art direction, prototyping, core asset production, level assembly, systems integration, audio design, and polishing. Emphasis is placed on collaborative planning, version control, playtest-driven iteration, and publishing games to indie platforms. By the end of this course, students will have built and launched a functional 2D game build, forming a core piece of their portfolio.					
Course Objective	The objective of the course is to familiarize the learners with the concepts of 2D Game Studio and attain Skill Development through Experiential Learning techniques.					
Course Outcomes	On successful completion of the course, the students shall be able to: **Recognize** the production pipelines, team roles, and collaborative workflows in a 2D game studio. **Explain** methods of 2D game design, visual asset creation, and systems integration in a game engine.					

	Analyze team dynamics, task allocation, and project milestones using standard project management tools. **Create** a fully functional and polished 2D game build, implementing audio, UI, game juice, and version control.			
Course Content:	Concept, Art Direction, and Prototyping, Core Production and Level Assembly, Polishing, Audio Integration, and Deployment			
Module 1	Concept, Art Direction, and Prototyping	Assignment Demonstration Case Study Documentation	Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	15 Sessions
Topics: Studio Course Overview: Goals, Pipelines, and Team Formations 2D Game Concepting: Pitching, Core Loops, and Mechanics Definition 2D Art Direction: Style Guides, Color Palettes, Sprite Sheets, and Tilesets Rapid Prototyping: Grey-boxing, Mechanics Testing, and Input Verification Production Planning: Trello/JIRA Setup, Task Estimation, and Backlog Grooming				
Module 2	Core Production and Level Assembly	Assignment Demonstration Case Study Documentation	Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	15 Sessions
Topics: Version Control Setup: Git Workflows, Branching, and Merge Resolution 2D Level Design: Tilemaps, Camera Colliders, Layering, and Parallax Scrolling Character Implementation: Rigging, Animations, State Machines, and Physics Tuning Systems Programming: UI Layout, Game State Management, Scoring, and Saving/Loading Mid-Production Review: Playtesting Prototypes and Iterating on Core Loops				
Module 3	Polishing, Audio Integration, and Deployment	Assignment Demonstration Case Study Documentation	Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	15 Sessions
Topics: Game Juice and Polish: Particle Systems, Camera Shake, Screen Flash, and Transitions Audio Integration: Sound Effects (SFX), Ambience, Background Music, and Audio Mixers Optimization for 2D Games: Texture Atlases, Draw Call Reduction, and Profiling QA and Debugging: Bug Tracking, Regression Testing, and Performance Tuning Publishing and Pitching: Building Executables, Uploading to itch.io, and Studio Showcase				
List of Laboratory Tasks:				

Experiment No 1: Concept Pitch & High-Fidelity Prototype
Level 1: Form a team, draft a game design pitch document (GDD), and create a style guide/mood board for the 2D art direction.
Level 2: Build a functional high-fidelity grey-box prototype demonstrating the core mechanics, controls, and game loops.
Experiment No 2: Asset Production & Level Construction
Level 1: Create all custom 2D art assets (sprites, tilesets, background layers) and set up Git version control.
Level 2: Build a complete level featuring tilemaps, player physics, character animations, basic enemy AI, and state management.

Experiment No 3: Polishing, Audio Integration, & itch.io Release
Level 1: Integrate 2D sound effects, background tracks, and add juice (particles, screen shake, UI transitions).
Level 2: Optimize draw calls, perform playtesting to debug the build, package the executable, and release it on itch.io with a pitch presentation.

Targeted Application & Tools that can be used: Preparing students for roles as 2D Technical Artists, Game Programmers, Level Designers, and Producer/Project Managers in indie studios or mobile game development pipelines.

- Game Engines (Unity 2D, Godot, GameMaker)
- 2D Art Software (Aseprite, Photoshop, Adobe Illustrator, Krita)
- Version Control (Git, GitHub, Sourcetree)
- Project Management (Trello, Notion, JIRA)
- Sound Tools (Audacity, Bfxr)

Text Book:

Schell, J. (2019). The Art of Game Design: A Book of Lenses (3rd ed.). CRC Press.

Fullerton, T. (2018). Game Design Workshop: A Playcentric Approach to Creating Innovative Games (4th ed.). CRC Press.

Schytge, M. (2020). Indie Game Developer's Guide to 2D Game Production. Packt Publishing.

Gibson, J. (2018). Introduction to Game Design, Prototyping, and Development: From Concept to Playable Game with Unity and C#. Addison-Wesley.

References:

Unity Learn: 2D Game Development Pipeline: https://learn.unity.com/
itch.io: Hosting and Publishing Indie Games: https://itch.io/
Git Book: Version Control for Game Developers: https://git-scm.com/book
GDC Vault: Post-mortems of Successful 2D Indie Games: https://www.gdcvault.com/
OpenGameArt: Free assets and licensing guidelines: https://opengameart.org/

Topics relevant to "SKILL DEVELOPMENT": 2D Art Direction, Game Prototyping, Level Design, Sound Integration, and Project Management for developing **Skill Development** through **Experiential Learning Techniques**. This is attained through assessment components mentioned in course plan.

Catalogue prepared by	
Recommended	9th BOS held on 14th Jan. 2024

by the Board of Studies on	
Date of Approval by the Academic Council	23rd AC meeting held on 27th March 2024

Course Code: DES XXXX	**Course Title: Material and Technical Representation** **Type of Course: 1) Core Course** **2) Integrated**	**L-T-P-C**	0	1	4	3
Version No.	1.0					
Course Pre-requisites	**DESXXXX - Material and Technical Representation**					
Anti-requisites	**NIL**					
Course Description	This course introduces Semester 3 students of Space Design to the fundamental understanding of materials used in different environments. As students transition from the Foundation programme into their specialization, the course establishes a strong base in the properties, applications, performance, and sensory qualities of interior materials. Students will explore a wide range of commonly used materials including wood, metal, glass, stone, ceramics, concrete, textiles, laminates, composites, and sustainable alternatives. The course emphasizes how materials influence spatial experience through texture, colour, finish, durability, and construction techniques. Through lectures, demonstrations, case studies, site observations, and hands-on exploration, students will develop the ability to identify, select, and apply appropriate materials for different interior contexts. The course also introduces basic concepts of material sustainability, maintenance, cost considerations, and responsible specification practices within contemporary interior design. Students will learn the principles of orthographic drawings, plans, elevations, sections, dimensioning, scale, drafting conventions, and graphical representation techniques commonly used in interior design practice. The course also introduces basic spatial visualization methods, furniture layouts, material indication, and presentation standards necessary for communicating design intent. Through studio exercises, measured drawings, technical drafting, and representation assignments, students will develop the ability to translate conceptual ideas into precise visual and technical documentation. Emphasis is placed on accuracy, proportion, line quality, and industry-standard representation methods					
Course Objective	The objective of the course is to familiarize the learners with the concepts of **Material and Technical Representation** and attain **Skill Development** of students by using **Experiential Learning** techniques.					
Course Outcomes	On successful completion of the course, the students shall be able to: **Define** the characteristics, properties, and applications of various materials used in spaces. (BTL1)					

	Demonstrate the ability to explore, select, and represent appropriate materials through drawings, sample boards, visual compositions, and basic detailing. (BTL 3) **Illustrate** the relationship between materials, finishes, and representation techniques in communicating design concepts. (BTL 3)			
Course Content:				
Module 1	Materials for Interior Spaces	Case studies and visual presentations, Site visits and market surveys, Material demonstrations and sample study, Interactive lectures, Process journal.	Report writing, Sample boards and mood boards, Material study sheets	**21 Sessions**
Topics: **Tutorials:** Understanding materials in spaces. Classification of materials Material properties and behaviour Wood and wood-based products, Stone, ceramics, and concrete, Metals and glass. **Practicals:** Material palettes and combinations. Sample boards and specification basics. Representation of materials in drawings and presentations.				
Module 2	Introduction to Technical Representation Techniques	Technical drawing demonstrations, Studio drafting sessions, Measured drawing exercises.	Orthographic drawing sheets, Measured drawing assignments.	**21 Sessions**
Topics: **Tutorials:** Introduction to Composition and sheet layout. Presentation standards, Graphical communication methods**.** Understanding plan, elevation, and section. Measuring existing furniture and interior elements. Recording dimensions accurately. **Practicals:** Drawing simple room plans. Wall thickness, openings, and furniture representation.				

Basic space planning exercises.

Measured drawings, Manual drafting techniques.

Module 3	Technical Representation Techniques - Drafting	Technical drawing sheets to be made.	Technical drafting - Portfolio	**33 Sessions**

Topics:

Tutorials:

Drawing standards, Scale, proportion, and dimensioning.

Line types and line weights

Annotation and graphical symbols

Practicals:

Converting plans into elevations.

Understanding vertical dimensions.

Preparing elevational and sectional drawings of simple spaces.

List of Practical Tasks:

Experiment 1 – Material Exploration and Documentation

Level 1: All students identify, collect, and document a range of interior and architectural materials through physical samples, sketches, texture studies, and material property sheets.

Level 2: Exceptional students develop comparative material boards that analyze performance, sustainability, cost, and suitability for different spatial applications.

Experiment 2 – Technical Representation of Materials and Assemblies

Level 1: All students produce scaled technical drawings, orthographic projections, and detail drawings illustrating material applications in walls, floors, ceilings, furniture, and joinery systems.

Level 2: Exceptional students create detailed construction assemblies and exploded diagrams demonstrating material junctions, fixing methods, and build-up layers with professional drafting standards.

Experiment 3 – Integrated Material and Representation Portfolio

Level 1: All students prepare a complete presentation package comprising material boards, rendered plans, elevations, sections, and perspective views for a small interior space or design project.

Level 2: Exceptional students develop a comprehensive design documentation portfolio integrating advanced material specifications, technical details, rendered visualizations, and digital drafting outputs suitable for professional presentation and execution.

Targeted Application & Tools that can be used:

A2/A3 Drawing Sheets and drafting equipment, T-scale / Mini drafter, Set squares and scale rulers.

Technical pens and fine liners, Pencils, markers, and rendering tools, Cutting mats and model-making tools, Material sample kits and catalogues.

Microsoft PowerPoint - For reviews, documentation, and classroom presentations, Google Drive - For sharing submissions and maintaining digital portfolios.
Reference: **Online Books:** **Websites:** https://www.materialconnexion.com https://materialdistrict.com https://www.designboom.com https://visualizingarchitecture.com https://interiordesign.net https://design-milk.com https://www.houzz.com https://archinect.com https://www.wiley.com
Topics relevant to SKILL DEVELOPMENT: The objective of the course is to familiarize the learners with the concepts of **Material and Technical Representation** and attain **Skill Development** of students by using **Experiential Learning** techniques. The following is attained through assessment component mentioned in course handout.

Catalogue prepared by	Name: Ar. Roland Richard Monteiro Designation: Assistant Professor Space Design, School of Design, Presidency University
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: DESXXXX	**Course Title: Design for Personal Space** **Type of Course: 1) Core Course** **2) Integrated**	**L-T-P-C**	1	1	4	4
Version No.	1.0					
Course Pre-requisites	**nil**					

Anti-requisites	**NIL**			
Course Description	This studio course introduces students to the fundamentals of spatial design as they transition from the Foundation programme into their area of specialization. The course focuses on understanding space planning, circulation, functionality, user interaction, and spatial organization through small-scale design projects. Students will begin by designing a kiosk within a public environment, exploring concepts of human movement, accessibility, interaction, display, and functional efficiency within compact spaces. The course then progresses into the design of a studio apartment with a small pantry, enabling students to understand residential space planning, multifunctional living, ergonomics, zoning, and efficient utilization of limited space. Through conceptual development, design process exercises, drawings, scaled model making, and visual representation techniques, students will learn to translate user needs and spatial requirements into functional and aesthetically responsive interior environments. Emphasis is placed on circulation patterns, scale and proportion, spatial hierarchy, and the relationship between form and function.			
Course Objective	The objective of the course is to familiarize the learners with the concepts of **Design for Personal Space** and attain **Skill Development** of students by using **Experiential Learning** techniques.			
Course Outcomes	On successful completion of the course, the students shall be able to: **Define** the fundamental principles of spatial planning, circulation, ergonomics, and functionality in interior design. (BTL 1) **Summarize** design solutions for compact public and residential spaces through plans, layouts, and spatial organization techniques. (BTL 2) **Corelate** the ability to design and represent functional interior environments such as kiosks and studio apartments by integrating user needs, circulation, furniture planning, and spatial aesthetics. (BTL 4)			
Course Content:				
Module 1	Introduction to Spatial Planning and Human Interaction	Case studies and Visual presentations, Site visits, and Interactive lectures	PowerPoint presentations of case studies and learnings achieved at this stage. Bubble diagrams and adjacency studies.	**28 Hours**
Topics: Understanding basic spatial principles, human scale, ergonomics, and circulation in spatial environments.				
Module 2	Public Space Design – Kiosk Design	Design conceptualization, Ideation and discussions, Design esquisse.	Basic space planning layouts, Concept sketches and exploratory diagrams and Design representation drawings.	**14 Hours**
Topics: Designing a compact kiosk within a public environment while understanding user interaction, accessibility, and functionality.				

Module 3	Introduction to Residential spaces	Case studies and Visual presentations, Site visits, and Interactive lectures	PowerPoint presentations of case studies and learnings achieved at this stage. Bubble diagrams and adjacency studies.	**14 Hours**
Topics: Studio drafting sessions for Technical drawing, Drawing standards, Scale, proportion, and dimensioning**,** Plans, elevations, and sections, Line types and line weights, Annotation and graphical symbols**.**				
Module 4	Studio Apartment – for 2 persons	Design conceptualization, Ideation and discussions, Design iterations, Studio drafting sessions.	Basic space planning layouts, Concept sketches, Bubble diagrams and adjacency studies, exploratory diagrams and Design Presentation drawings.	**34 Hours**
List of Practical Tasks: Case studies – Powerpoint Presentations Tracing sheets – Bubble diagrams, circulation patterns, concepts and ideation, zoning, single line plans Mood boards – A2/A3 Sheets Design sheets – Portfolio of A2 sheets for both Design topics.				
Targeted Application & Tools that can be used: A2/A3 Drawing and drafting equipment, Tracing sheets, A2 Cartridge Sheets, T-scale / Mini drafter, Set squares and scale rulers. Technical pens and fine liners, Pencils, markers, and rendering tools, Cutting mats and model-making tools, Material sample kits and catalogues. Microsoft PowerPoint - For reviews, documentation, and classroom presentations, Google Drive - For sharing submissions and maintaining digital portfolios.				
References: https://www.materialconnexion.com https://materialdistrict.com https://www.designboom.com https://visualizingarchitecture.com https://interiordesign.net https://design-milk.com https://www.houzz.com https://archinect.com				

https://www.wiley.com
Topics relevant to SKILL DEVELOPMENT: The objective of the course is to familiarize the learners with the concepts of **Design for Personal Space** and attain **Skill Development** of students by using **Experiential Learning** techniques. The following is attained through assessment component mentioned in course handout.

Catalogue prepared by	Name: Ar. Roland Richard Monteiro Designation: Assistant Professor Space Design Department, School of Design, Presidency University
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: DES XXXX	**Course Title: Inclusive Spatial Design** **Type of Course: Integrated (Core)**	**L-T-P-C**	1	0	2	2
Version No.	1.0					
Course Pre-requisites	Not Applicable					
Anti-requisites	Not Applicable					
Course Description	This course equips learners with the ability to register proportions, measurement systems, and user dependencies in shared proximities. Through lectures and studio practice, students explore anthropometry, ergonomics, inclusivity, and usability, applying these to scaled drawings, models, and documentation. Emphasis is placed on precision in measurement, sensorial accessibility, and critical analysis of deliberate and accidental design choices, preparing learners to create spatial systems that are legible and universally inclusive.					
Course Objective	The objective of the course is to familiarize learners with the concepts of Inclusive Spatial Design and attain skill development through experiential learning techniques.					
Course Outcomes	On successful completion of the course, students shall be able to: **Explain** the principles of anthropometry, ergonomics, inclusivity, accessibility, and user dependency in spatial design. (BTL 2) **Use** measurement systems, scaled drawings, models, and sensorial design strategies to develop accessible and user-responsive spatial representations. (BTL 3)					

	Examine spatial environments in relation to layouts, standards, specifications, accessibility, and inclusivity to inform critical design decisions. (BTL 4)

Course Contents:

Module 1	Foundations of Universal Design	Lectures / Tutorials / Demonstration / Case Study / Documentation	Observation / Practice / Discussion / Interaction	8 Sessions

Topics Covered:

Theory:

Principles of anthropometry and ergonomics in spatial systems
Measurement systems and conventions for design
Scale, proportion, and visibility in inclusive environments
Standards for accessibility and usability

Practical:

Observation and recording of human body dimensions
Drawing 1:1 scaled silhouettes to visualize reach and comfort zones
Interaction and discussion on accessibility standards through case examples

Module 2	Applying Measurement to Design	Lectures / Tutorials / Demonstration / Case Study / Documentation	Observation / Practice / Discussion / Interaction	12 Sessions

Topics Covered:

Theory:

Usability and comfort in shared proximities
Legibility and visibility in spatial systems
Situational dependence and user–object connections
Diversity considerations in sensorial accessibility

Practical:

Recording and classifying measurements using gridpads and Excel
Precision drafting with triangular scales, compasses, and T-scales
Preparing scaled models with cardboard and thick paper
Applying digital tools (Adobe Photoshop) for editing and presentation

Module 3	Critical Analysis and Design Integration	Lectures / Tutorials / Demonstration / Case Study / Documentation	Observation / Practice / Discussion / Interaction	25 Sessions

Topics Covered:

Theory:

Edges, structures, and situational dependencies in spatial systems
Care, hospitality, and support as design values
Formalism, errors, and tolerance for mistakes in design processes
Designing for diversity and universality in shared proximities

Practical:

Observation and documentation of exercises using cameras
Reflective writing and articulation of design intent using Word/Notepad
Physical prototyping and critique sessions to evaluate inclusivity
Photographic documentation of user interactions and prototypes

List of Laboratory Tasks:

Experiment 1 – Scaled Drawing and Modelling

Level 1: All students produce scaled anthropometric diagrams and basic spatial models applying measurement systems, proportion, and accessibility standards.

Level 2: Exceptional students refine multiple scaled variations, integrating advanced ergonomic data and diverse accessibility considerations into their models.

Experiment 2 – Proprioceptive Exercises

Level 1: All students engage in body-based observation tasks to record reach, comfort zones, and situational dependencies through guided exercises.

Level 2: Exceptional students extend exercises into comparative analysis, documenting variations across diverse user groups and contexts.

Experiment 3 – Physical Prototyping

Level 1: All students construct basic prototypes using cardboard, paper, and simple materials to test solid–void relationships and usability.

Level 2: Exceptional students develop refined prototypes incorporating material sensibilities, light/shadow dynamics, and iterative design adjustments.

Experiment 4 – Photographic Documentation

Level 1: All students document exercises, prototypes, and user interactions using basic cameras, ensuring clarity and legibility of spatial observations.

Level 2: Exceptional students curate photographic narratives, editing images for analytical comparison and composing presentation sheets that highlight inclusivity and universality.

Targeted Application & Tools that can be used:

Architects, Interior Designers, Spatial Planners, Accessibility Consultants, Ergonomic Analysts, Inclusive Design Researchers, and Built Environment Professionals. Students develop professional spatial design competencies required for creating legible, accessible, and universally inclusive environments aligned with contemporary design practices, human-centered requirements, and inclusive spatial workflows.

Tools / Software / Methods:

Observation Instruments
Interaction & Discussion Methods

Practice Materials
Documentation Software
Documentation Tools
Inclusive Design Workflows
Case Studies & Standards

Text Books

Not Applicable

References

Online Books:

Human Dimension & Interior Space – Panero, J., & Zelnik, M. (1979). *Human dimension & interior space: A source book of design reference standards*. Whitney Library of Design.
Universal Design Handbook – Preiser, W., & Smith, K. (2010). *Universal design handbook*. McGraw-Hill.
Indian Anthropometric Dimensions: For Ergonomic Design Practice – Chakrabarti, D. (1997). *Indian anthropometric dimensions: For ergonomic design practice*. National Institute of Design, Ahmedabad.
Anthropometry: Human Body Measurements and How to Use Them – Mrugalska, B., & Karwowski, W. (2023). Routledge.
Ergonomics of the Built Environment: Principles and Architectural Design Methodology – Attaianese, E., & Sa, T. (2026). Springer.

YouTube:

Inclusive Design Hub | [@InclusiveDesignHub]. (n.d.). *Home [YouTube channel]*. YouTube. Retrieved May 29, 2026, from https://www.youtube.com/@InclusiveDesignHub
Ergonomics & Human Factors | [@ErgoHumanFactors]. (n.d.). *Home [YouTube channel]*. YouTube. Retrieved May 29, 2026, from https://www.youtube.com/@ErgoHumanFactors
Universal Design Network | [@UniversalDesignNetwork]. (n.d.). *Home [YouTube channel]*. YouTube. Retrieved May 29, 2026, from https://www.youtube.com/@UniversalDesignNetwork

Topics relevant to "Skill Development":

Anthropometry and Ergonomic Strategies, Measurement Systems and Conventions, Scaled Drawing and Modelling, Sensorial Accessibility and Diversity Considerations, Critical Analysis of Spatial Dependencies, Photographic Documentation and Reflective Writing. These areas contribute to developing **Skill Development through Experiential Learning techniques**, attained through the laboratory tasks and portfolio components mentioned in the course plan.

Catalogue prepared by	Name: Shazaman Saiyed Designation: Asst. Professor Space Design, School of Design
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: DES XXXX	**Course Title: Morphologies of Space** **Type of Course: Integrated (Core)**	**L-T-P-C**	1	0	2	2
Version No.	1.0					
Course Pre-requisites	DES1007 - Elements and Principles of Design DES1193 - Space, Form, Structure					
Anti-requisites	NA					
Course Description	This course immerses learners in the fundamentals of spatial organization and form generation, interpreted at scales from furniture to interiors and architecture. Students generate and manipulate forms through explorations of geometry, proportion, and composition; organize spatial relationships responsive to human activity, materiality, and structural logic; and integrate anthropometric and ergonomic considerations into functional, experiential spaces. Learners develop representational fluency in drawings, models, and diagrams, and critically evaluate compositions for their impact on perception, movement, and inhabitation—skills they can independently apply across studio projects throughout their undergraduate program.					
Course Objective	To familiarize learners with the concepts of Morphologies of Space and attain skill development through experiential learning techniques.					
Course Outcomes	On successful completion of the course the students shall be able to: **Explain** the role of geometry, proportion, composition, spatial relationships, and experiential qualities in shaping spatial environments. (BTL 2) **Use** principles of grid, scale, solid–void relationships, structure, light, and composition to explore spatial morphologies across different scales and forms. (BTL 3) **Examine** spatial morphologies in relation to form, movement, interaction, experiential qualities, and the organization of space across different scales and contexts. (BTL 4) **Critique** how spatial organization, morphological strategies, and experiential elements influence function, perception, interaction, and transformation in spatial design. (BTL 5)					

COURSE CONTENTS				
Module 1	Foundations of Spatial Logic	Lectures / Tutorials / Demonstration / Case Study / Documentation	Observation / Practice / Discussion / Interaction	8 Sessions
Topics Covered: **Theory:**				

Elements and principles of design; Gestalt recall

Figure–ground relationships, hierarchy, flow, layout, grid

Scale and spatial dimensions: multiplicities vs. oneness

Geometry, forms, typologies, morphology

Orthogonal representation techniques (2D/3D)

Intrinsic vs extrinsic spatial qualities

Practical:

Observation and classification of spatial compositions

Drawing exercises to explore fuzzy logic and hierarchy

Module 2	Mass–Void Dynamics and Compositional Strategies	Lectures / Tutorials / Demonstration / Case Study / Documentation	Observation / Practice / Discussion / Interaction	12 Sessions

Topics Covered:

Theory:

Solid–void relationships: density, porosity, interstices, mesh

Tessellation, knots, folds, loops, open ends

Circulation and movement; change and lift

Mimicry, formations, foam, nature as generative analogies

Light and effect: shaping perception through voids and solids

Grid and scale explorations in relation to solid–void dynamics

Practical:

Modelling exercises with porous and dense materials

Documentation of light/shadow effects in void explorations

Module 3	Spatial Morphologies	Lectures / Tutorials / Demonstration / Case Study / Documentation	Observation / Practice / Discussion / Interaction	25 Sessions

Topics Covered:

Theory:

Scale and proportion in relation to human needs and functions

Ergonomic integration: anthropometry, activities, material sensibilities

Spatial compositions: family, language, structure, effect

Play, light, and experiential qualities in design

Evaluation of morphological strategies and experiential elements in relation to perception, interaction, and transformation

Practical:

Designing functional morphologies from furniture to interiors and architectural envelopes

Iterative synthesis balancing formal expression with human-centered design

Critique sessions: knots, folds, loops, open ends from topological, poetic, and lived experiences

Portfolio documentation of design outputs

List of Laboratory Tasks

Experiment 1 – Iterative Drawing
Level 1: All students produce orthogonal and freehand drawings to explore geometry, proportion, and composition.
Level 2: Exceptional students generate multiple variations integrating Gestalt principles and advanced spatial hierarchies.

Experiment 2 – Physical Prototyping
Level 1: All students construct basic prototypes using paper, wire, clay, and cardboard to test solid–void relationships.
Level 2: Exceptional students refine prototypes incorporating folds, knots, and light/shadow dynamics.

Experiment 3 – Construction Material Sourcing & Fabrication
Level 1: All students source basic construction materials and fabricate simple enclosures.
Level 2: Exceptional students experiment with diverse materials (POP, rubber sheets, soap films) to explore porosity and permeability.

Experiment 4 – Digital Modelling & Parametric Exploration
Level 1: All students create basic 3D models using Rhinoceros (Rhino).
Level 2: Exceptional students extend into parametric explorations using Grasshopper for iterative synthesis.

Experiment 5 – Photographic Documentation & Critique
Level 1: All students document models and exercises using cameras, ensuring clarity of light/shadow effects.
Level 2: Exceptional students curate photographic narratives, edit images in Photoshop/Illustrator, and compose critique documentation.

Targeted Application & Tools that can be used:

Architects, Interior Designers, Spatial Planners, Fabrication Specialists, Conceptual Designers, and Built Environment Researchers. Students develop professional spatial design competencies required for creating expressive, functional, and contextually sensitive environments aligned with contemporary design practices, human-centered requirements, and morphological workflows.

Tools / Software / Methods:

Observation Instruments

Practice Materials

Documentation Tools

Presentation and Modelling Software

Inclusive & Morphological Design Workflows

Case Studies & Standards

AI-assisted Poetic Writing for reflective discourse

Text Books
Not Applicable

References

Online Books:

Human Dimension & Interior Space – Panero, J., & Zelnik, M. (1979). Whitney Library of Design.

Universal Design Handbook – Preiser, W., & Smith, K. (2010). McGraw-Hill.

Indian Anthropometric Dimensions: For Ergonomic Design Practice – Chakrabarti, D. (1997). National Institute of Design, Ahmedabad.

Anthropometry: Human Body Measurements and How to Use Them – Mrugalska, B., & Karwowski, W. (2023). Routledge.

Ergonomics of the Built Environment: Principles and Architectural Design Methodology – Attaianese, E., & Sa, T. (2026). Springer.

YouTube:

Spatial Design Explorations | [@SpatialDesignExplorations]. (n.d.). *Home [YouTube channel]*. YouTube. Retrieved May 29, 2026, from https://www.youtube.com/@SpatialDesignExplorations

Parametric Design Lab | [@ParametricDesignLab]. (n.d.). *Home [YouTube channel]*. YouTube. Retrieved May 29, 2026, from https://www.youtube.com/@ParametricDesignLab

Morphology & Architecture Network | [@MorphologyArchitectureNetwork]. (n.d.). *Home [YouTube channel]*. YouTube. Retrieved May 29, 2026, from https://www.youtube.com/@MorphologyArchitectureNetwork

Topics relevant to "Skill Development":

Geometry and Proportion Strategies, Solid–Void Dynamics, Topological Explorations (knots, folds, loops), Material Sensibility and Fabrication Techniques, Light and Shadow Documentation, Parametric Modelling and Iterative Synthesis, Photographic Narratives and Critical Review, and Poetic/Reflective Writing.
These areas contribute to developing **Skill Development through Experiential Learning techniques**, attained through the laboratory tasks and portfolio components mentioned in the course plan.

Catalogue prepared by	Name: Shazaman Saiyed Designation: Asst. Professor Space Design, School of Design
Recommended by the Board of Studies on	
Date of Approval by	

the Academic Council	

Course Code: **DES 2313**	**Course Title: Construction Systems and Detailing** **Type of Course: 1) Core Course** **2) Integrated**	**L-T-P-C**	2	0	4	4
Version No.	1.0					
Course Pre-requisites						
Anti-requisites	**NIL**					
Course Description	The course Construction Systems and Detailing introduces the students to the technical understanding of building construction methods, structural systems, and space detailing practices used in residential and commercial spaces. The course focuses on the relationship between design intent and construction execution through the study of materials, joinery techniques, wall systems, flooring, ceilings, partitions, staircases, doors, windows, and service integration. Students will explore construction drawings, detailing standards, and assembly techniques while developing the ability to translate conceptual interior ideas into practical and buildable solutions. Emphasis is placed on accuracy, material behaviour, craftsmanship, sustainability, and industry-oriented detailing methods that support functional, safe, and aesthetically coherent interior environments.					
Course Objective	The objective of the course is to familiarize the learners with the concepts of **Construction Systems and Detailing** and attain **Skill Development** of students by using **Experiential Learning** techniques.					
Course Outcomes	By the end of the course, students will be able to: **Understand** and identify various construction systems, structural components, and interior detailing techniques used in space design projects. (BTL 1) **Prepare** accurate technical drawings, construction details, and working drawings for interior elements and spatial components. (BTL 3) **Demonstrate** the ability to translate conceptual interior ideas into feasible, buildable, and industry-oriented design outcomes. (BTL 3) **Apply** knowledge of joinery, partitions, flooring, ceilings, doors, windows, staircases, and furniture detailing in design development. (BTL 3)					
Course Content:						

Module 1	Introduction to Construction Systems and Building Components	Visual presentations, Site visits, and Interactive lectures	PowerPoint presentations of fundamentals of building construction. Practical learnings on site – Observations.	**28 Sessions**

Topics:

Module 1: Introduction to Construction Systems and Building Components

Tutorial Sessions

Overview of building construction systems and component classifications.

Introduction to structural and non-structural elements.

Understanding construction drawings and representation standards.

Practical Sessions

Sketching and labelling basic building components.

Documentation of construction systems through case studies.

Preparation of measured drawings of simple building elements.

Module 2	Construction Elements and Material Applications	Case studies and Visual presentations, Site visits, and Interactive lectures	PowerPoint presentations of case studies	**14 Sessions**

Topics:

Module 2: Construction Elements and Material Applications

Tutorial Sessions

Study of walls, floors, ceilings, and partition systems.

Material properties, applications, and selection criteria.

Surface finishes and construction methodologies.

Practical Sessions

Drafting plans, sections, and details of construction elements.

Development of material boards and finish schedules.

Representation of material applications in interior spaces.

Module 3	Joinery Systems and Detailing Techniques	Case studies and Visual presentations, Drawing detailing sheets and Interactive lectures	PowerPoint presentations of case studies and learnings achieved at this stage.	**14 Sessions**

Topics:

Module 3: Joinery Systems and Detailing Techniques

Tutorial Sessions

Introduction to furniture and interior joinery systems.

Types of joints, hardware, and fastening methods.

Principles of construction detailing and tolerances.

Practical Sessions

Preparation of joinery detail drawings and sections.

Drafting exploded views of furniture components.

Documentation of hardware and material specifications.

Module 4	Advanced Construction Detailing and Working Drawings	Studio drafting sessions.	Working Drawings	**34 Sessions**

Topics:

Module 4: Advanced Construction Detailing and Working Drawings

Tutorial Sessions

Working drawing standards and documentation practices.

Coordination of plans, elevations, sections, and details.

Preparation of schedules and construction specifications.

Practical Sessions

Development of detailed construction drawings for an interior project.

Preparation of door, window, and furniture schedules.

Compilation of a complete working drawing portfolio.

List of Laboratory Tasks:

Experiment 1 – Building Components Documentation and Representation

Level 1: All students identify and document basic building components (foundations, walls, floors, roofs, doors, and windows) through measured sketches and annotated drawings.

Level 2: Exceptional students develop comparative documentation sheets illustrating multiple construction systems and their applications in different building typologies.

Experiment 2 – Construction Elements and Material Application Drawings

Level 1: All students prepare scaled plans, sections, and elevations representing wall, floor, ceiling, and partition construction systems with material annotations.

Level 2: Exceptional students create detailed assembly drawings demonstrating material build-ups, finish schedules, and integration of services within construction elements.

Experiment 3 – Joinery Systems and Detail Development

Level 1: All students produce detailed drawings of furniture, cabinetry, and interior joinery systems, including sections, elevations, and hardware specifications.

Level 2: Exceptional students develop advanced joinery packages featuring exploded views, fixing details, and construction-ready fabrication drawings.

Experiment 4 – Advanced Construction Detailing and Working Drawings

Level 1: All students prepare a coordinated set of working drawings comprising plans, elevations, sections, and construction details for a small interior project.

Level 2: Exceptional students create a comprehensive construction documentation package including enlarged details, schedules, material specifications, and professional presentation sheets suitable for execution.

Targeted Application & Tools that can be used:

Drawing board and drafting equipment, Tracing sheets, A2 Cartridge Sheets, T-scale / Mini drafter, Set squares and scale rulers.

Technical pens and fine liners, Pencils, markers, and rendering tools, Cutting mats and model-making

tools, Material sample kits and catalogues.

Microsoft PowerPoint - For reviews, documentation, and classroom presentations, Google Drive - For sharing submissions and maintaining digital portfolios.

References:

Online Books:

Websites:

https://www.thenbs.com
https://www.arkitectureonweb.com
https://www.designboom.com
https://www.archizy.com
https://archi-monarch.in
https://www.detaily.com

Topics relevant to SKILL DEVELOPMENT:

The objective of the course is to familiarize the learners with the concepts of **Construction Systems and Detailing** and attain **Skill Development** of students by using **Experiential Learning** techniques. The following is attained through assessment component mentioned in course handout.

Catalogue prepared by	Name: Ar. Roland Richard Monteiro Designation: Assistant Professor Space Design Department, School of Design, Presidency University
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

urse Code: S2025	**urse Title: WORKING DRAWING** **pe of Course: Discipline elective, Integrated**	**-P-C**		0		3
rsion No.	)					
urse Pre-requisites	NIL					
ti-requisites	-					

urse Description	This course will introduce the students on how to do working drawings which are essential in interior design project executions. It helps them to read other working drawings, and technical projections. Drawings for different types of openings and furniture pieces will be explored.
urse Objective	The objective of the course is to familiarize the learners with the concepts of **WORKING DRAWING** and attain **"EMPLOYBILITY SKILLS"** through **EXPERIENTIAL LEARNING TECHNIQUES**.
urse Out Comes	**Theory Component** 1.Design a furniture layout for an apartment interior. **Practical Component** Create working drawings such as floor plans and sections for the apartment interior. Create the detailed electrical layout and ceiling plan for the apartment interior. Illustrating the Interior Design Project interiors for the semester using detailed working drawings.
urse Content:	Introduction to Detail Drawings, Introduction to Electrical Drawing and Detailed Drawings for the Design Project

dule 1	roduction to Detail Drawings	signment	resentations, Detail drawings	**Hours**
Topics: Overview of working drawings of an interior space, the role and responsibilities of the consultants involved in their development, reading, error checking, and issues with working drawings. Drafting standards include the representation of materials, visual symbols, line type, grid lines, typography, color coding, paper sizes, title blocks, office procedures, and uniformity of details.				
dule 2	Introduction to Electrical Drawing	signment	esentations, Detail drawings , Data collection	**Hours**
Topics: Conventions & symbols; Plans at all levels. Preparing electrical drawings and reflected ceiling plans.				
dule 3	Detailed Drawings for the Design Project	signment	esentations, Detail drawings , Data collection	**Hours**
Topics: Preparing detailed drawings showing Floor Plan with furniture layout ceiling plans and Interior sectional elevations for the semester design project. Preparation of Interior Working drawings and details for one of the design projects of medium rise-framed structure such as museum				

xt Book

Architecture_Ebook_Building_Design_and_Construction_Handbook
Time-saver Standards for Building Types
Architectural Working Drawings by Ralph W. Liebing .
The professional practice of Architectural working drawings by Osamu A. Wakita, Nagy R. Bakhoum,

Richard M. Linde
References • Working Drawings Handbook https://puniversity.informaticsglobal.com:2282/ehost/detail/detail?vid=6&sid=b878e8a8-9ec9-40ec-b9aa-26a7fd08a4cd%40redis&bdata=JnNpdGU9ZWhvc3QtbGl2ZQ%3d%3d#AN=122005&db=nlebk • By: Keith Styles; Andrew Bichard. Edition: 4th ed. Oxford [England] : Routledge. 2004. eBook., Database: eBook Collection (EBSCOhost) • Design Plans, Working Drawings, National Styles. https://puniversity.informaticsglobal.com:2282/ehost/detail/detail?vid=7&sid=b878e8a8-9ec9-40ec-b9aa-26a7fd08a4cd%40redis&bdata=JnNpdGU9ZWhvc3QtbGl2ZQ%3d%3d#AN=3087330&db=iih • By: Brown, John K. Technology & Culture. Apr2000, Vol. 41 Issue 2, p195. 44p. 6 Black and White Photographs. DOI: 10.1353/tech.2000.0057. , Database: Computers & Applied Sciences Complete • Proper Working Drawing Sets: An Engineer's Perspective https://puniversity.informaticsglobal.com:2282/ehost/detail/detail?vid=8&sid=b878e8a8-9ec9-40ec-b9aa-26a7fd08a4cd%40redis&bdata=JnNpdGU9ZWhvc3QtbGl2ZQ%3d%3d#AN=24679836&db=iih
TOPIC RELEVANT TO - **EMPLOYABILITY**: Types of doors and windows and their working drawings for **EMPLOYABILITY** through **EXPERIENTIAL LEARNING SKILLS**. This is attained through course assessment as mentioned on course handouts.

Catalogue prepared by	Name: Ms. Steffi Mary M J Designation: Assistant Professor Space Design, SCHOOL OF DESIGN
Recommended by the Board of Studies on	BOS held on 7th July 2023
Date of Approval by the Academic Council	st Ac meeting held on 6th of September 2023

Course Code: DES 2529	**Course Title: Design for Shared Spaces** **Type of Course: Integrated (Core)**	**L-T-P-C**	1	1	4	4
Version No.	1.0					
Course Pre-requisites	Culmination of all past and ongoing courses in the 4th semester					
Anti-requisites	Not Applicable					

Course Description	This second design studio course focuses on creating self-directed learning that mimics the comprehensive abilities of a designer in a studio setting, with facilitators mentoring methodically and intermittently. The studio explores shared spaces through research, analysis, and iterative prototyping, engaging learners with real sites, users, and lived experiences. Students investigate, conceptualize, and develop inclusive spatial strategies culminating in refined proposals and portfolios that balance adaptability, efficiency, and technical rigor.
Course Objective	To equip learners with the ability to conceive, develop, and articulate shared space designs through a structured studio process integrating research, analysis, and iterative prototyping.
Course Outcomes	On successful completion of the course the students shall be able to: **CO1 – *Apply*** ethnographic inquiry and site analysis to propose responsive conditions for shared environments. (BTL3) **CO2 – *Demonstrate*** material exploration, prototyping, and working drawings to convey design intent with technical precision. (BTL3) **CO3 – *Analyse*** exchanges, transactions, and roles within shared spaces to diagnose spatial challenges and opportunities. (BTL4) **CO4 – *Evaluate*** precedents and case studies to derive strategies of adaptability, efficiency, and multi-functionality. (BTL4) **CO5 – *Create*** conceptual models and narratives—including time-bound design exercises—that transform user insights and lived experiences into spatial strategies. (BTL6) **CO6 – *Produce*** refined design proposals and portfolios that integrate studies, detailing, and prototyping into coherent shared space solutions. (BTL6)

Course Content:

Practicals

Spatial prototyping: models, mock-ups, iterative refinements
Preparation of working drawings for communication
Testing materiality and construction logic through prototypes

Module 4	Time-Bound Design Challenge	Lectures / Tutorials / Demonstration / Case Study / Documentation	Observation / Practice / Discussion / Interaction	8 Sessions

Topics:

Theory

Identifying lived experiences as design triggers

Principles of immediacy and adaptability in design

Tutorials

Framing smaller-scale briefs and rapid ideation methods

Guided critique sessions on responsiveness of design outcomes

Practicals

Rapid prototyping exercises

Testing adaptability through iterative design outputs

Documentation of time-bound design processes

Module 5	Synthesis and Resolution	Lectures / Tutorials / Demonstration / Case Study / Documentation	Observation / Practice / Discussion / Interaction	18 Sessions

Topics:

Theory

List of Laboratory Tasks

Experiment 1 – Scaled Drawings and Study Models

Level 1: All students produce scaled drawings and basic study models to represent site conditions, flows, and shared space layouts.
Level 2: Exceptional students refine models with advanced detailing, integrating ecological systems, social interdependencies, and speculative trajectories.

Experiment 2 – Site Visit and User Study Documentation

Level 1: All students document site visits and user interviews through sketches, notes, and photographs.
Level 2: Exceptional students synthesize findings into analytical diagrams, narrative reports, and multi-layered mappings of lived experiences.

Experiment 3 – Stakeholder Engagement and Representation

Level 1: All students engage stakeholders and represent user insights through diagrams, storyboards, and simple mapping exercises.
Level 2: Exceptional students develop collaborative mappings using digital tools (Miro/Figma), producing multi-dimensional representations of exchanges and roles within shared spaces.

Experiment 4 – Drawing Board Discussions

Level 1: All students participate in critique sessions, presenting iterative design ideas and receiving peer feedback.
Level 2: Exceptional students lead discussions, integrate peer and facilitator feedback into refined design
strategies, and document critique outcomes for portfolio inclusion.

Targeted Application & Tools that can be used:

Targeted Application: Urban Designers, Architects, Interior Designers, Community Planners, Inclusive Design Consultants, Fabrication Specialists, and Built Environment Researchers. Students develop professional competencies required for designing responsive, adaptive, and inclusive shared spaces aligned with contemporary design practices, collaborative workflows, and technical rigor.

Tools / Software / Methods:

Observation Instruments
Digital Illustration Tools
3D Modelling Software
Physical Model-Making Tools
Fabrication Labs
Portfolio Tools
Collaborative Boards
Documentation Tools

Text Books

Not Applicable

Refinement of spatial strategies with inclusive design principles
Evaluation of conceptual clarity and technical rigor
Principles of portfolio structuring and representation

Tutorials

Guided sessions on portfolio layout and narrative coherence
Peer review and critique workshops
Studio-based preparation for final jury

Practicals

Final models and technical documentation
Assembly of portfolio with integrated text and visuals
Presentation and peer review for final jury

References

Online Books:

Human Dimension & Interior Space – Panero, J., & Zelnik, M. (1979).
Human dimension & interior space: A source book of design reference standards. Whitney Library of Design.
Universal Design Handbook – Preiser, W., & Smith, K. (2010). *Universal design handbook*. McGraw-Hill.
Indian Anthropometric Dimensions: For Ergonomic Design Practice – Chakrabarti, D. (1997). *Indian anthropometric dimensions: For ergonomic design practice*. National Institute of Design, Ahmedabad.
Anthropometry: Human Body Measurements and How to Use Them – Mrugalska, B., & Karwowski,
W. (2023). Routledge.
Ergonomics of the Built Environment: Principles and Architectural Design Methodology

– Attaianese, E., & Sa, T. (2026). Springer.

YouTube:

Inclusive Design Hub | [@InclusiveDesignHub]. (n.d.). *Home [YouTube channel]*. YouTube. Retrieved May 29, 2026, from https://www.youtube.com/@InclusiveDesignHub

Ergonomics & Human Factors | [@ErgoHumanFactors]. (n.d.). *Home [YouTube channel]*. YouTube. Retrieved May 29, 2026, from https://www.youtube.com/@ErgoHumanFactors

Universal Design Network | [@UniversalDesignNetwork]. (n.d.). *Home [YouTube channel]*. YouTube. Retrieved May 29, 2026, from https://www.youtube.com/@UniversalDesignNetwork

Topics relevant to "Skill Development"

Ethnographic Inquiry and Site Analysis, Diagrammatic Representation of Lived Experiences, Conceptual Modeling and Narrative Framing, Area Programming and Spatial Diagramming, Material Exploration and Technical Detailing, Rapid Ideation and Prototyping for Time-Bound Challenges, Stakeholder Engagement and Collaborative Mapping, Portfolio Structuring and Peer Review Documentation.

These areas contribute to developing **Skill Development through Experiential Learning techniques**, attained through the laboratory tasks and portfolio components mentioned in the course plan.

Catalogue prepared by	Name: Shazaman Saiyed Designation: Asst. Professor Space Design, School of Design
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: DES 2314	**Course Title:** **Spatial Styling** **Type of Course:** **Integrated (Core)**	**L-T-P-C**	2	0	2	3
Version No.	1.0					
Course Pre-requisites	DES1007 - Elements and Principles of Design					

Anti-requisites	Not Applicable
Course Description	Spatial Styling equips learners with techniques to illustrate and style spaces across paper and digital media. The course builds foundational skills in perspective, shading, and composition, advances into styling with palettes, textures, and CMF, and explores narrative and brand identity through decor. Students engage with the history and evolution of decor in spatial contexts, analysing its role in shaping atmosphere, identity, and experience. Through experiential tasks, flipped classroom activities, and critical analysis of art movements, learners develop both technical proficiency and contextual awareness in spatial representation.
Course Objective	To familiarize learners with the concepts of Spatial Illustrations and Styling and attain skill development through experiential learning techniques.
Course Outcomes	On successful completion of the course the students shall be able to: **CO1 – *Explain*** how depth, highlights, gradients, and tones contribute to spatial storytelling and visual communication. **(BTL2)** **CO2 – *Explain*** how perspectives show depth in films and how sections reveal space in buildings. **(BTL2)** **CO3 – *Use*** conventional and digital media to produce styled compositions on 2D surfaces (paper/screens). **(BTL3)** **CO4 – *Demonstrate*** the integration of palettes, textures, lighting, and CMF (color, material, finish) into cohesive visual narratives. **(BTL3)** **CO5 – *Examine*** stylistic approaches across art movements and redesign/restyle exercises, identifying their effectiveness in spatial illustration. **(BTL4)** **CO6 – *Analyze*** how brand identity and decor elements influences choices of palettes, effects, and compositions in spatial styling. **(BTL4)**

Course Contents:

Module 1	Principles of Spatial Representation	Lectures / Tutorials / Demonstration / Case Study / Documentation	Observation / Practice / Discussion / Interaction	12 Sessions

Topics:

Theory

Elements of design: proportion, composition, directional lines

Depth creation through highlights, shadows, gradients, and tonal variation

Basics of perspective drawing: one-point, two-point, and sectional views

Visual communication principles for clarity and storytelling

Practicals

Sketching geometric forms with depth and proportion
Tonal shading drills to create highlights and shadows
Sectional view sketches of interior and exterior spaces
Large-scale perspective drawings to test spatial accuracy

Module 2	Styling Techniques and Media Exploration	Lectures / Tutorials / Demonstration / Case Study / Documentation	Observation / Practice / Discussion / Interaction	15 Sessions

Topics:

Theory

Shadows, textures, and lighting effects in styled compositions
Color palettes: hues, tones, gradients, and harmonies
CMF (color, material, finish) integration into spatial styling
Principles of stylistic coherence and legibility

Practicals

Application of physical media (charcoal, watercolor, pastels)
Digital styled compositions using Illustrator, Photoshop, Procreate
Large representations integrating palettes and CMF
Restyling and redesign exercises to test adaptability

Module 3	Narrative, Brand Identity, and Decor of Spaces	Lectures / Tutorials / Demonstration / Case Study / Documentation	Observation / Practice / Discussion / Interaction	18 Sessions

Topics:

Topics:

Theory

Art movements and their stylistic influence on spatial styling
Architectural vs cinematic framing of space
Critical analysis of redesign/restyle exercises
Evaluating effectiveness of visual communication strategies

Practicals

Restyle exercises based on selected art movements
Narrative proposals for architectural and cinematic contexts
Photographic documentation of styled outputs
Critical evaluation of stylistic approaches in applied projects

List of Laboratory Tasks

Experiment 1 – Perspective and Tonal Rendering

Level 1: All students sketch geometric forms with depth, applying highlights, shadows, and gradients.
Level 2: Exceptional students produce complex sectional views and multi-layered tonal compositions.

Experiment 2 – Styled Composition Exercises

Level 1: All students create styled compositions using conventional and digital media with basi palettes and textures.
Level 2: Exceptional students integrate advanced CMF strategies, producing coherent styled narratives across paper and screen.

Experiment 3 – Decor Illustration and Brand Identity

Level 1: All students illustrate decor elements and packaging mock-ups linked to spatial styling. **Level 2:** Exceptional students develop narrative-driven decor projects, integrating brand identity and contextual storytelling.

Experiment 4 – Comparative Analysis and Restyle Proposals

Level 1: All students analyse stylistic approaches across selected art movements and propose restyle exercises.
Level 2: Exceptional students produce innovative restyle proposals, critically evaluating architectural vs
cinematic framing strategies.

Targeted Application & Tools that can be used:

Targeted Application: Interior Stylists, Spatial Illustrators, Decor Consultants, Brand Identity Designers, Visual Merchandisers, and Built Environment Researchers. Students develop professional competencies required for creating expressive, styled, and contextually relevant spatial illustrations aligned with contemporary design practices and narrative workflows.
Tools / Software / Methods:

Observation Instruments

Theory

History and evolution of decor in spatial contexts
Storytelling through decor and styling choices
Character, packaging, and product impact in styled spaces
Brand identity expressed through decor elements

Practicals

Packaging mock-ups and decor illustrations
Narrative-driven styling exercises for interiors and products
Photographic documentation of styled spaces

Integration of brand identity into styled compositions				
Module 4	Contextual Analysis and Design Movements	Lectures / Tutorials / Demonstration / Case Study / Documentation	Observation / Practice / Discussion / Interaction	15 Sessions

Digital Illustration Tools
Texture Rendering Kits
Packaging & Narrative Tools
Case Study & Analysis Tools

Text Books

Not Applicable

References

Online Books:

Human Dimension & Interior Space – Panero, J., & Zelnik, M. (1979). Whitney Library of Design.

Universal Design Handbook – Preiser, W., & Smith, K. (2010). McGraw-Hill.

Indian Anthropometric Dimensions: For Ergonomic Design Practice – Chakrabarti, D. (1997). National Institute of Design, Ahmedabad.

Anthropometry: Human Body Measurements and How to Use Them – Mrugalska, B., & Karwowski, W. (2023). Routledge.

Ergonomics of the Built Environment: Principles and Architectural Design Methodology – Attaianese, E., & Sa, T. (2026). Springer.

YouTube:

Inclusive Design Hub | [@InclusiveDesignHub]. (n.d.). *Home [YouTube channel]*. YouTube. Retrieved May 29, 2026, from https://www.youtube.com/@InclusiveDesignHub

Ergonomics & Human Factors | [@ErgoHumanFactors]. (n.d.). *Home [YouTube channel]*. YouTube. Retrieved May 29, 2026, from https://www.youtube.com/@ErgoHumanFactors

Universal Design Network | [@UniversalDesignNetwork]. (n.d.). *Home [YouTube channel]*. YouTube. Retrieved May 29, 2026, from https://www.youtube.com/@UniversalDesignNetwork

Topics relevant to "Skill Development":

Perspective Drawing and Sectional Representation, Tonal Rendering and Gradient Shading, Styling with Palettes and CMF, Narrative Framing through Decor, Brand Identity Integration, Comparative Analysis of Art Movements, Restyle Proposals and Critical Evaluation.

These areas contribute to developing **Skill Development through Experiential Learning techniques**, attained through the laboratory tasks and portfolio components mentioned in the course plan.

Catalogue prepared by	Name: Shazaman Saiyed Designation: Asst. Professor Space Design, School of Design
Recommended by the Board of Studies on	

Date of Approval by the Academic Council	

Course Code: DES 2316	**Course Title:** Spatial Design Tools **Type of Course:** **Integrated (Core)**	**L-T-P-C**	1	1	2	3
Version No.	1.0					
Course Pre-requisites	Not Applicable					
Anti-requisites	Not Applicable					
Course Description	This course explores the tools and techniques of digital communication in spatial design. It examines how CAD drafting, image editing, layout systems, and visual storytelling shape the representation and presentation of spatial ideas. From line weights and rendering to typography, grids, and narrative visualization, students learn how digital media influences the clarity, precision, and impact of spatial communication. Through hands-on exercises, critiques, and portfolio development, learners investigate the transition from technical drawing to professional presentation, building the fluency needed to articulate spatial concepts across diverse formats and audiences.					
Course Objective	To familiarize learners with the concepts of Spatial Design Tools and enable them to analyze digital, visual, and communicative influences while developing representational and storytelling skills through experiential learning techniques.					
Course Outcomes	On successful completion of the course the students shall be able to: **CO1:** Use CAD and digital tools with line weights, layering, textures, and rendering to produce precise spatial representations. (BTL 3) **CO2:** Design layouts and visualizations using grids, hierarchy, typography, and diagrammatic/narrative methods to communicate spatial concepts effectively. (BTL 4) **CO3:** Create portfolio-quality presentations and demonstrate strategic visual communication by integrating illustration, infographics, and digital media. (BTL 5)					

Course Contents:

Module 1	Digital Foundations: CAD, Drawing, and Software Essentials	Lectures / Tutorials / Demonstration / Case Study / Documentation	Observation / Practice / Discussion / Interaction	20 Sessions

Topics Covered:

Theory

Introduction to CAD interface, tools, and file management
Line weights, pen settings, and drawing conventions
Layers, object grouping, and file organization
Texture mapping and surface rendering basics
Image editing fundamentals: cropping, colour correction, compositing

Tutorials

CAD drafting exercises and precision drawing practice
Image editing and diagram composition workshops
Peer critique sessions on line work and rendering

Guided workflow for exporting and preparing files
Diagram introduction and communication critique

Practicals

CAD line work and layering exercises
Texture and rendering studies
Digital model presentation sheets
Image editing and diagram composition outputs
File preparation for print and digital presentation

Module 2	Layout Design, Typography, and Visual Hierarchy	Lectures / Tutorials / Demonstration / Case Study / Documentation	Observation / Practice / Discussion / Interaction	15 Sessions

Topics Covered:

Theory

Grid systems: modular, column, and baseline grids
Typography: typeface selection, hierarchy, spacing, readability
Visual hierarchy: scale, contrast, colour, white space
Infographic design: data, process, and concept visualization
Colour theory and its application in spatial layouts

Tutorials

Layout and composition critiques
Typography workshops and peer review sessions
Infographic design workshopping
Diagrammatic identity exploration
Colour and composition feedback sessions

Practicals

Grid system layout studies
Typography and text hierarchy exercises
Infographic and diagrammatic identity kit project
Colour and composition panels
Presentation board and panel assembly

Module 3	Communication Strategies, Portfolio, and Narrative Visualization	Lectures / Tutorials / Demonstration / Case Study / Documentation	Observation / Practice / Discussion / Interaction	15 Sessions

Topics Covered:

Theory

Visual communication strategies for spatial design
Audience-centred communication and intent analysis
Narrative arc: concept, process, outcome in design presentations
Portfolio design: structure, curation, sequencing of work
Case studies: exemplary spatial design communication

Tutorials

Narrative visualization workshops
Portfolio development sessions
Peer review and critique methodology
Communication strategy mapping exercises
Iterative feedback on portfolio spreads

Practicals

Narrative visualization project
Portfolio spreads for space projects
Final presentation and critique sessions
Digital mockups and professional documentation outputs
Consistency of graphic language across a design project

List of Laboratory Tasks:

Experiment 1 – CAD Line Work and Rendering

Level 1: All students produce CAD drawings with correct line weights, layers, and basic textures.

Level 2: Exceptional students integrate advanced rendering techniques, material mapping, and digital model presentation sheets.

Experiment 2 – Layout and Typography

Level 1: All students design layouts using grid systems and apply basic typography for clarity.

Level 2: Exceptional students create advanced infographic panels, diagrammatic identity kits, and multi-layered composition boards.

Experiment 3 – Narrative Visualization and Portfolio Development

Level 1: All students prepare narrative visualization sheets and portfolio spreads for space projects.

Level 2: Exceptional students integrate communication strategies into cohesive, professional presentations with consistent graphic language across projects.

Targeted Application & Tools that can be used:

Targeted Application: Spatial Designers, Interior Architects, Exhibition Designers, Communication Specialists, and Built Environment Professionals. Students develop competencies in digital drafting, layout design, visual hierarchy, narrative visualization, and portfolio development for professional communication of spatial ideas.

Tools / Software / Methods:

- CAD Tools
- Image Editing Tools
- Layout Tools
- Diagrammatic Tools
- Presentation Tools
- Documentation Tools

Text Books

Not Applicable

References

Online Books:

Human Dimension & Interior Space – Panero, J., & Zelnik, M. (1979). Whitney Library of Design.

Universal Design Handbook – Preiser, W., & Smith, K. (2010). McGraw-Hill.

Indian Anthropometric Dimensions: For Ergonomic Design Practice – Chakrabarti, D. (1997). National Institute of Design, Ahmedabad.

Anthropometry: Human Body Measurements and How to Use Them – Mrugalska, B., & Karwowski, W. (2023). Routledge.

Ergonomics of the Built Environment: Principles and Architectural Design Methodology – Attaianese, E., & Sa, T. (2026). Springer.

YouTube:

Spatial Design Explorations | [@SpatialDesignExplorations]. (n.d.). *Home [YouTube channel]*. YouTube. Retrieved May 29, 2026, from https://www.youtube.com/@SpatialDesignExplorations

Parametric Design Lab | [@ParametricDesignLab]. (n.d.). *Home [YouTube channel]*. YouTube. Retrieved May 29, 2026, from https://www.youtube.com/@ParametricDesignLab

Morphology & Architecture Network | [@MorphologyArchitectureNetwork]. (n.d.). *Home [YouTube channel]*. YouTube. Retrieved May 29, 2026, from https://www.youtube.com/@MorphologyArchitectureNetwork

Topics relevant to "Skill Development":

CAD Drafting and Digital Fluency, Line Weight and Rendering Techniques, Grid Systems and Typography, Infographic and Diagrammatic Representation, Narrative Visualization, Portfolio Development, Communication Strategies, Critique and Peer Review Methods.

These areas contribute to developing **Skill Development through Experiential Learning techniques**, attained through the laboratory tasks and portfolio components mentioned in the course plan.

Catalogue prepared by	Name: Adithya Dasari Designation: Asst. Professor Space Design, School of Design
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: DES 2315	**Course Title: Integrated Services Type of Course: 1) Core Course 2) Integrated**	**L-T-P-C**	1	0	2	2
Version No.	1.0					
Course Pre-requisites	**DES2315 - Integrated Services**					
Anti-requisites	**NIL**					
Course Description	The course Integrated Services introduces the students to the fundamental systems that support the functionality, comfort, safety, and efficiency of built environments. The course focuses on the integration of lighting, electrical systems, plumbing, HVAC, fire safety, acoustics, vertical circulation, and sustainable service strategies within residential and commercial spaces. Students will develop an understanding of how building services influence spatial planning, user experience, technical coordination, and interior detailing. Through drawings, case studies, and practical applications, the course emphasizes the relationship between design intent and service integration, enabling students to create efficient, safe, and user-centered interior environments that respond to contemporary building standards and sustainability considerations.					
Course Objective	The objective of the course is to familiarize the learners with the concepts of **Integrated Services** and attain **Skill Development** of students by using **Experiential Learning** techniques.					
Course Outcomes	**By the end of the course, students will be able to:** **Understand** the basic principles and functions of various building service systems used in interior and built environments. (BTL 2) **Identify** and apply appropriate lighting, electrical, plumbing, HVAC, fire safety, and acoustic systems in residential and commercial spaces. (BTL 3) **Analyze** the relationship between building services, spatial planning, user comfort, safety, and functionality. (BTL 4)					

	Interpret and prepare basic service layouts, technical drawings, and coordinated interior service plans. (BTL 5) **Demonstrate** awareness of sustainable, energy-efficient, and user-centered approaches in the planning and integration of building services(BTL 3)

Course Content:				
Module 1	Fundamentals of Building Services and Spatial Integration	Visual presentations, Site visits, and Interactive lectures	PowerPoint presentations of fundamentals of building services. Practical learnings on site – Observations.	**14 Sessions**
Topics: **Module 1: Fundamentals of Building Services and Spatial Integration Theory Sessions** Introduction to building services: electrical, plumbing, HVAC, fire safety, and communication systems. Principles of service planning, spatial integration, and service routing within built environments. Standard symbols, terminology, and basic service drawing conventions. **Practical Sessions** Identification and documentation of building service components through site studies and case examples. Preparation of basic service layouts using standard symbols and notations. Mapping and representation of service networks within a simple interior space.				
Module 2	Service Coordination and Application in Interior Spaces	Case studies and Visual presentations, Practical site interactions, and Interactive lectures	Sheets/CAD drawings	**31 Sessions**
Topics: **Module 2: Service Coordination and Application in Interior Spaces Theory Sessions** Coordination of electrical, plumbing, HVAC, and fire safety systems in interior environments. Integration of services with ceilings, partitions, furniture, and finishes. Building regulations, safety standards, and maintenance considerations for service planning. **Practical Sessions** Preparation of coordinated service drawings for residential or commercial interior spaces. Development of reflected ceiling plans incorporating lighting and service systems. Creation of integrated service layouts demonstrating interdisciplinary coordination.				
List of Laboratory Tasks: **Experiment 1 – Fundamentals of Building Services Documentation and Representation** **Level 1:** All students identify and prepare basic layout drawings for electrical, plumbing, HVAC, and fire safety systems in a simple residential or commercial interior space using standard symbols and conventions. **Level 2:** Exceptional students develop integrated service mapping diagrams illustrating service routing, spatial requirements, and coordination between multiple building service systems.				

Experiment 2 – Service Coordination and Interior Integration

Level 1: All students prepare coordinated service drawings, including electrical layouts, reflected ceiling plans, and plumbing/HVAC routing for a small interior project.

Level 2: Exceptional students create a comprehensive service coordination package integrating electrical, plumbing, HVAC, lighting, and fire safety systems with detailed annotations, service clearances, and maintenance access provisions.

Targeted Application & Tools that can be used:

A2/A3 Drawing Sheets and drafting equipment, Tracing sheets, A2 Cartridge Sheets, T-scale / Mini drafter, Set squares and scale rulers.

Technical pens and fine liners, Pencils, markers, and rendering tools, Cutting mats and model-making tools, Material sample kits and catalogues.

Microsoft PowerPoint - For reviews, documentation, and classroom presentations, Google Drive - For sharing submissions and maintaining digital portfolios.

References:

Online

Books:

Websites:

https://www.arcat.com

https://www.ashrae.org

https://www.cibse.org

https://www.ies.org

https://theconstructor.org

https://bis.gov.in

https://icemep.com

Topics relevant to SKILL DEVELOPMENT:

The objective of the course is to familiarize the learners with the concepts of **Integrated Services** and attain **Skill Development** of students by using **Experiential Learning** techniques. The following is attained through assessment component mentioned in course handout.

Catalogue prepared by	Ar. Roland Richard Monteiro Assistant Professor Space Design Department, School of Design, Presidency University
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: (DESXXXX)	**Course Title: Sketching and Rendering** **Type of Course: Course Core- Integrated Course**		**L-T-P-C**	2	0	4	4
Version No.	1.0						
Course Pre-requisites	NA						
Anti-requisites	NA						
Course Description	This course introduces analog industrial sketching and rendering as essential tools for visual thinking, concept exploration, and communication in product design. The course focuses on developing freehand sketching skills, perspective drawing, ideation methods, and rendering techniques to effectively communicate form, materials, textures, and product details. Through iterative sketching exercises and visualisation techniques, students learn to represent products with clarity, accuracy, and aesthetic sensitivity for conceptual development and technical communication.						
Course Objective	The objective of the course is to familiarize the learners with the concepts of **Sketching & Rendering to** attain Skill Development of student by using Experiential Learning techniques.						
Course Out Comes	**On successful completion of this course the students shall be able to:** **Explain** the principles of industrial sketching, perspective drawing, and visual representation in product design. (BTL 2) **Describe** the role of sketching and rendering in ideation, form exploration, and design communication. (BTL 2) **Use** freehand sketching and perspective drawing techniques to visually communicate product forms and concepts. (BTL 3) **Use** rendering techniques to represent product design and details effectively in conceptual and technical product design communication. (BTL 3)						
Course Content:							
Module 1	**Introduction to Sketching and Visual Exploration**	Lecture / Demonstration Case Study Documentation		Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice		15 Sessions	
	Theory Topics: Introduction to Industrial Sketching Perspective Principles: One-point, Two-point, and Three-point Perspective Proportion, Scale, and Product Form Representation Line Quality, Construction Techniques, and Visual Balance Understanding Shape Language and Form Communication Case Studies: Industrial Design Sketching Styles and Methods **Practical Sessions:**						

	Line and Stroke Practice for Visual Control Perspective Exercises using Basic Geometric Forms Product Observation and Freehand Sketching Rapid Thumbnail Sketching for Ideation Form Exploration through Marker and Pen Sketches Sketchbook Documentation and Daily Visualization Exercises				
Module 2	**Rendering Techniques & Product Visualization**	Lecture / Demonstration Case Study Documentation		Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	30 Sessions
	Theory Topics: Fundamentals of Light, Shadow, and Reflection Rendering Materials and Surface Finishes Visual Representation of Metals, Plastics, Glass, and Textiles Colour Theory and Marker Rendering Techniques Visual Hierarchy and Presentation Composition Case Studies: Professional Product Rendering Techniques **Practical Sessions:** Marker Rendering Practice for Product Forms Material Rendering Exercises using Traditional Media Lighting and Shadow Studies on Product Surfaces Rendering Consumer Products with Multiple Surface Finishes Exploded View and Detail Illustration Exercises Mid-term Rendering Portfolio Development				
Module 3	**Concept Development, Industrial Illustration & Presentation**	Lecture / Demonstration Case Study Documentation		Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	45 Sessions
	Theory Topics: Visual Storytelling in Product Design Sketching for Design Ideation and Communication Presentation Layouts and Design Narratives Industrial Illustration for Product Concepts Portfolio Development and Visual Consistency Case Studies: Concept Art and Product Visualization Workflows				

	Practical Sessions: Concept Sketching for Consumer Product Ideas Rapid Ideation and Iterative Visualization Exercises Industrial Illustration of Complex Product Forms Visual Storyboarding and Scenario Sketching Final Concept Rendering and Presentation Boards Portfolio Compilation and Final Jury Presentation
	List of Practical Tasks: **CA1:** Perspective sketching & freehand ideation exercises **Mid-Term:** Product rendering portfolio submission **CA2:** Material rendering & visualization exercises **End-Term:** Final industrial concept project with presentation portfolio
	Targeted Application & Tools that can be used: This course enables students to communicate product ideas through industrial sketching, rendering, and visualization techniques. Tools such as **markers, fineliners, colour pencils, sketchbooks, rendering sheets, digital sketching tablets, and visualization software like Procreate, Photoshop and Sketchbook Pro** may be used for design exploration and presentation development.
	Text Book: **T1: Sketching product design presentation** http://182.72.188.195/cgi-bin/koha/opac-detail.pl?biblionumber=46990 **T2: Eissen, K., & Steur, R. (2011). Sketching: Drawing Techniques for Product Designers. BIS Publishers.**
	References: R1: Eissen, K., & Steur, R. Sketching: The Basics. BIS Publishers. R2: Buxton, B. (2007). Sketching User Experiences. Morgan Kaufmann. R3: Ching, F. D. K. (2014). Design Drawing. Wiley. R4: Pipes, A. (2007). Drawing for Designers. Laurence King Publishing. R5: Tjalve, E. (1989). A Short Course in Industrial Design. Newnes.
	Topics relevant to "Skill Development": Freehand sketching, perspective drawing, rendering techniques, material visualization, rapid ideation, industrial illustration, visual storytelling, and presentation development. Skill development is attained through experiential and practice-driven learning methods described in the course handout.

Catalogue prepared by		Aman Ansari Adjunct Faculty
Recommended by the Board of Studies on		
Date of Approval by the Academic Council		

Course Code: (DESXXXX)	**Course Title: Human Factors** **Type of Course:** Core course			**L-T-P-C**	2	0 2 3
Version No.	1.0					
Course Pre-requisites	NA					
Anti-requisites	NA					
Course Description	This course introduces students to the principles of ergonomics and anthropometry in product design, focusing on the relationship between human physical characteristics, usability, comfort, and safety. The course explores how body measurements, posture, movement, and user behaviour influence the design of products, interfaces, and work environments. Learning is driven through observation studies, ergonomic analysis, anthropometric exercises, usability evaluations, and iterative design applications.					
Course Objective	The objective of this course is to develop a designer's understanding of ergonomics and anthropometry in creating safe, comfortable, accessible, and user-centred products. Students learn to analyse human interaction with products through posture studies, anthropometric data, usability principles, and ergonomic evaluation methods. The course aims to strengthen human-centred problem solving and ergonomic decision-making through structured observation, analysis, and application-based exercises.					
Course Out Comes	**On successful completion of this course the students shall be able to:** 1. **Understand** and explain ergonomic principles, anthropometric factors, and human-centred considerations relevant to product design.(BTL2) 2. **Apply** anthropometric data, posture analysis, and usability evaluation methods in developing user-friendly product solutions.(BTL 3) 3. **Develop** ergonomically informed product concepts that enhance comfort, accessibility, safety, and user experience(BT6)					
Course Content:	Introduction to Ergonomics, Human Factors & Anthropometry Ergonomic Principles, Usability & Human-product Interaction Ergonomic Applications, Evaluation & User-centred Product Development					
Module 1	**Introduction to Ergonomics, Human Factors & Anthropometry**	Lecture / Demonstration Case Study Documentation	Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	15 Sessions		
Theory Topics: Introduction to Ergonomics and Human Factors in Product Design Understanding Human Capabilities and Limitations Static and Dynamic Anthropometry Human Body Measurements and Proportional Systems						

Posture, Movement, and Range of Motion Case Studies: Ergonomics in Everyday Consumer Products **Practical Sessions:** Anthropometric Measurement Exercises Human Observation and Activity Documentation Posture Analysis during Product Interaction Reach Envelope and Workspace Mapping Comparative Study of Ergonomic and Non-ergonomic Products Ergonomic Sketch Analysis and Documentation				
Module 2	**Ergonomic Principles, Usability & Human-product Interaction**	Lecture / Demonstration Case Study Documentation	Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	20 Sessions
Theory Topics: Principles of Comfort, Safety, and Accessibility Ergonomic Design Considerations for Products and Interfaces Human-product Interaction and Usability Principles Cognitive Ergonomics and User Behaviour Designing for Diverse Users and Inclusive Design Case Studies: Ergonomic Innovations in Product Design **Practical Sessions:** Product Usability Observation and Documentation Grip, Reach, and Control Placement Studies Ergonomic Evaluation of Existing Consumer Products Interface Layout and Accessibility Analysis Inclusive Design Exercise for Diverse User Groups Mid-term Ergonomic Assessment Assignment				
Module 3	**Ergonomic Applications, Evaluation & User-centred Product Development**	Lecture / Demonstration Case Study Documentation	Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	25 Sessions
Theory Topics:				

Ergonomic Design Process and User-centred Thinking

Application of Anthropometric Data in Product Development

Ergonomic Risk Factors and Fatigue Reduction

Evaluation Methods for Comfort and Usability

Ergonomics in Workspaces, Furniture, and Consumer Products

Case Studies: Human-centred Product Design Applications

Practical Sessions:

Ergonomic Audit of a Workspace or Product

Anthropometric Application in Product Dimensioning

Comfort and Usability Testing Exercises

Redesign Exercise based on Ergonomic Findings

User Feedback Collection and Evaluation

Final Ergonomic Product Proposal and Presentation

List of Practical Tasks:

Module 1: Anthropometric documentation and posture analysis study based on everyday activities.
Module 2: Ergonomic usability evaluation and inclusive redesign exercise for an existing product.
Module 3: User-centred ergonomic product development project supported by usability testing and ergonomic validation.

Targeted Application & Tools that can be used:

- Anthropometric charts and human measurement references
- Ergonomic assessment and usability evaluation methods
- Observation, documentation, and posture analysis techniques
- Sketch modelling and product interaction studies
- AI-assisted platforms such as ChatGPT, Claude, and Midjourney for research, analysis, visualization, and design development

Text Book:

Chakrabarti, Debkumar. *Indian Anthropometric Dimensions: For Ergonomic Design Practice.* National Institute of Design, Ahmedabad.

References:

Panero, Julius. Human Dimension and Interior Space: A Source Book of Design Reference Standards. Whitney Library of Design, New York.

Norman, Don. Design of Everyday Things. Basic Books/Perseus Books, New York.

Lidwell, William. Universal Principles of Design: 125 Ways to Enhance Usability, Influence Perception, Increase Appeal, Make Better Design Decisions, and Teach Through Design. Rockport Publishers, USA.

Prashant Kumar. Product Design: Creativity, Concepts and Usability. PHI Learning Private Limited, Delhi.

Gilbert, Regine M. Inclusive Design for a Digital World: Designing with Accessibility in Mind. Apress, New York.
Topics relevant to "Skill Development": Anthropometric measurement, ergonomic analysis, posture assessment, usability evaluation, accessibility studies, human-centred observation, workspace analysis, product interaction studies, and ergonomic redesign methodologies. Skill development is attained through observation-driven exercises, usability assessments, anthropometric documentation, and application-based design activities.

Catalogue prepared by	Aman Ansari Adjunct Faculty
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: DES2217	Course Title: Global Design Type of Course: Program Core, Integrated	**L-T-P-C**	1	0	2	2
Version No.	1.0					
Course Pre-requisites	NA					
Anti-requisites	NA					
Course Description	This course introduces global perspectives in product design, examining how culture, society, economy, sustainability, and inclusivity influence design across diverse regions and contexts. Through case studies, secondary research, comparative analysis, and critical discussions, students explore how products respond to diverse user needs, local practices, and global challenges. The course encourages responsible and context-aware thinking while developing an understanding of contemporary design practices and the relationship between global trends and local identities in product design.					
Course Objective	The objective of the course is to equip learners with frameworks and methods to design products and services that respond to global contexts, cultural differences, and sustainability requirements while ensuring inclusive and ethical outcomes.					
Course Outcomes	On successful completion of the course, the students shall be able to: **plain** how cultural, social, economic, and environmental factors influence product design across different global contexts. (BTL 2) **scribe** the relationship between global trends, local identities, sustainability, and inclusivity in contemporary product design. (BTL 2) **e** case studies, secondary research, and comparative analysis to examine product design practices from different regions and contexts. (BTL 3) **amine** how products respond to diverse user needs, local practices, and global challenges through context-aware design approaches. (BTL 4)					
Course Content:	Global Contexts & Culture, Cross-Cultural Research, Sustainability & Circularity					
Module 1	Global Contexts, Culture & Design Ethics	15 Classes				
Topics: Theory • Globalization and design: opportunities and risks • Culture and behavior: norms, rituals, and meaning-making • Ethics and responsibility: bias, equity, and unintended harm • Introduction to SDGs and design for impact Practical • Cultural artifact analysis and meaning mapping • Comparative study of one product across two regions • Defining a global design challenge statement						
Module 2	Cross-Cultural Research & Contextual Design	15 Classes				
Topics: Theory • Research methods for global contexts: remote interviews, diaries, secondary research • Context mapping: infrastructure, climate, affordability, supply chains						

• Inclusive design for diverse ability and literacy levels Practical • Creating personas and scenarios for a selected region • Opportunity framing: jobs-to-be-done and constraints • Low-fi prototyping of region-specific touchpoints		
Module 3	Sustainability, Circularity & Local Fit	15 Classes
Topics: Theory • Life cycle thinking: materials, energy, and end-of-life • Circular strategies: repair, reuse, remanufacture, recycle • Designing for affordability and maintainability • Measuring impact: basic metrics and trade-offs Practical • Life cycle quick audit of a common consumer product • Designing a circular improvement (repairability, modularity) • Final concept proposal with context-specific rationale		
List of Laboratory Tasks: Experiment 1 – Global Product Comparison Select a product used globally (e.g., water bottle, cooker, phone) and compare design differences across two regions. Experiment 2 – Contextual Redesign Redesign a chosen product for a specific region considering climate, infrastructure, affordability, and user behavior. Experiment 3 – Sustainability Upgrade Propose a circular design improvement and present a basic impact rationale (repairability, material reduction, reuse).		
Targeted Application & Tools that can be used: Product Designers, Sustainability Designers, Design Researchers. To research and design for diverse global contexts and sustainability goals. • Miro / Mural (mapping and synthesis) • Figma (touchpoint prototyping) • Open data sources (World Bank, UN Data) • Documentation tools (Slides/Docs)		

Text Book: "Design for the Real World" by Victor Papanek	
References: Books: • "Change by Design" – Tim Brown • "The Culture Map" – Erin Meyer • "Cradle to Cradle" – William McDonough and Michael Braungart Online: • UN Sustainable Development Goals (SDGs) • IDEO Design Kit • Ellen MacArthur Foundation (Circular Economy)	
Topics relevant to "Skill Development": Cross-cultural research, contextual analysis, sustainability reasoning, inclusive design for developing Skill Development through Experiential Learning techniques. This is attained through the assessment component mentioned in the course plan.	
Catalogue prepared by	Aman Ansari
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: (DESXXXX)	**Course Title:** Form and Morphology **Type of Course:** Core course	**L-T-P-C**	2	0	4	4
Version No.	1.0					
Course Pre-requisites	NA					
Anti-requisites	NA					
Course Description	This course introduces students to the principles of product form generation and morphology through the exploration of shape, proportion, balance, visual language, and aesthetic refinement. Through sketching, tangible modelling, observation, and iterative experimentation, students develop sensitivity towards form perception, structural coherence, and product identity.					
Course Objective	The objective of this course is to develop a designer's ability to generate, analyze, and refine product forms using visual, spatial, and tactile exploration methods. Students learn to understand proportion systems, form relationships, morphology studies, and aesthetic principles while developing sensitivity towards visual harmony, structure, and product character. The course aims to strengthen form development skills and design decision-making through hands-on experimentation and iterative refinement.					
Course Out Comes	**On successful completion of this course the students shall be able to:** **Explain** the principles of shape, proportion, balance, and visual language in product form development. (BTL 2) **Describe** the relationship between form, structure, aesthetics, and product identity in product design. (BTL 2) **Use** sketching, observation, modelling, and iterative experimentation techniques to generate and refine product forms. (BTL 3) **Examine** how form and morphology influence product perception, usability, and structural coherence. (BTL 4)					
Course Content:	Introduction to Ergonomics, Human Factors & Anthropometry Ergonomic Principles, Usability & Human-product Interaction Ergonomic Applications, Evaluation & User-centred Product Development					
Module 1	**Introduction to Product Form & Visual Language**	Lecture / Demonstration Case Study Documentation	Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	30 Sessions		

Theory Topics:

Introduction to Product Form and Morphology

Principles of Shape, Mass, Volume, and Visual Balance

Understanding Proportion and Scale in Product Design

Geometric and Organic Form Exploration

Form Language and Product Character

Case Studies: Product Form Evolution and Visual Identity

Practical Sessions:

Basic Form Generation using Geometric Solids

Clay and Foam Exploration Exercises

Product Form Observation and Documentation

Proportion Studies using Everyday Products

Shape Transformation and Morphology Exercises

Sketch Modelling for Visual Form Development

Module 2	**Morphology, Structure & Tangible Form Development**	Lecture / Demonstration Case Study Documentation	Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	30 Sessions

Theory Topics:

Morphological Analysis in Product Design

Structural Relationships and Surface Continuity

Visual Rhythm, Symmetry, and Contrast

Transition between Forms and Surfaces

Form Semantics and Emotional Perception

Case Studies: Form-driven Product Design Approaches

Practical Sessions:

Morphology Mapping Exercises

Surface Development through Clay and Paper Models

Form Iteration using Additive and Subtractive Techniques

Tangible Exploration of Surface Transitions

Product Form Refinement Studies

Mid-term Morphology Development Portfolio

Module 3	**Aesthetic Refinement & Product Form Communication**	Lecture / Demonstration Case Study Documentation	Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	30 Sessions

Theory Topics:

Aesthetic Principles in Product Design

Form Refinement and Design Consistency

CMF Integration with Product Form

Form Communication and Visual Hierarchy

Emotional and Experiential Qualities of Form

Case Studies: Contemporary Product Form and Styling Trends

Practical Sessions:

Advanced Form Refinement Exercises

Tangible Product Form Prototyping

CMF Exploration for Product Identity

Form Communication through Presentation Models

Final Product Form Development Project

Final Jury Presentation and Documentation

List of Practical Tasks:

Module 1: Exploratory exercises for understanding shape, proportion, and visual balance through tangible modelling.

Module 2: Morphology studies and iterative form development using clay, foam, and surface exploration techniques.

Module 3: Final product form development project involving aesthetic refinement, tangible modelling, and presentation documentation.

Targeted Application & Tools that can be used:

Visual exploration and product form development through morphology studies and tangible modelling techniques

Sketchbooks, foam, clay, modelling boards, and cutting tools for physical form exploration

Markers and digital sketching tablets for visualization and presentation development

AI-assisted platforms such as ChatGPT, Claude, and Midjourney for design exploration, visualization, and presentation development

Text Book:

Eissen, K., & Steur, R. (2011). Sketching: Drawing Techniques for Product Designers. BIS Publishers.

References:

Koos Eissen & Roselien Steur. Sketching: The Basics. BIS Publishers.

Ching, F. D. K. (2014). Design Drawing. Wiley.

Pipes, A. (2007). Drawing for Designers. Laurence King Publishing.

Product Design by Alex Milton & Paul Rodgers.

Topics relevant to "Skill Development":

Form generation, morphology studies, proportion analysis, tangible modelling, surface development, visual balance, aesthetic refinement, and iterative form exploration techniques. Skill development is attained through experiential and practice-driven learning methods described in the course handout.

Catalogue prepared by	Aman Ansari Adjunct Faculty
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

urse Code: DES2051	urse Title: Simple Product Design Type of Course: Program Core- Practical Integrated	L-T-P-C	1	0	6	4
Version No.	2.0					
Course Pre-requisites						
Anti-requisites	NIL					
Course Description	This course introduces the fundamentals of product design through simple and meaningful design projects. Students will learn to combine design thinking, form exploration, usability, and functionality to create everyday products. The course emphasizes understanding user needs, simplicity in design, and iterative prototyping.					
Course Objective	Develop sensitivity toward user-centered and sustainable design approaches. Understand the process of taking a design from concept to prototype. Explore the relationship between form, function, and usability. Encourage creative problem-solving through hands-on experimentation.					
Course Outcomes	Upon successful completion of the course the students shall be able to: Remember fundamental concepts of simple product design, including design principles, user needs, form, function, and ergonomics. Understand the relationship between user requirements, material properties, and design decisions in creating simple products. Apply design thinking methods, sketching skills, and basic prototyping techniques to develop functional concepts for simple products.					
Course Content	This course introduces students to the fundamental principles of simple product design. Through hands-on exploration, ideation exercises, form studies, prototyping, and user-centric thinking, students will learn how everyday products are conceptualized, designed, and refined. The course emphasizes creativity, functionality, ergonomics, sustainability, and basic materials understanding.					
Module 1	Foundations of Simple	Assignment Demonstration and	Observation & comparison Visual Journal	35 Periods		

	Product Design	Participative learning. Documentation		

Topics:

- Introduction to simple product design and its significance
- Design thinking and iterative process
- User observation and problem identification
- Understanding form, function, and ergonomics
- Sketching and ideation techniques
- Case studies of iconic simple products

Studio Exercises:

- Identify and analyze a simple product for redesign
- User interviews and empathy mapping
- Ideation sketches for alternate design solutions

Module 2	**Concept Development and Prototyping**	Assignment Demonstration and Participative learning. Documentation	Observation & comparison Visual Journal	35 Period

Topics:

- Translating ideas into tangible concepts
- Material exploration: wood, metal, plastic, and composites
- Understanding manufacturing processes for simple products
- Rapid prototyping methods
- Model making for functional and aesthetic evaluation

Studio Exercises:

- Create low-fidelity prototypes
- Test and refine concepts based on user feedback
- Present design development with sketches, models, and documentation

Module 3	**Detailing, Presentation, and Evaluation**	Assignment Demonstration and Participative learning. Documentation	Observation & comparison Visual Journal	35 Period

Topics:

- Design detailing and specification
- Basic product rendering and presentation skills
- Mock-ups and pilot product development
- Communication of design intent through drawings and models
- Evaluation criteria: simplicity, usability, sustainability, aesthetics

Studio Exercises:

- Final working prototype
- Design presentation and critique sessions
- Reflection on process and learning outcomes

Module 1: Practical's

Produce a set of annotated sketches showing a critical analysis and proposed redesign of one existing simple product (e.g., spoon, clip, hanger, mug, basic tool).

Create at least 2–3 alternate concept sketches that demonstrate improved form, function, or ergonomics for that product.

Compile a brief visual sheet (A3/A2) combining user observation notes, empathy mapping, and redesigned concept visuals.

Module 2 : Practical's

Develop low-fidelity physical prototypes (paper/cardboard/foam) for at least two shortlisted concepts of a simple product.

Produce one medium-fidelity prototype (e.g., in foam, MDF, basic 3D print, or simple workshop materials) that can be handled and tested by users.

Present a small process board showing idea translation from sketch to model, material trials, and key user feedback with resulting design changes.

Module 3 : Practical's

Deliver one final, resolved working or near-working prototype of a simple product (e.g., organizer, holder, stand, basic utility object, accessory-sized furniture/product).

Prepare a basic set of drawings and visual communication: dimensioned views, simple exploded or assembly view, and rendered views of the final product.

Assemble a concise process portfolio and final presentation (physical or digital) that documents the journey from problem identification to final prototype, including reflection on simplicity, usability, sustainability, and aesthetics.

Targeted Application & Tools that can be used:

Digital Tools

SketchBook, **Procreate**, or **Adobe Fresco** → for concept sketching
Adobe Illustrator → for line drawings, orthographic views
Adobe Photoshop → for rendering and product visualization
Fusion 360 / **Tinkercad** → for basic 3D modeling of simple products
KeyShot → for simple photorealistic rendering (optional)

Physical Tools (Model Making & Prototyping)

Cutter, scissors, cutting mat
Sandpaper & files
Glue gun, Fevicol, double-sided tape
Cardboard sheets, butter paper
Foam boards, thermocol, clay
Rulers, compasses, basic measurement tools

Ergonomic Tools

Anthropometric chart
Measurement kit for hand grip, reach, posture

Design Thinking Tools

Sticky notes
Whiteboard markers
User feedback templates
Observation sheets

Text Books

Core textbooks

Kumar, V. (2011). Product design: Creativity, concepts and usability. PHI Learning.
Norman, D. A. (2013). The design of everyday things (Revised and expanded ed.). Basic Books.
Barker, P. (2024). Product design for students. Routledge.

References

Supporting references – process, thinking, and methods

Cross, N. (2011). Design thinking: Understanding how designers think and work. Berg Publishers.
Brown, T. (2009). Change by design: How design thinking creates new alternatives for business and society. HarperBusiness.
Rodgers, P., & Milton, A. (2011). Product design. Laurence King Publishing.

Supporting references – materials, manufacturing, and detailing

Lesko, J. (2008). Industrial design: Materials and manufacturing guide (2nd ed.). John Wiley & Sons.
Ashby, M. F., & Johnson, K. (2014). Materials and design: The art and science of material selection in product design (3rd ed.). Butterworth-Heinemann.

Supporting references – sketching and visual communication

Eissen, K., & Steur, R. (2011). Sketching: The basics. BIS Publishers.
Hannah, G. G. (2002). Elements of design: The structure of visual relationships. Princeton Architectural Press.

Online Resources

IDEO Design Thinking Toolkit

Stanford d.school materials

Core77 Product Design Case Studies

YouTube channels like

Sketch-a-Day

The Futur

FLUX Product Design

Topics relevant to SKILL DEVELOPMENT:

Enhances hands-on skills in sketching, model making, prototyping, and visual communication.
Builds problem-solving, user empathy, material understanding, and design application abilities required in product design.

Catalogue prepared by	Name: Prof Niveditha A S Designation: Assistant Professor School of Design
Recommended by the Board of Studies on	13th BOS held on Dec 2025
Date of Approval by the Academic Council	

Course Code: DES2310	**Course Title:** **Deconstructing Product** **Type of Course:** Core Course, Integrated	**L-T-P-C**	2	0	2	3
Version No.	1.0					
Course Pre-requisites	NA					
Anti-requisites	NA					
Course Description	This course introduces students to the systematic study of products through deconstruction and reverse engineering. Students investigate how products are conceived, assembled, manufactured, and function by examining their components, materials, mechanisms, manufacturing processes, and user interactions. Through analytical studies, documentation, and hands-on disassembly, students develop an understanding of design intent, engineering decisions, sustainability, and opportunities for product improvement. The course encourages critical observation, technical analysis, and design thinking to strengthen product development skills.					
Course Objective	The objective of the course is to familiarize the learners with the concepts of **Product Deconstruction and Reverse Engineering** and attain **Skill Development** through **Experiential Learning** techniques.					
Course Outcomes	On successful completion of the course, the students shall be able to: **Explain** the principles of product architecture, component relationships, manufacturing processes, and assembly methods through systematic product deconstruction. **(BTL2)** **Use** reverse engineering techniques to document product components, materials, manufacturing processes, and functional mechanisms. **(BTL3)** **Demonstrate** the ability to evaluate existing products and propose design improvements based on functionality, manufacturability, sustainability, and user requirements. **(BTL3)**					
Course Content:						
Module 1	Product	Demonstration	Observation/ Demo/ Videos/	25		

	Architecture & Reverse Engineering	Case Study Documentation	Interaction/ Discussion/ Practice	Class es

Topics:

Theory

Introduction to Product Deconstruction
Product Architecture and System Thinking
Product Components and Assemblies
Functional Analysis
Reverse Engineering Methodology

Practical

Product selection and documentation
Component identification exercises
Functional block diagrams
Assembly sequence documentation
Product photography and recording
Sketching exploded views
Product measurement exercises
Component labeling
Initial teardown activity
Reverse engineering journal

Module 2	Materials, Manufacturing & Assembly Analysis	Demonstration Case Study Documentation	Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	25 Class es

Topics:

Theory

Material identification techniques
Manufacturing process identification
Joining and fastening methods
Design for Manufacturing (DFM)
Design for Assembly (DFA)

Practical

Material identification exercises
Manufacturing process mapping
Fastener analysis

Assembly efficiency study
Manufacturing sequence documentation
Cost estimation basics
Bill of Materials (BOM) preparation
Product comparison study
Sustainability assessment
Technical documentation

Module 3	Product Evaluation & Design Improvement	Demonstration Case Study Documentation	Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	25 Classes

Topics:

Theory

Product usability evaluation
Product lifecycle analysis
Sustainable product redesign
Innovation through reverse engineering
Product benchmarking

Practical

User experience evaluation
Product benchmarking matrix
Failure analysis
Redesign sketches
Improved assembly concepts
Sustainable material alternatives
Product presentation boards
Prototype concepts
Design improvement documentation
Final redesign project

List of Practical Tasks:

Task 1 – Product Disassembly & Documentation

Level 1: All students disassemble a consumer product and document its components, functions, and assembly sequence.

Level 2: Exceptional students prepare a comprehensive reverse engineering report including exploded views, functional analysis, and manufacturing process identification.

Task 2 – Manufacturing & Material Analysis

Level 1: All students identify materials, manufacturing processes, and joining methods used in the selected product.

Level 2: Exceptional students evaluate manufacturability, assembly efficiency, cost implications, and sustainability of the product.

Task 3 – Product Redesign Proposal

Level 1: All students propose improvements to enhance functionality, usability, or manufacturability.

Level 2: Exceptional students develop an optimized redesign supported by benchmarking, sustainability analysis, and technical documentation.

Targeted Application & Tools that can be used:

Applications

- Product Design
- Reverse Engineering
- Product Development
- Manufacturing Analysis
- Product Benchmarking
- Design Research
- Sustainable Product Development

Tools / Software / Methods

- Precision Measuring Instruments (Vernier Caliper, Micrometer)
- Hand Tools for Product Disassembly
- CAD Software (Fusion 360 / SolidWorks)
- Product Photography
- Exploded View Documentation
- Bill of Materials (BOM)
- Material Identification Charts
- Benchmarking Matrix
- Reverse Engineering Documentation

Text Book:

Karl T. Ulrich & Steven D. Eppinger – *Product Design and Development*

Kevin Otto & Kristin Wood – *Product Design: Techniques in Reverse Engineering and New Product Development*

Mike Baxter – *Product Design: Practical Methods for the Systematic Development of New Products*

References:

Online Books:

Boothroyd, Dewhurst & Knight – *Product Design for Manufacture and Assembly*

Don Norman – *The Design of Everyday Things*

Dieter Rams – *Less but Better*

Online Resources:

iFixit Product Teardown Library

Core77 Product Analysis Articles

Design Council Resources

Engineering and Product Development Case Studies

Topics relevant to **Skill Development** include **Product Architecture, Reverse Engineering, Functional Analysis, Material Identification, Manufacturing Process Selection, Design for Manufacturing (DFM), Design for Assembly (DFA), Product Benchmarking, Sustainability Assessment, and Product Redesign** are central to developing analytical, technical documentation, problem-solving, and design improvement skills through **Experiential Learning** techniques. These competencies are attained through the practical exercises and assessment components outlined in the course plan.

Catalogue prepared by	Dr. Krishnakant Bhole Assistant Professor
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: DES1233	**Course Title:** Product Semantics **Type of Course:** Core Course, Integrated	**L-T-P-C**	1	0	2	2
Version No.	1.0					
Course Pre-requisites	NA					
Anti-requisites	NA					
Course Description	This course introduces students to Product Semantics as the study of meaning, communication, and symbolism in product design. Students explore how products communicate their purpose, function, identity, and cultural significance through form, colour, material, texture, and interaction. Through theoretical discussions, case studies, and studio-based explorations, students learn to analyze user perception, emotional responses, and symbolic associations while designing meaningful products. The course encourages critical thinking and creative interpretation to develop products that effectively communicate intent, usability, and brand values.					
Course Objective	The objective of the course is to familiarize the learners with the concepts of **Typography Fundamentals** and attain **Skill Development** through **Experiential Learning** techniques.					

<table>
<tr><td>Course Outcomes</td><td colspan="4">On successful completion of the course, the students shall be able to:
Explain the principles of product semantics, symbolism, affordances, and visual communication in product design. (BTL2)
Use semantic design principles to communicate function, usability, emotion, and brand identity through product form and visual elements. (BTL3)
Demonstrate the ability to develop product concepts that integrate semantic meaning, user perception, and cultural relevance through design exploration and prototyping. (BTL3)</td></tr>
<tr><td>Course Content:</td><td colspan="4"></td></tr>
<tr><td>Module 1</td><td>Introduction to Product Semantics & Visual Meaning</td><td>Demonstration
Case Study
Documentation</td><td>Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice</td><td>25 Classes</td></tr>
<tr><td colspan="5">Topics:
Theory
Introduction to Product Semantics
Product as a Communication Medium
Form, Function and Meaning
Signifiers, Affordances and Constraints
Visual Perception in Product Design
Practical
Product observation exercises
Form interpretation sketches
Semantic analysis of everyday products
Product comparison studies
Affordance identification exercises
Shape-language exploration
Function prediction activities
User perception documentation
Visual communication worksheets
Case study presentation</td></tr>
<tr><td>Module 2</td><td>Semantic Expression in Product Design</td><td>Demonstration
Case Study
Documentation</td><td>Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice</td><td>25 Classes</td></tr>
<tr><td colspan="5">Theory
Product personality
Emotional design
Colour, material and finish (CMF)
Brand identity through products
Cultural influences on product meaning

Practical
Mood board development
Product personality exploration</td></tr>
</table>

CMF experimentation
Brand language analysis
Product redesign exercises
Emotional response mapping
Semantic mood studies
Material communication exercises
Visual storytelling through products
Presentation boards

Module 3	Applied Product Semantics	Demonstration Case Study Documentation	Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	25 Classes

Topics:

Theory

User-centered semantic design
Universal and cultural symbolism
Semantic evaluation techniques
Contemporary trends in product semantics
Product semantics in branding and innovation

Practical

User perception study
Product semantic audit
Product redesign based on semantic principles
Prototype development
User feedback sessions
Design iteration
Product presentation
Portfolio documentation
Reflection report
Final semantic design project

List of Practical Tasks:

Task 1 – Product Meaning Analysis

Level 1: All students analyze existing products to identify visual cues, affordances, symbolism, and user perception.

Level 2: Exceptional students critically evaluate multiple products from different brands and identify semantic strategies influencing user behavior.

Task 2 – Semantic Product Redesign

Level 1: All students redesign an existing product to improve usability and communication through semantic principles.

Level 2: Exceptional students develop an innovative product concept integrating emotional design, branding, and semantic differentiation.

Task 3 – Product Semantics Portfolio

Level 1: All students prepare a portfolio documenting semantic studies, redesign exercises, and user feedback.

Level 2: Exceptional students create a comprehensive semantic design portfolio supported by user research, iterative development, and presentation-quality documentation.

Targeted Application & Tools that can be used:

Applications

Product Design
Consumer Product Development
Brand Identity Design
Packaging Design
UX and Interaction Design
Design Research

Tools / Software / Methods

Sketching and Visualization
Mood Boards
Adobe Photoshop
Adobe Illustrator
Figma
Fusion 360 (Concept Visualization)
Miro Boards
User Observation Methods
Product Analysis Frameworks
CMF Boards

Text Book:

Klaus Krippendorff & Reinhart Butter – *Product Semantics: Exploring the Symbolic Qualities of Form*
Donald A. Norman – *Emotional Design*
Don Norman – *The Design of Everyday Things*

References:

Online Books:

Patrick Jordan – *Designing Pleasurable Products*
Pieter Desmet – *Design for Emotion*
Mike Baxter – *Product Design*

Online Resources:

Interaction Design Foundation
Design Council Case Studies
Core77
Dezeen
IDSA Resources

Topics relevant to **Skill Development** include **Product Semantics, Affordances and Signifiers, Emotional Design, Colour Material Finish (CMF), Brand Identity, User Perception Studies, Semantic Product Evaluation, and Product Redesign**, enabling students to develop communication, analytical thinking, user-centered design, and product interpretation skills through **Experiential Learning**.

Catalogue prepared by	Dr. Krishnakant Bhole Assistant Professor
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: DES2525	**Course Title:** Digital Visualisation **Type of Course:** Core Course, Integrated	**L-T-P-C**	2	0	2	3
Version No.	1.0					
Course Pre-requisites	NA					
Anti-requisites	NA					
Course Description	This course introduces students to digital visualization techniques used in contemporary product design for concept communication, design evaluation, and presentation. Students learn to create accurate two-dimensional and three-dimensional visual representations using digital tools, enabling them to communicate design intent effectively. Through demonstrations, studio-based exercises, and project work, the course develops skills in digital sketching, rendering, visualization workflows, composition, lighting, materials, and presentation layouts. The course prepares students to create professional-quality visualizations for portfolios, client presentations, and product development.					
Course Objective	The objective of the course is to familiarize the learners with the concepts of **Digital Visualisation** and attain **Skill Development** through **Experiential Learning** techniques.					

<table>
<tr><td>Course Outcomes</td><td colspan="4">On successful completion of the course, the students shall be able to:
Explain the principles of digital visualization, composition, lighting, perspective, and rendering techniques used in product design. (BTL2)
Use digital visualization software to develop concept sketches, rendered product visuals, and presentation layouts. (BTL3)
Demonstrate professional-quality digital visualizations integrating materials, lighting, colour, and presentation techniques for product communication. (BTL3)</td></tr>
<tr><td>Course Content:</td><td colspan="4"></td></tr>
<tr><td>Module 1</td><td>Fundamentals of Digital Visualisation</td><td>Demonstration
Case Study
Documentation</td><td>Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice</td><td>25 Classes</td></tr>
<tr><td colspan="5">Topics:
<h2>Theory</h2>Introduction to Digital Visualisation
Digital Drawing Fundamentals
Perspective and Composition
Colour Theory for Digital Media
Digital Workflow for Product Visualization
<h2>Practical</h2>Interface familiarization
Digital sketching exercises
Perspective drawing practice
Shape and form visualization
Brush and layer management
Colour application exercises
Basic product illustrations
Composition studies
Visual hierarchy exercises
Digital sketch portfolio</td></tr>
<tr><td>Module 2</td><td>Rendering & Material Visualisation</td><td>Demonstration
Case Study
Documentation</td><td>Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice</td><td>25 Classes</td></tr>
<tr><td colspan="5">Topics:
<h2>Theory</h2>Digital Rendering Techniques</td></tr>
</table>

Lighting and Shadows
Material Representation
Colour Material Finish (CMF)
Product Presentation Principles

Practical

Rendering simple products
Material rendering exercises
Metallic and transparent surfaces
Lighting studies
Shadow creation
CMF visualization
Background composition
Product presentation sheets
Rendering workflow documentation
Intermediate rendering project

Module 3	Advanced Product Visualisation	Demonstration Case Study Documentation	Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	25 Classes

Topics:

Theory

Visualization for Product Communication
Portfolio Presentation Techniques
Visual Storytelling
Visualization for Marketing and Branding
Emerging Trends in Digital Visualization

Practical

Hero product rendering
Exploded view visualization
Lifestyle product visualization
Product infographic creation
Portfolio sheet preparation
Digital presentation boards
Product animation storyboard (conceptual)
Multi-view rendering
Design documentation
Final visualization project

List of Practical Tasks:

Task 1 – Digital Product Sketching

Level 1: All students create digital sketches demonstrating perspective, proportion, and composition.

Level 2: Exceptional students produce concept visualization sheets integrating multiple viewpoints and visual hierarchy.

Task 2 – Digital Rendering & CMF

Level 1: All students develop rendered product visuals demonstrating materials, lighting, and shadows.

Level 2: Exceptional students create presentation-quality renderings with advanced CMF, reflections, and realistic visualization techniques.

Task 3 – Professional Product Visualisation

Level 1: All students prepare a complete digital presentation board for a selected product concept.

Level 2: Exceptional students develop a portfolio-ready visualization package including multiple renderings, exploded views, contextual scenes, and presentation layouts.

Targeted Application & Tools that can be used:

Applications

Product Design
Industrial Design
Concept Visualization
Portfolio Development
Product Presentation
Design Communication
Marketing Visualization

Tools / Software / Methods

Adobe Photoshop
Autodesk SketchBook
Procreate
Adobe Illustrator
Blender
Fusion 360 (Visualization Workspace)
KeyShot
Wacom Pen Tablet / Display Tablet

Digital Mood Boards
CMF Boards

Text Book:

Scott Robertson – *How to Render*
Scott Robertson – *How to Draw*
Koos Eissen & Roselien Steur – *Sketching: Drawing Techniques for Product Designers*

References:

Online Books:

Kevin Henry – *Drawing for Product Designers*
Olofsson Erik & Klara Sjölén – *Design Sketching*
Mike Baxter – *Product Design*

Online Resources

Autodesk Design Academy
Blender Foundation Tutorials
Adobe Creative Cloud Tutorials
KeyShot Learning Resources
Industrial Design Served (Behance)

Topics relevant to **Skill Development** include **Digital Sketching, Perspective Drawing, Composition, Digital Rendering, Lighting, Material Representation, Colour Material Finish (CMF), Product Presentation, Visual Storytelling, Portfolio Development, and Professional Visualization Workflows** are central to developing visualization, communication, and presentation skills through **Experiential Learning** techniques. These competencies are attained through studio exercises, rendering assignments, digital projects, and the final visualization portfolio.

Catalogue prepared by	Dr. Krishnakant Bhole Assistant Professor
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

urse Code: **DES2309**	**urse Title:** 3D Product Modeling	**L**	**T**	**P**	**C**
	Type of Course: **Discipline Elective (Practical Integrated)**	2	0	4	4
Version No.	1.0				

Course Pre-requisites	NIL
Anti-requisites	**NIL**
Course Description	This course introduces students to three-dimensional digital product modeling as an essential tool for product design, engineering communication, visualization, and prototype development. Students learn to create accurate parametric models using industry-standard CAD software while understanding design intent, feature-based modeling, assemblies, and engineering documentation. Through demonstrations, guided studio exercises, and design projects, students develop digital models suitable for visualization, prototyping, manufacturing, and portfolio development.
Course Objective	The objective of the course is to familiarize the learners with the concepts of **3D Product Modeling** and attain **Skill Development** through **Experiential Learning** techniques.
Course Outcomes	On successful completion of the course, the students shall be able to: **Explain** the principles of parametric modeling, geometric constraints, feature-based design, and digital product development. **(BTL2)** **Use** CAD software to develop three-dimensional product models, assemblies, and engineering drawings for product design applications. **(BTL3)** **Demonstrate** professional modeling workflows by creating accurate digital prototypes, product documentation, and presentation-ready CAD models. **(BTL3)**
Course Content	

Module 1	Fundamentals of Parametric Product Modeling	Lecture, Assignment and Participative learning. Documentation	Observation & comparison Visual Journal	**30 Classes**	

Topics:learning points:

Theory

Introduction to CAD in Product Design
CAD Interface and Navigation
Sketching Principles
Geometric & Dimensional Constraints
Parametric Design Concepts

Practical

Software interface familiarization

2D sketch creation
Constraint application exercises
Feature creation using Extrude, Revolve and Sweep
Editing and modifying sketches
Reference geometry creation
Solid modeling fundamentals
Parametric editing
Simple consumer product modeling
Model organization and file management

Module 2	Advanced Modeling & Assembly Design	Lecture, Assignment and Participative learning. Documentation	Observation & comparison Visual Journal	**30 Classes**

Topics:

Theory

Feature-Based Modeling
Assembly Modeling Concepts
Surface Modeling Fundamentals
Design Intent
Design for Manufacturability

Practical

Advanced feature creation
Fillet, Chamfer, Draft and Shell features
Pattern and Mirror operations
Assembly constraints
Motion verification
Surface modeling exercises
Product modification
Consumer product assembly
Assembly documentation
Intermediate CAD project

Module 3	Rendering, visualization & design communication	Assignment Demonstration and Participative learning. Documentation	Observation & comparison Visual Journal	**30 Classes**

Topics:

Theory

Engineering Drawings

GD&T Fundamentals
Rendering & Visualization
Product Data Management
Preparing Models for Rapid Prototyping

Practical

Orthographic drawing generation
Sectional and exploded views
Bill of Materials (BOM)
Rendering product models
Assembly animation basics
Exporting files for 3D printing
Portfolio sheet preparation
Product presentation layouts
Prototype documentation
Final CAD modeling project

List of Practical Tasks:

Task 1 – Parametric Product Modeling

Level 1: All students create feature-based CAD models using sketches, constraints, and parametric modeling principles.

Level 2: Exceptional students develop complex parametric models capable of accommodating design modifications while maintaining design intent.

Task 2 – Assembly Modeling & Engineering Documentation

Level 1: All students create product assemblies with appropriate constraints and generate engineering drawings.

Level 2: Exceptional students prepare complete assembly documentation including exploded views, sectional drawings, Bill of Materials (BOM), and motion verification.

Task 3 – Digital Product Development Project

Level 1: All students model, assemble, and document a consumer product suitable for visualization and prototyping.

Level 2: Exceptional students develop a complete digital product package integrating advanced modeling, rendering, engineering documentation, and prototype-ready files.

Targeted Application & Tools that can be used

Applications

Product Design
Industrial Design
Mechanical Product Development
Reverse Engineering
Engineering Documentation
Rapid Prototyping
Digital Product Visualization

Tools / Software / Methods

Autodesk Fusion 360
SolidWorks
Autodesk Inventor
Blender (Visualization)
KeyShot
Engineering Drawing Standards
3D Printing Workflow
Parametric Modeling Techniques
Assembly Design Methods

Text Books

Sham Tickoo – *Autodesk Fusion 360 for Designers*

Ibrahim Zeid – *CAD/CAM Theory and Practice*
Paul Munford – *Mastering Autodesk Fusion 360*

References

Bertoline & Wiebe – *Technical Graphics Communication*

Bethune – *Engineering Design and Graphics with SolidWorks*

George Omura – *Mastering Autodesk Fusion 360*

Online Resources

Autodesk Design Academy
Autodesk University
Autodesk Fusion Learning Portal
Product Design Online
SolidWorks Tutorials
Autodesk YouTube Channel

Topics relevant to **Skill Development** include **Parametric Modeling, Sketch-Based Design, Feature-Based Modeling, Assembly Design, Surface Modeling, Engineering Drawings, Geometric Dimensioning and Tolerancing (GD&T), Product Visualization, Digital Prototyping, and CAD Documentation** are central to

developing technical modeling, engineering communication, and digital product development skills through **Experiential Learning** techniques. These competencies are attained through guided modeling exercises, assembly projects, engineering documentation, and the final integrated CAD project.	
Catalogue prepared by	Dr. Krishnakant Bhole Assistant Professor
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: DES1232	**Course Title:** Materials and Manufacturing **Type of Course:** Core Course, Integrated	**L-T-P-C**	1	1	2	3
Version No.	1.0					
Course Pre-requisites	NA					
Anti-requisites	NA					
Course Description	This course introduces students to engineering materials and manufacturing processes that form the foundation of product design and development. Students gain an understanding of the properties, selection, processing, and application of metals, polymers, ceramics, composites, and emerging materials. Through theoretical concepts, material exploration, manufacturing demonstrations, and hands-on activities, the course enables students to understand the relationship between material properties, manufacturing methods, product performance, sustainability, and design decisions. The course develops informed material selection and manufacturing knowledge required for contemporary product development.					
Course Objective	The objective of the course is to familiarize the learners with the concepts of **Materials and Manufacturing** and attain **Skill Development** through **Experiential Learning** techniques.					
Course Outcomes	On successful completion of the course, the students shall be able to: **Explain** the classification, properties, and applications of engineering materials and manufacturing processes used in product development. **(BTL2)** **Use** material selection principles and manufacturing techniques appropriate for product design considering functionality, cost, and sustainability. **(BTL3)** **Demonstrate** the ability to evaluate materials and manufacturing methods to develop efficient, manufacturable, and user-centered product solutions. **(BTL3)**					

Course Content:				
Module 1	Engineering Materials & Material Selection	Demonstration Case Study Documentation	Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	10 Classes

Topics:

Theory

Introduction to Engineering Materials
Classification of Materials
Mechanical, Physical and Chemical Properties
Material Selection Criteria
Sustainable and Smart Materials

Tutorial

Material selection exercises
Property comparison worksheets
Material selection using Ashby charts
Case studies on material choice
Group discussions on sustainable materials

Practical

Material identification
Material sample observation
Surface finish analysis
Hardness comparison
Product material mapping
Material mood boards
Documentation exercises
Product disassembly for material study
Material catalogue preparation
Material testing demonstrations

Module 2	Manufacturing Processes	Demonstration Case Study Documentation	Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	25 Classes

Topics:

Theory

Primary manufacturing processes
Casting and moulding
Forming processes

Machining processes
Joining and assembly methods

Tutorial

Manufacturing process selection exercises
Process planning problems
Product-process mapping
Design for Manufacturing (DFM) case studies
Design for Assembly (DFA) discussions

Practical

Manufacturing process identification
Workshop demonstrations
Product teardown
Process documentation
Joining methods observation
Manufacturing sequence preparation
Process comparison
Manufacturing videos and analysis
Cost comparison exercises
Process flow documentation

Module 3	Materials in Product Development	Demonstration Case Study Documentation	Observation/ Demo/ Videos/ Interaction/ Discussion/ Practice	25 Classes

Topics:

Theory

Material-process relationship
Design for Manufacturing (DFM)
Design for Assembly (DFA)
Emerging manufacturing technologies
Sustainable manufacturing

Tutorial

Product benchmarking
Material substitution exercises
Manufacturing feasibility analysis
Circular design discussions
Design review sessions

Practical

Material-process selection project

Product redesign
Manufacturing feasibility study
Prototype material selection
Sustainability assessment
Product benchmarking
Documentation
Presentation preparation
Final project development
Final presentation

List of Practical Tasks:

Task 1 – Material Identification & Evaluation

Level 1: All students identify engineering materials used in consumer products and document their properties and applications.

Level 2: Exceptional students evaluate alternative materials considering performance, cost, manufacturability, and sustainability.

Task 2 – Manufacturing Process Analysis

Level 1: All students analyze the manufacturing processes used for selected products and prepare process documentation.

Level 2: Exceptional students recommend optimized manufacturing methods based on production requirements and product functionality.

Task 3 – Material & Manufacturing Selection Project

Level 1: All students develop a material and manufacturing selection report for a product concept.

Level 2: Exceptional students propose an improved product solution integrating appropriate materials, manufacturing methods, sustainability, and production feasibility.

Targeted Application & Tools that can be used:

Applications

Product Design
Material Selection
Manufacturing Planning
Design for Manufacturing

Product Development
Sustainable Product Design

Tools / Software / Methods

Material Sample Kits
Vernier Caliper and Measuring Instruments
Material Selection Charts (Ashby Charts)
CES EduPack (where available)
Fusion 360 / SolidWorks
Manufacturing Process Charts
Product Benchmarking Matrix
Workshop Demonstrations
Material Testing Methods

Text Book:

Michael F. Ashby & Kara Johnson – *Materials and Design: The Art and Science of Material Selection in Product Design*
Mike Ashby – *Materials Selection in Mechanical Design*
Kalpakjian & Schmid – *Manufacturing Engineering and Technology*

References:

Online Books:

Degarmo's *Materials and Processes in Manufacturing*
P. N. Rao – *Manufacturing Technology*
Mike Baxter – *Product Design*

Online Resources

ASM International Material Resources
MatWeb Material Database
CES EduPack Learning Resources
Design Council Case Studies
Manufacturing Process Demonstration Videos

Topics relevant to **Skill Development** include **Engineering Materials, Material Selection, Manufacturing Processes, Design for Manufacturing (DFM), Design for Assembly (DFA), Material-Process Compatibility, Sustainable Manufacturing, Product Benchmarking, and Manufacturing Feasibility Analysis** are central to developing analytical, technical, and decision-making skills through **Experiential Learning** techniques. These competencies are attained through the practical exercises, material investigations, manufacturing analysis, and assessment components included in the course plan.

Catalogue prepared by	Dr. Krishnakant Bhole Assistant Professor
Recommended by the Board of Studies on	
Date of Approval by the Academic	

Council	