



**ATLAS SKILLTECH UNIVERSITY**

**SCHOOL OF DESIGN**

**Courses Offered**

**Core and Elective Courses**

**Bachelor of Design  
4 Year Full Time Program**

**(Academic Years 2021-25)**

## Preamble

The University Grants Commission (UGC) has initiated several measures to bring equity, efficiency, and excellence to the Higher Education System in India. These measures include innovations and improvements in curriculum, teaching-learning processes, examination, and evaluation systems, as well as governance. To ensure the maintenance of high standards and quality across Higher Educational Institutions (HEIs) in India, the UGC has formulated regulations and guidelines. These academic reforms have significantly improved the higher education system, although there remains diversity in examination, evaluation, and grading systems among universities.

Criterion I of the UGC pertains to the curricular aspects of an institution in initiating a wide range of programme options and courses that are in tune with emerging national and global trends and relevant to local needs. All schools at Atlas Skilltech University adhere to these guidelines by offering innovative and industry-relevant courses. Apart from issues of diversity and academic flexibility, aspects such as career orientation, multi-skill development, feedback systems, and involvement of stakeholders in curriculum updating are also considered in the syllabus development process.

In accordance with these principles, this course syllabus is designed to meet the objectives and mission of Atlas Skilltech University, ensuring a high-quality educational experience in the School of Design, School of Management, and School of Technology. The syllabus integrates theoretical knowledge with practical applications, incorporating contemporary trends and technologies to prepare students for successful careers in their respective fields. It reflects the university's commitment to excellence in education and its dedication to producing well-rounded, skilled graduates.

## Curriculum Structure and Framework

The following types of courses constitute the programmes of study. Each of them will require a specific number of contact hours, laboratory/studio/workshop activities, field-based learning/projects, internships, and community engagement and service

- **Lecture courses:** Courses involving lectures relating to a field or discipline by an expert or qualified personnel in a field of learning, work/vocation, or professional practice.
- **Tutorial courses:** Courses involving problem-solving and discussions relating to a field or discipline under the guidance of qualified personnel in a field of learning, work/vocation, or professional practice.
- **Practicum or Laboratory work:** A course requiring students to participate in a project or practical or lab activity that applies previously learned/studied principles/theory related to the chosen field of learning, work/vocation, or professional practice under the supervision of an expert or qualified individual in the field of learning, work/vocation or professional practice.

## **Course Definition**

### **1. Core Course:**

A course, which should compulsorily be studied by a candidate as a core requirement is termed as a core course. The structure of course is defined under following points

All the UG programs shall be of either six semesters or eight semesters duration unless specified otherwise.

An academic year consists of two semesters: Odd Semester and Even Semester.

A semester normally extends over a period of 15 weeks (5 day week).

Every course offered may have three components: Lecture (L), Tutorial (T) and Practicals (P). Tutorial session consists of participatory discussion / self-study/ desk work/ brief seminar presentations by students and such other novel methods.

The credit pattern for a course (L:T:P) shall be decided by the respective Board of Studies (BoS).

Credit means the unit by which the course work is measured. One hour of Lecture or Tutorial per week for 1 week amounts to 1 credit.

Two-hour sessions of Practicals per week for 15 weeks amounts to 1 credit per semester. The total duration of a semester is 16 weeks

A course will be evaluated for 100 marks. For any other approved course, the evaluation method shall be decided by the respective BoS.

### **2. Elective Course:**

Elective Course is a course which can be chosen from a pool of multidisciplinary offerings. It may be very specific or specialized or advanced or supportive to the discipline/ subject of study or which provides an experience, or which enables an exposure to some other discipline/subject/domain or nurtures the student's proficiency/skill enhancement.

### **Program Educational Objectives (PEOs):**

**PEO1:** design innovative and sustainable solutions: The program will equip students with the knowledge and skills to create designs that are both aesthetically pleasing and environmentally responsible.

Graduates will be able to develop innovative solutions that meet the needs of clients while minimizing the impact on the environment.

**PEO2:** work effectively in interdisciplinary teams: The program will provide students with opportunities to collaborate with peers from different disciplines, such as engineering, business, and social sciences. Graduates will be able to work effectively in teams, communicate their ideas clearly, and contribute to the success of multidisciplinary projects.

**PEO3:** adapt to changing technologies and design practices: The program will expose students to emerging technologies and design practices that are relevant to the industry. Graduates will be able to adapt to new tools and techniques, stay up to date with the latest trends, and continue to learn and grow throughout their careers.

### **Program Outcomes (PO)**

**PO1** - To respond to complexity using effective higher order thinking skills to arrive at decisive courses of action.

**PO2** - To envision and evaluate possible future scenarios thereby creatively engineering impactful solutions

**PO3** -To adapt to diverse scenarios by collaborating and directing the creative process to arrive at globally relevant design outcomes.

**PO4** -To demonstrate ethically responsible design practice.

**PO5**- To evaluate and apply emerging technologies and deploy relevant digital skills contextually

**PO6** -To analyse systems, evaluate and construct new knowledge while demonstrating the capability of executing design-led innovation.

**PO7** - To demonstrate persuasive communication skills to drive outcomes in varied contexts

**PO8** -To demonstrate awareness and cultural sensitivity while developing human-centred innovations within different societal contexts.

**PO9** - To apply creative and critical approaches in mutually supportive ways to enable T shaped thinking.

**PO10** - To build qualities of environmental stewardship by reflecting on challenges in ecosystems and responding with value creations

**PO11** - To demonstrate strong leadership skills by articulating a vision and inspiring teamwork.

**PO12** - To develop a self-initiated learning approach to generate unified solutions through experimentation with growth mindset

### **Program Specific Outcomes (PSOs)**

#### **Communication Design**

##### **PSO1**

Create strong visuals through illustrations, pictures or type and use narrative style through aesthetics to communicate any message effectively.

**PSO2**

Understanding media, trends and being able to adapt to emerging technologies with required & relevant skills.

**PSO3**

Develop leadership qualities, collaborate and contribute within multidisciplinary teams, showing sensitivity and empathy.

**Fashion Communication & Styling****PSO1**

Understand, explore, and consolidate the thinking and expression behind appreciating fashion and lifestyle experiences and respond to the geographical, social, cultural, economic, environmental, and technological make-up.

**PSO2**

Demonstrate the ability to integrate fashion systems, business strategy, media, and communication design, critically evaluate, integrate, and apply in relevant context.

**PSO3**

Agility to adopt technology for professional use within the context of sustainable futures to impact fashion and lifestyle industries.

**Fashion Design****PSO1**

Develop the ability to cultivate a professional role and navigate a career within the fashion system.

**PSO2**

Show strength in the design process through a well-considered appraisal and staging of idea development.

**PSO3**

Proficiently apply technical knowledge of materials, forms, surface design, construction and production methods, understanding the implications for sustainable design.

## **Interior Design:**

### **PSO1**

Understand, explore, and articulate the thinking and representation within domains not limited to interior spaces, but including diverse spatial domains such as architecture, production design, brand building and product design.

### **PSO2**

Demonstrate proficiency in technical knowledge of construction systems, building services, materials within varied contexts and typologies.

### **PSO3**

Ability to create holistic multi-sensory experiences for any scale through a well-considered process of design development while understanding the implications for sustainable design.

## **Product Design:**

### **PSO1**

Specialized in industrial design, merging aesthetics, form, and function through extensive research and material expertise with a focus on ergonomics & sustainability.

### **PSO2**

Mastering design thinking by blending traditional principles with frugal yet tech-infused visualization, emphasizing user empathy enabling them to solve real world problems.

### **PSO3**

Proficient in both traditional and modern tech-enabled prototyping methods, including hand sketching, physical models, digital sketching, 3D printing, and virtual prototyping.

## **Strategic Design and Management**

### **PSO1**

Applying knowledge of management theories and practices to solve business challenges with a design thinking mindset.

### **PSO2**

Demonstrate the skill to plan, build and thrive in the service and experiential economy.

### **PSO3**

To develop and demonstrate strategic thinking for growth and entrepreneurship.

**First Year Studies  
Bachelor of Design**

Course Code	Course	Credits	Periods			Evaluation Scheme			
			Lecture (L)	Tutorial (T)	Practicals (P)	Mid Term	End Term	Attendance	Total
<b>FIRST YEAR STUDIES</b>									
<b>Semester 1</b>									
BDES 101	Integrative Seminar 1	4	1	1	4	50	40	10	100
BDES 103	Integrative Studio 1	4	1	1	4	50	40	10	100
BDES 105	Drawing 1	2	1	1	2	50	40	10	100
BDES 107	Imaging 1	2	1	1	2	50	40	10	100
BDES 109	Object as History	2	1	1	2	50	40	10	100
AE 01	ATLAS Elective	4	2	2		50	40	10	100
	<b>TOTAL</b>	<b>18</b>							
<b>Semester 2</b>									
BDES 102	Integrative Studio 2	4	1	1	4	50	40	10	100
BDES 104	Integrative Seminar 2	4	1	1	4	50	40	10	100
BDES 106	Sustainable System	2	1	1	1	50	40	10	100
BDES 108	Time	2	1	1	1	50	40	10	100
BDES 110	Imaging 2	4	1	1	4	50	40	10	100
AE 08	ATLAS Elective 1	2	1	1		50	40	10	100
AE 09	ATLAS Elective 2	2	1	1		50	40	10	100
	<b>TOTAL</b>	<b>20</b>							

**BDES 1st Year**

**Semester 1**

**Integrative Seminar 1 (BDES 101)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>1</b>	<b>4</b>

**Course Name: Integrative Seminar 1**

**Course Credit Hours: 6**

**Course Contact Hours: 4**

**Course Code: BDES 101**

**Course Objectives:**

- Reflection, Retrospection, Interpretation
- Introspection, Metaphors, Observation
- Collaboration
- Creative Expression

**Course Description:**

Integrative Seminar 1 will look at ways in which we define ourselves – just as a mirror reflects an inverse version of who we are. The notion of the Self is not singular, it evolves and redefines itself as it comes to encountering new spaces. This transformation stretches the self and the lines that define us are blurred between the public and private spaces of the mind. Observing our opinions and responses to certain topics, events, emotions and situations helps us have a clearer idea of who we are. Defining self-further requires one to distinguish between facts and intrinsic qualities we possess. Drawing from readings as diverse as Joan Didion and Antoine de Saint-Exupery, this course will encourage students to think about and react to spaces around as a lab of potential intervention. How to ask pertinent questions, identify the elements that give the space its significance, and explore various styles of narratives to arrive at decisions through collaboration.

**Course Content:**

**1. Is this me?**

- Introduction and Self-Exploration
- Metaphorical Representation and Reflective Practice
- Memory and Identity
- Written Response and Presentation

## **2. Mapping Spaces**

- Introduction to Mapping Spaces
- Sensory Exploration and Observation
- Concepts of Composition and Collaboration
- Interactive Outcome and Presentation

### **Course Outcomes:**

**CO1:** Understanding of writing as a means of expression of critical thought.

**CO2:** Competence in reflection on creative skills learned, choices made, and connections fostered, through documentation and archiving of assignments.

**CO3:** Competence in acquiring information literacy through a variety of sources of online and print research material, and an introduction to attributing use of other ideas/images by using Chicago Manual of Style citation.

**CO4:** Understanding of skills and vocabulary to craft coherent arguments in cogent image and text-based analyses, in a variety of writing forms, as a final work.

### **Resources:**

#### **Required Resources:**

1. Turabian, K. L., Booth, W. C., Colomb, G. G., Williams, J. M., & University of Chicago Press Staff. (2007). *A Manual for Writers of Research Papers, Theses, and Dissertations*.

**BDES 1st Year**  
**Semester 1**  
**Integrative Studio 1 (BDES 103)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>1</b>	<b>4</b>

**Course Name: Integrative Studio 1**  
**Course Credit Hours: 6**

**Course Contact Hours: 4**  
**Course Code : BDES 103**

**Course Objectives:**

- Develop a diverse range of visual, analytical, and making skills through collaborative and experimental projects.
- Explore the underlying reasons and motivations behind creative decisions, understanding how ideas are interpreted and synthesized.
- Encourage exploration through research and prototyping, integrating knowledge from other first-year courses.
- Foster holistic learning by sharing a common theme with Integrative Seminar, Design Drawing, and Imaging, emphasizing the integration of ideas across disciplines.

**Course Description:**

In Integrative Studio I, students explore a range of visual, analytical, and making skills while working on projects that draw upon collaboration and experimentation. The focus of this course is not only on the “how” of making things, but also the “why”. How is it that we make sense of our ideas, the information we collect, and our hunches and theories? What can this inquiry tell us about why we make decisions as creative thinkers? Integrative Studio encourages exploration through research and prototyping, and are expected to integrate learning from other first year courses and experiences into their work. This course shares a common theme with Integrative Seminar, Design Drawing, and Imaging through the semester. The classes share ideas, concepts, and assignments through this common theme, in this way bringing together reading, writing and making in a manner that is essential to the creative work of artists and designers in every discipline.

## **Course Content:**

### **1.Introduction**

- The notion of ‘self’
- Representation of concepts
- Importance of the word ‘Design’
- Creative innovative thinking

### **2.Ideas from Inspiration**

- Thumbnails and Metaphors
- Visual representation using models

### **3.Mapping Spaces**

- Observation and sensory experience
- Perceptions and biases
- Juxtapositions
- Analysis

### **4.Delivery**

- Mapping
- Brainstorming
- Experimentation
- Stop Motion Video

## **Course Outcomes:**

**CO1:** Understanding of visual representations, abstract ideas and conceptual arguments using the design process.

**CO2:** Competence to making through critical thought through iterative and incremental making process

**CO3:** Fluency in developing basic concepts and scenarios by experimenting, taking risk

**CO4:** Strength in working with others in collaborative contexts to understand the value of self-learning, and to create ways for self and team assessment.

## **References:**

### **Required Resources:**

1. Norman, D. A. (2013). The design of everyday things . Basic Books.

**BDES 1st Year**  
**Semester 1**  
**Drawing 1 (BDES 105)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>1</b>	<b>2</b>

**Course Name: Drawing 1**

**Course Contact Hours: 4**

**Course Credit Hours: 4**

**Course Code : BDES 105**

**Course Objectives:**

- The students are enabled to start using drawing as a medium of exploration and thinking and not merely as a tool for depicting what is seen.
- Drawing is seen as a process for documenting the thought process and building upon it on an ongoing basis.
- Understanding the importance of making visual notes to guide future explorations.
- Enabling students to develop drawing skills to visualize complex forms and structures with ease and clarity.

**Course Description:**

This course is an introduction to the way meaning is constructed and communicated through visual images. Students will use a variety of tools, skills, methods and media, to explore the creative process and translate observations, analyze relationships, organize form and through an exploratory process create and develop visual ideas. Of primary importance is understanding how we respond to the visual world and how we use our unique and personal, perceptual, physical and analytical abilities to make two-dimensional works happen.

**Course Content:**

**1. Observation and Perception**

- Ways Of Seeing

**2. Perception and Representation**

- Geometry in the real world
- Objects and Space
- Objects and Human in Space

**3. Representation and Analysis**

- Thumbnails
- Character Sketches

- Panel Formation

**Course Outcomes:**

**CO1:** Understanding of perceptual and visual awareness through drawing from observation (figures, objects and environments) and understand the influence of elements of art and principles of design related to two-dimensional form and their implications on content

**CO2:** Competency in visual literacy of aesthetics, principles of gestalt and Colour theory, in context as well as culture

**CO3:** Strength in exploratory application of analog skills/techniques and processes to convey observations and ideas

**References:**

**Required Resources :**

1. Loomis, A. (1943). Figure drawing for all it's worth. New York, NY: Viking Press.
2. Lee, S. & Buscema, J. (1984) How to draw comics the Marvel way. New York, NY: Simon and Schuster.

**BDES 1st Year**  
**Semester 1**  
**Imaging 1 (BDES 107)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>1</b>	<b>2</b>

**Course Name: Imaging 1**  
**Course Credit Hours: 4**

**Course Contact Hours: 4**  
**Course Code : BDES 107**

**Course Objectives:**

- Develop students into effective visual communicators.
- Ensure students develop problem solving skills for professional practice.
- Ensure students have the ability to define tool-purpose context for smarter working.
- Upskilling students to incorporate AI generative tools into traditional workflows.
- Ensure that students become fluent in adapting across platforms, typologies, briefs, & processes to efficiently complete tasks & meet industry standards.
- Ensure students gain proficiency in publication design & data interpretation.

**Course Description:**

Imaging is a digital class where students will learn the powerful software tools used to create digital art for print such as Adobe Photoshop and Illustrator. They will learn to edit and adjust photographs, create original photo manipulations, original illustrations, and commercial/experimental art.

This will include the study of art theory concepts such as the elements of art, principles of design, typography, composition, and color theory - drawn from drawing course but applied digitally with imaging techniques. Students will use photography, image manipulation and digital drawing tablets in this project based class. Because of the project-based nature of the class, students will be able to learn at their own pace and create meaningful pieces to add to their portfolios.

Projects may include: Movie poster design, vector illustration, logo design, advertisements, digital painting, typographic designs, and photo compositing.

Please note that this course is designed taking into consideration other courses such as OAH, Drawing & Time courses in terms of cross-learning outcomes.

## Course Content:

### 1. Introduction to Software

- Common Introduction to all software

### 2. Image making

- Photoshop and similar free raster software exercise

### 3. Vector graphics

- Illustrator and similar free vector software exercise

### 4. 3D visualization

- Sketchup based model making for objects of history Documentation.

## Course Outcomes:

**CO1:** Competency in visual literacy of aesthetics, principles of gestalt and colour theory, in context as well as culture

**CO2:** Fluency in exploratory application of digital skills/techniques, digital tools, media and processes to convey observations and ideas through software applications

**CO3:** Competency in using digital design tools through a design thinking process across software typologies within 2D & 3D processes.

**CO4:** Demonstrate the ability to understand a brief and design an appropriate solution

**CO5:** Fluency in digital imaging nomenclature, process and cross platform working

## References:

### Required Resources :

1. Hartman, A. (2012). Exploring Photoshop. Cengage Learning
2. Hartman, A. (2006). Exploring Illustrator CS. Cengage Learning.

### Recommended Resources :

1. Visme. (n.d.). Elements and principles of good design. Retrieved from <https://visme.co/blog/elements-principles-good-design/>
2. Collins, W., et al. (n.d.). Graphic design and print production fundamentals. Retrieved from <https://opentextbc.ca/graphicdesign/>
3. YouTube. (n.d.). Bring Your Own Laptop. Retrieved from <https://youtu.be/BpHtWOQINoo>
4. Kandinsky, W. (n.d.). Point & line to plane.
5. Kandinsky, W. (n.d.). Concerning the spiritual in art.
6. Uizard. (n.d.). Website prototyping. Retrieved from <https://uizard.io/>
7. Khroma. (n.d.). Colour matching and palette creation. Retrieved from <https://www.khroma.co/train/>
8. Autodraw. (n.d.). Digital drawing support. Retrieved from <https://www.autodraw.com/>
9. Jasper. (n.d.). Writing and visual prompt based. Retrieved from <https://www.jasper.ai/>
10. GANPaint. (n.d.). Paper on GANPaint AI. Retrieved from <https://ganpaint.io/>

**BDES 1st Year**  
**Semester 1**  
**Object as History (BDES 109)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>1</b>	<b>2</b>

**Course Name: Object as History**  
**Course Credit Hours: 4**

**Course Contact Hours: 2**  
**Course Code : BDES 109**

**Course Objectives:**

- The focus will be on objects—from ordinary tools of daily life to extraordinary monuments of skill and moments in design.
- These objects will be explored in terms of how and why they were made, by whom and for whom, the usage, what they meant to their users, and what social structures are embedded in them.
- The course will thus touch upon aesthetics, philosophy, religion, technology, cultural and political structures, economic development, and will build upon interrelationships among societies and types of objects across time.
- Each year we introduce students to the museums and the importance of recording and archiving historical artifacts. However, this year, we are bringing the museum to them via the virtual mode in collaboration with Dr. Bhau Daji Lad Museum.

**Course Description:**

This course introduces students to major trends in world history and to the considered study of objects as expressions of a particular place and time. Its structure is roughly chronological, beginning in prehistory and continuing until the medieval period, focusing on the development that occurred at different times for different cultures.

**Course Content:**

**1. Evolution of objects**

- Ways of form, shape and structure

**2. Materials of objects**

- Manifestation of the objects in different societies

### **3. Object Narratives**

- Understanding of objects in spaces
- Contextual storytelling through objects
- Personal narratives and shared histories
- 

#### **Course Outcomes**

**CO1:** Understanding of the broad arc of historical eras and the varieties of human culture as well as training in the visual analysis of crafted/designed objects in terms of function and utility

**CO2:** Fluency in identifying the impact of culture and material on design

**CO3:** Understanding of evolution of design in objects; in relation to usability, evolution and technology

**CO4:** Competency in resourcing, research and documentation

**CO5:** Demonstrate the ability to build contextual narratives.

#### **References:**

#### **Required Resources :**

1. MacGregor, N. (2012). A history of the world in 100 objects. London: Penguin Books.

**BDES 1st Year**  
**Semester 2**  
**Integrative Studio 2 (BDES 102)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>1</b>	<b>4</b>

**Course Name: Integrative Studio 2**  
**Course Credit Hours: 6**

**Course Contact Hours: 4**  
**Course Code : BDES 102**

**Course Objectives:**

- Ensure students develop a systemic understanding of professional practice and equip themselves with a good understanding of the roles and responsibilities.
- To upskill them with rational knowledge of observation which they will have to undertake after the end of semester.
- Apply research skills through the ability to identify information, cite examples, past iterations, creators, manufacturers, techniques, processes, & histories to develop knowledge, innovation & original designs.
- Create lifelong learners with the desire to constantly upskill by taking on new challenges, tools & processes

**Course Description:**

In this course students explore issues relevant to the discipline they will pursue in their future studies at ISDI, Mumbai. The skills acquired in Integrative Studio 1 are expanded through the introduction of a wide variety of research methods – both digital and analog – and in projects that are shared with Integrative Seminar 2. The course is organized in two parts, separated by a Mid-semester evaluation of work. Integrative Studio 2 has two primary components. The first involves the conceptualizing, re-imagining and representing environments and objects that have a fictional or imaginary existence. By deriving origins of both objects and spaces from abstract and literary sources, students challenge notions of ‘regularity’ and take a step into the unknown, exploring newer forms and purpose. In the second part of the semester, disciplinary rigor is brought in through a research project that relates to a Major that the student is individually interested in. Research methods such as first hand documentation, collaborative research, experiments, observation; and resources such as online platforms, libraries, and archives, students are introduced to ways in which a topic can be researched and related to a discipline. This research finally culminates in an individual design project where the idea of a Design Problem is approached laterally and responded to creatively.

## **Course Content:**

### **1. Identifying discipline specific skills – skills deficit**

- Mapping Skills acquired and skills required to become professional designers
- Setting the context of studio with reference to observership with reference to business skills for design students/designers

### **2. Selection of program specific areas of work/interest**

- Identifying individual areas of interest from given topics
- Ideation and relevant Concept sketching

### **3. Industry Analysis & Competitor Analysis**

- Understand the industry
- Know what competitors are doing
- Identify threats and competition
- Identifying & listing direct and indirect competitors
- Gather relevant data in the form of Statistical data, Product data and customer's data through secondary research

### **4. Discovery Driven Planning**

- Data analysis and synthesis to identify competitive factors
- Using relevant tools and methods for correct identification
- Understanding basics of business ecosystem
- Discovering actors, flow of information, goods, and money

## **Course Outcomes:**

**CO1:** Understanding of visual representations, abstract ideas, and conceptual arguments.

**CO2:** Competency in making (ideate and prototype) using an iterative process and critical reflection (here, reflection indicates feedback incorporated when required)

**CO3:** Fluency in developing basic concepts and scenarios by experimenting, taking risks

**CO4:** Strength in working with others in collaborative contexts to understand the value of self-learning and peer-to-peer learning.

**CO5:** Evaluate the different data and ideate various concepts

**CO6:** Create a feasible solution based on the processes followed, data collected and ideas generated.

## **References:**

### **Required Resources :**

1. Norman, D. A. (2013). The design of everyday things . Basic Books.
2. Norman, D. A. (2004). Emotional design: Why we love (or hate) everyday things. Basic Books

**BDES 1st Year  
Semester 2  
Integrative Seminar 2 (BDES 104)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>1</b>	<b>4</b>

**Course Name: Integrative Seminar 2**  
**Course Credit Hours: 6**

**Course Contact Hours: 2**  
**Course Code: BDES 104**

**Course Objectives:**

- Develop the ability to ask insightful questions in design to gather necessary information effectively.
- Learn how to organize research findings and communicate them visually for clearer understanding.
- Enhance collaboration skills through peer learning, aiding in more effective discussions, analysis, and presentation of research.
- Improve the ability to discuss, analyze, and present research findings confidently and efficiently.

**Course Description:**

The Integrative Seminar 2 draws on the students' existing knowledge to begin an inquiry into the notions of city, space, travel, histories and narratives – the students reorder their understanding of the city-space through an exploration of their imagination and memory. This semester the students work with a close reading of Italo Calvino's *Invisible Cities*, a text that is often said to be a “reordering of the emotional and philosophical reverberations of our civilized world.”

**Course Content:**

**1. Imagination & Critical Thinking**

- Exploring Calvino's *Invisible Cities*
- Fostering Imagination and Ways of Knowing
- Peer Review and Draft Evaluation
- Reflection and Discussion

**2. Parts of Whole**

- Introduction to Design Inquiry
- Research Formulation and Inquiry Questions

- Inquiry-based Learning and Critical Thinking
- Integration into Design Process

**Course Outcomes:**

**CO1:** Understanding of writing as a means of expression of critical thought.

**CO2:** Competence in reflection on creative skills learned, choices made, and connections fostered, through documentation and archiving of assignments.

**CO3:** Competence in acquiring information literacy through a variety of sources of online and print research material, and an introduction to attributing use of other ideas/images by using Chicago Manual of Style citation.

**CO4:** Understanding of skills and vocabulary to craft coherent arguments in cogent image and text-based analyses, in a variety of writing forms, as a final work.

**References:**

**Required Resources :**

1. Manzini, E. (2015) Design, when everybody designs: An introduction to design for Social Innovation. Cambridge (Mass.): The MIT Press.

**BDES 1st Year**  
**Semester 2**  
**Sustainable System (BDES 106)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>1</b>	<b>1</b>

**Course Name: Sustainable System**  
**Course Credit Hours: 3**

**Course Contact Hours: 2**  
**Course Code : BDES 106**

**Course Objectives:**

- Respect diverse cultural attitudes regarding our ecological systems and an awareness for their relevance to creative practice through careful investigations and presentations that explore those diverse viewpoints.
- Exhibit awareness of moral and ethical problems related to sustainability by identifying assumptions and questionable goals underlying various strategies and points of view.
- Exhibit awareness of interrelationships within and between systems through self-directed study and documenting (writing and/or diagramming) examples as they relate to a given topic or question.
- Translate scientific thinking and knowledge into creative, sustainable, [measurable] solutions to ecological challenges, by presenting a cogent argument with supporting evidence (quantitative and qualitative)
- Evaluate and reflect on their creative works in relation to stated goals and values by clearly articulating the methods used for evaluating their creative solutions—quantitative and/or qualitative, “Why?” and to what level of impact within a particular system of exchanges?

**Course Description:**

In this course students explore systems thinking, resource management, circular economy principles, and material life cycle analysis. Through seminars and studio classes, they investigate the interconnectedness of natural and human-made systems, analyze resource scarcity, and examine stakeholders' roles in achieving a circular economy. With a focus on the environmental impact of design decisions, students engage in discussions and assignments to deepen their understanding of sustainability challenges and solutions, ultimately contributing to shaping a more sustainable future.

## **Course Content:**

### **1. Aware Citizen**

- Introduction to sustainability and ecosystems
- Understanding of a micro level (self) to a macro level (others and the city)
- Evolution of ecosystems
- Energy and materials invested in/by/for design
- Repair/redressal of existing inconsistencies and errors
- Understanding of frameworks that govern systems

### **2. Aware Citizen**

- Social impact in the society
- Collective sense and awareness of the ecosystem

## **Course Outcomes:**

**CO1:** Intra/Interpersonal Skills and Competencies by exhibiting respect for diverse cultural attitudes regarding our ecological systems and an awareness for their relevance to creative practice and awareness of moral and ethical problems related to sustainability .

**CO2:** Understanding the environment, economic and social aspects as inter related tracts of thought and design.

**CO3:** Demonstrate general Education Skills and Practices by exhibiting awareness of interrelationships within and between systems.

**CO4:** Apply scientific inquiry related to questions raised during lectures.

**CO5:** Apply materials, Tools and Skills - to use analogue and digital tools for research and analysis in works-in-progress, as well as in the development of 2D, 3D, creative work final outcomes.

## **References:**

### **Required Resources:**

1. Walker, S. (2006). Sustainable by design: Explorations in theory and practice. Earthscan.

### **Suggested Documentary List:**

- Bazerman, M. H., & Tenbrunsel, A. E. (2011). *Blind spots*.  
<https://doi.org/10.1515/9781400837991>
- The breakthrough in renewable energy
- Consumed
- The story of stuff
- Blue gold: world water wars
- Flow: for the love of water
- Planet ocean

- Inside the garbage of the world
- Waste=food
- We feed the world
- A river of waste
- The slow poisoning of India
- Globesity: Fat's new frontier
- Seaspiracy

**BDES 1st Year  
Semester 2  
Time (BDES 108)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>1</b>	<b>1</b>

**Course Name: Time**  
**Course Credit Hours: 3**

**Course Contact Hours: 2**  
**Course Code : BDES 108**

**Course Objectives:**

- Time explores the concepts of abstraction, sequencing for building narratives, deconstruction and analysis.
- By the end of the course, the students should not only understand the value of time but how to apply contextual inquiry in each project they take up.
- The course will also teach critical reflections while understanding self-growth through individual and group assignments.
- This course is not about skill learning rather about skill application. The time studio will let the students figure their own pathways to complex realities and how to make sense of it all through metaphors, narratives and ideation.

**Course Description:**

Drawing from concepts of Time and time measurement in both Science, Art, Literature and Philosophy, our impetus for this course is to expose students to the ideas of Time in design, art, philosophy, film and literature. Through the course of the semester students are able to create an understanding of the notional ideas of time, where time works through an Einsteinian idea of relativity – where the time of A is not the same as the time of B.

Through this course the students grasp many of the complexities of the concept and through this broaden their understanding

**Course Content:**

**1. Sequential Storytelling**

- Time: scale, memory
- Panel transitions, sequential imagery

- Metaphors in image-building
  - Abstraction: colors, shapes
- 2. Time and Space**
- Time in context with music
  - Color theory
  - Music, space, and color
- 3. Cinema and You**
- Introduction to Indian cinema
  - Film analysis and deconstruction
  - Narrative building through context
  - Development process and group collaboration

**Course Outcomes:**

- CO1:** Knowledge of deconstruction, storytelling and reflection in their contextual inquiries
- CO2:** Competence in representing ideas through any medium that fits the context best and not be inhibited to pick up a new skill for the same
- CO3:** Understanding of contextual inquiry
- CO4:** Fluency in analyzing complex patterns using forms that depict the passage of time
- CO5:** Strength in working with others in collaborative contexts to understand the value of self-learning and peer-to-peer learning

**References :**

**Required Resources:**

1. Callender, C., & Edney, R. (2001). *Introducing Time: A Graphic Guide*.
2. Rajadhyaksha, A., & Willemen, P. (1999). *Encyclopedia of Indian Cinema*.

**BDES 1st Year**  
**Semester 2**  
**Imaging 2 (BDES 110)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>1</b>	<b>4</b>

**Course Name: Imaging 2**  
**Course Credit Hours: 6**

**Course Contact Hours: 3**  
**Course Code : BDES 110**

**Course Objectives:**

- Develop students into effective visual communicators.
- Ensure students develop problem solving skills for professional practice.
- Ensure students have the ability to define tool-purpose context for smarter working.
- Upskilling students to incorporate AI generative tools into traditional workflows.
- Ensure that students become fluent in adapting across platforms, typologies, briefs, & processes to efficiently complete tasks & meet industry standards.
- Ensure students gain proficiency in publication design & data interpretation.

**Course Description:**

This course is an introduction to the way that meaning is constructed and communicated through visual images. Students use a variety of tools, skills, methods and media, to explore the creative process: to translate observations, analyze relationships, communicate visually, organize form, and foster the exploratory process of developing ideas.

**Course Content:**

**1. Adobe InDesign**

- Interface and publishing basics
- Booklet Design
- Brochure Design

**2. Advanced Illustrator**

- Advance illustration concepts

**Course Outcomes:**

**CO1:** Understanding of visual representations, abstract ideas and conceptual arguments using the design process

**CO2:** Competence to making through critical thought through iteration and incremental making process

**CO3:** Fluency in developing basic concepts and scenarios by experimenting, taking risks

**CO4:** Strength in working with others in collaborative contexts to understand the value of self-learning, and to create ways for self and team assessment through a consistent peer to peer approach.

**References:****Required Resources:**

1. Ungar, J. (2011). Rendering in mixed media: Techniques for concept presentation for designers and illustrators. Watson-Guptill

**Recommended Resources:**

1. Collins, W., et al. (n.d.). Graphic Design and Print Production Fundamentals. Retrieved from <https://opentextbc.ca/graphicdesign/>
2. <http://lthscomputerart2.weebly.com/the-elements--principles-of-graphic-design.html>
3. Adobe Creative Cloud. (n.d.). Adobe Creative Cloud for Students. Retrieved from <https://www.adobe.com/in/creativecloud/buy/students.html>
4. Website: [www.youtube.com/bringyourownlaptop](http://www.youtube.com/bringyourownlaptop)
5. Kandinsky, W. (1979). Point and Line to Plane (H. Dearstyne & H. Rebay, Trans.). Dover Publications. (Original work published 1926)
6. Kandinsky, W. (1977). Concerning the Spiritual in Art (M. T. H. Sadler, Trans.). Dover Publications. (Original work published 1912)

**Specialization: Communication Design (CD)**

**BDES: 4 -Year (8-Semester)**

Course Code	Course	Credits	Periods			Evaluation Scheme			
			Lecture (L)	Tutorial (T)	Practicals (P)	Mid Term	End Term	Attendance	Total
<b>Semester 3</b>									
BDES CD 201	Typography Lab	3	2		2	50	40	10	100
BDES CD 203	Typography Studio	3	1	4		50	40	10	100
BDES CD 205	Creative Coding and Computing 1	3	1	4		50	40	10	100
BDES CD 207	History of Communication Design	3	2		2	50	40	10	100
BDES CD 209	Indian Aesthetics 1	2	2			50	40	10	100
AE	ATLAS Elective	2	2			50	40	10	100
LS 03	Life Skills - Observership	2			4	50	40	10	100
ME	Minor Elective	2	1	1		50	40	10	100
		<b>20</b>							
<b>Semester 4</b>									
BDES CD 202	Interaction Lab	3	2.5		1	50	40	10	100
BDES CD 204	Interaction Studio	3	1	2		50	40	10	100
BDES CD 206	Indian Aesthetics 2	2	2			50	40	10	100
BDES CD 208	Creative Coding and Computing 2	3	2	2		50	40	10	100
BDES CD 210 (A/B/C)	BDES CD 210 - A Type Elective: Type in Motion	3	1	3		50	40	10	100
	BDES CD 210 - B Type Elective: Supergraphics								
	BDES CD 210 - C Type Elective: Illustrated Type								
E.LBA1034	ATLAS Elective 1	2	2			50	40	10	100
LS 04	Life Skills-Verbal and Non Verbal Communication	2			4	50	40	10	100
ME	Minor Elective	2	1	1		50	40	10	100
	<b>TOTAL</b>	<b>20</b>							

Course Code	Course	Credits	Periods			Evaluation Scheme			
			Lecture (L)	Tutorial (T)	Practicals (P)	Mid Term	End Term	Attendance	Total
<b>Semester 5</b>									
BDES CD 301	Design for Social Impact	4		4		50	40	10	100
BDES CD 303	Semiotics - CD	3	2		2	50	40	10	100
BDES CD 305	Research Methodology - CD	3	2		2	50	40	10	100
BDES CD 307	Branding Studio	4		4		50	40	10	100
BDES CD 309	Indian Aesthetics 3	2	2			50	40	10	100
LS 05	Life Skills-Apprenticeship	2			4	50	40	10	100
ME	Minor Elective	2	1	1		50	40	10	100
	<b>TOTAL</b>	<b>20</b>							
<b>Semester 6</b>									
BDES CD 302	Communication Design Studio	4		4		50	40	10	100
BDES CD 304	Research Methodology - Visual Cultures	4	2		4	50	40	10	100
BDES CD 306	Sustainable Packaging Design	4		4		50	40	10	100
BDES CD 308	Consumer Behaviour and Technology	2	2	2.5		50	40	10	100
BDES CD 310(A/B/C)	CD Elective A : Comic book Design	4		4		50	40	10	100
	B : Speculative Design								
	C : Motion Graphics								
ME	Minor Elective	2	1	1		50	40	10	100
	<b>TOTAL</b>	<b>20</b>							

Course Code	Course	Credits	Periods			Evaluation Scheme			
			Lecture (L)	Tutorial (T)	Practicals (P)	Mid Term	End Term	Attendance	Total

Semester 7									
BDES CD 401	Interaction Design Studio	4		4		50	40	10	100
BDES CD 403	Digital Dynamics	6		4	4	50	40	10	100
BDES CD 405	Professional Practices and Ethics - CD	2	2			50	40	10	100
BDES CD 407	Brand strategies	4	4			50	40	10	100
ME	Minor Elective	4	2	2		50	40	10	100
IT 03	Internship	2			4				100
	<b>TOTAL</b>	<b>22</b>							
Semester 8									
BDES CD 402	Design Studio 6 Capstone - CD	20			40	50	40	10	100
	<b>TOTAL</b>	<b>20</b>							

**BDES 2nd Year**  
**Semester 3**  
**Typography Lab (BDES CD 201)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>2</b>		<b>2</b>

**Course Name: Typography Lab**  
**Course Credit Hours: 4**

**Course Contact Hours: 2**  
**Course Code : BDES CD 201**

**Course Objectives:**

- Trace the historical evolution of typography and its influence on contemporary design.
- Develop critical perspectives on typographic communication in various mediums.
- Explore the impact of technology on typographic design practices.
- Apply historical and theoretical knowledge to studio projects.
- Foster creativity and innovation in typographic communication for digital environments.

**Course Description:**

This course works to provide contexts as backdrops, both historically as well as in today's world to the course, Studio Typography. The presentations and conversations supplement and expand the research, analytical and critical perspectives that are essential to apply for the work done in the Studio. The courses focus on getting students to understand how transmission of messages as knowledge went through a process of evolution – orally, as recorded scriDes, as hand-calligraphed texts, and as the industrial revolution provided us with opportunities of technology, through letter-press, screen and offset printing. And how each of these processes influenced the nature of typographic design, technically and practically. Finally, the conversations could be about how different complexities are achieved to bring excitement to communication in a contemporary digital environment

**Course Contents:**

**1. Fundamentals of Typography**

- Verbal and non- verbal communication through signs, symbols and other visual languages
- History of Type
- Anatomy of Typeface
- Indic Script and language

**2. Typography in Traditional setting**

- Architecture and Typography
- Tools and applications
- New Media Typography

- Type on Digital Platforms
- 3. Type in Publication**
- Type as a System
  - Layout Principles
  - Final Project
  - Presentation and Feedback

**Course Outcomes:**

**CO1:** Understand the evolution of typography and its tools

**CO2:** Remember basic Vocabulary and semantics of typographic terms

**CO3:** Evaluate how type is used effectively as text, to deliver information, and as image

**CO4:** Analyze and deconstructing the use of type across different media

**CO5:** Understand reasoning and make effective choices of type for different messages

**References:**

**Required Resources:**

1. Ambrose, G., & Harris, P. (2011). The fundamentals of typography. Fairchild Books, An Imprint Of Bloomsbury Publishing. 9782940411764

**Recommended Resources:**

1. Cullen, K. (2012). Design Elements, Typography Fundamentals. Rockport Publishers. 9781610584005

**BDES 2nd Year  
Semester 3  
Typography Studio BDES CD 203**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>4</b>	

**Course Name: Typography Studio**  
**Course Credit Hours: 5**

**Course Contact Hours: 5**  
**Course Code : BDES CD 203**

**Course Objectives:**

- Understand and use basic Vocabulary and semantics of typographic terms so as to respond to critique productively
- Evaluate how typographic decisions and its variables are applied to a textual context to convey messages effectively
- Understand hierarchy and composition while working with basic as well as complex grids;
- Learn to select and use typefaces effectively for specific needs and contexts;
- Understand type as image and experiment with typography
- Demonstrate the ability to use typographic design to alter or enhance meaning.
- Evaluate own outcomes and proposed refinements.

**Course Description:**

Typography is language made visible. Sophomore students in semester are introduced to the current practices in the use of type in all areas of communication design: from the simplest publication to advanced information graphics and screen-based interactive media. Students will learn to see, understand, and manipulate the building blocks of visual language as a powerful communication tool through assignments. This class will teach students an understanding of how typefaces are created, their properties, contexts and how types help readers absorb, respond and navigate through messages. The class will investigate letterform structure, principles and type classification systems and various modes of print reproduction, and the use of typographic contrast in composition, legibility, hierarchy, and form as tools for appropriateness in expression and communication through practice.

## Course Content:

### 1. Basic Typography Grammar

- History and evolution of typography
- Categories of typefaces based on historical events
- Structural grammar of typefaces.

### 2. Anatomy of Type with Word- visual narratives

- Study of anatomy of the alphabet with studio exercises.
- Detailed study of letterforms, including serifs, sans serifs, and decorative typefaces
- Understanding typographic features such as ascenders, descenders, x-height, baseline, and counter
- Analysis of letter spacing, kerning, and tracking

### 3. Multilingual Typography: Indic lettering practice

- Principles and process of Bilingual typefaces.
- Fundamentals of Multilingual Typography
- Bilingual Typography in Design Practice

### 4. Type Design

- Introduction to software tools for digital type design
- Explorative process of roman type design.
- Understanding typeface families

### 5. Usability for human interactions

- Applications of the newly designed typeface.
- Implementing OpenType features such as ligatures, small caps, and contextual alternates
- Type design projects in branding, editorial design, and signage

## Course Outcomes:

**CO1:** Understand the form and function of typography.

**CO2:** Apply current typographic practice in producing design work.

**CO3:** Understand current typographic practice and its application to print and digital outcomes.

**CO4:** Analyze and research current trends and innovations in typography, including variable fonts, responsive typography, and experimental type treatments.

**CO5:** Remember how to select and use types to meet specific requirements.

**CO6:** Create typographic work that demonstrates flexibility of function, legibility, aesthetic values and meaning, as appropriate to specific requirements

## References:

### Required Resources:

1. Bringhurst, R. (2004). The elements of typographic style. Hartley & Marks, Publishers. 978088179205

2. Garfield, S. (2010). Just my type : eats, shoots and leaves - for fonts. Profile.

**Recommended Resources:**

1. Lupton, E. (2024). Thinking with Type. Chronicle Books LLC. 9781797232515

**BDES 2nd Year**  
**Semester 3**  
**Creative Coding and Computing 1 (BDES CD 205)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>4</b>	

**Course Name: Creative Coding and Computing 1**  
**Course Credit Hours: 5**

**Course Contact Hours: 5**  
**Course Code : BDES CD 205**

**Course Objectives:**

- This course aims to provide students with a clear understanding of user experience (UX) design specifically for digital screens of different sizes and pixels.
- Introduces the basics of what makes up the World Wide Web and discusses the basics of human-computer interaction (HCI).
- Focuses on providing a hands-on understanding to HTML and CSS programming and helps the students create a basic portfolio website.
- Provides an understanding of P5 and JavaScript programming and teaches about building simple games

**Course Description:**

User experience (UX) design consists of creating the backend process for websites, thereby giving relevant experience to the users. The course focuses on right from understanding the basics of websites to creating a portfolio website with relevant tools.

**Course Content:**

- 1. Introduction to basics of devices, screens and Human-Computer Interaction (HCI)**
  - Basics of computer devices and screens
  - Smart devices and intelligent devices at homes
  - Basics of HCI, GUI and websites
- 2. Introduction to HTML and CSS programming**
  - Basics of websites
  - Code vs. No-Code approach to websites
  - Basic HTML tags
  - Images, Hyperlinks and tables
  - Inline and Global CSS programming
  - Classes, Divs and IDs.
- 3. Bootstrap Website Development**

- Introduction to bootstrap
- Responsive vs. Mobile-first web design
- Containers and Bootstrap grids
- Buttons and Navigation
- Bootstrap forms

#### 4. P5 and JavaScript

- Flowcharts and algorithms
- Variables and Data types
- Loops
- Conditions
- Functions
- Game Development
- Image filtering

#### Course Outcomes:

**CO1:** Understanding of Computers and it's working.

**CO2:** Understanding of the World Wide Web, websites, & mobile applications

**CO3:** Understand the significance of HCI and Graphical User Interface (GUI)

**CO4:** Create a basic portfolio website using HTML and CSS programming

**CO5:** Apply strength in building responsive prototypes of mobile apps or websites

**CO6:** Analyze the logic building with JavaScript

#### References:

##### Required Resources:

1. Duckett, J. (2014). JavaScript & jQuery ; HTML & CSS. John Wiley & Sons. 9781118008188
2. Engin Arslan, & Springerlink (Online Service. (2018). Learn JavaScript with p5.js : Coding for Visual Learners. Apress. 9781484234266

##### Recommended Resources:

1. Duckett, J. (2011). Beginning Web Programming with HTML, XHTML, and CSS. John Wiley & Sons. 9781118058794
2. Frain, B. (2020). Responsive web design with HTML5 and CSS : develop future-proof responsive websites using the latest HTML5 and CSS techniques. Packt Publishing. 9781839219795
3. McCarthy, L., Reas, C., & Fry, B. (2015). Getting Started with p5.js. Maker Media, Inc. 9781457186738

**BDES 2nd Year**  
**Semester 3**  
**History of Communication Design (BDES CD 207)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>2</b>		<b>2</b>

**Course Name: History of Communication Design**  
**Course Credit Hours: 4**

**Course Contact Hours: 2**  
**Course Code: BDES CD 207**

**Course Objectives:**

- Understanding and analyzing the patterns of evolution of visual art & design
- Critical inquiry into what shaped design in the past leading to the present and what it will lead to in the future
- Building empathy through interpretation of visual design from diverse perspectives
- Understanding the importance of being agile and adaptive in the design process

**Course Description:**

Looking at the global story of evolution of Design, this course covers philosophical, social and scientific movements that have contributed to emerging trends defining the need, urge and desires of our society.

The course predominantly looks at the various domains through the lens of visual culture. Students are informed about and respond to conversations on how cultural, social constructs and rituals play a role in defining expression. And reflect on these aspects that have contributed to the discourse around representation.

**Course Contents:**

**1. Power, Religion, & Rebellion**

- Gothic
- Renaissance
- Baroque
- Rococo

**2. Shifting Ideas/ Inquiry**

- Romanticism
- Neoclassicism
- Impressionism

- Post- Impressionism
- 3. Personal Expression & Exploration**
  - Symbolism
  - Expressionism
  - Art Nouveau
- 4. Experimentation**
  - Fauvism
  - Cubism
  - Dadaism
- 5. New World**
  - Art Deco, 2 Bauhaus
  - Surrealism, Abstract
  - Pop - Art, Minimalism

**Course Outcomes:**

**CO1:** Demonstrate a broad-based knowledge of significant 16th to 20th century styles of art and design across the globe along with recognizing iconic and diverse design thinkers and practices

**CO2:** Understand the evolution and factors that influence design ecosystems by investigating the history of visual practices and their impact over time

**CO3:** Develop a visual design literacy and critically engage in the major debates and issues informing the study of visual culture

**CO4:** Applying visual elements learnt in their practice of Communication Design

**CO5:** Analyze iconic art/architecture/etc using formal design principles and historical context

**References:**

**Required Resources:**

1. Margolin, V. (2017). World History of Design Volume 1. Bloomsbury Publishing. (specifically chapters 7 Cross-Cultural Encounters and 9 The Age of Exhibitions: Great Britain and 11 The Age of Exhibitions: Europe Outside Great Britain)

**Recommended Resources:**

1. Girst, T. (2014, March 1). The Duchamp Dictionary: A to Z.
2. Margolin, V. (2017). World History of Design Volume 1. Bloomsbury Publishing.

**BDES 2nd Year**  
**Semester 3**  
**Indian Aesthetics 1 (BDES CD 209)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>2</b>		

**Course Name: Indian Aesthetics 1**  
**Course Credit Hours: 2**

**Course Contact Hours: 2**  
**Course Code: BDES CD 209**

**Course Objectives:**

- Understand the significance of a various traditional and folk paintings for India;
- Understand the value of research and study the evolution of folk and traditional paintings;
- Conducting their own analysis to substantiate a set of design challenges;
- Learn from peer and faculty feedback the different possible approaches undertaken and the outcomes thereof;
- Understand various methods to promote some of the dying forms of Indian paintings.

**Course Description:**

Indian Cultural Art has a plethora of unique visual languages – ones that can teach design students new ways to understand and interpret visual communication. What’s more is that these are very much embedded in our living culture even today. We may have lost access to it in day-to-day urban living, but at some level we are aware of these forms and also take a sense of pride and comfort in them. When we see a piece of art that we can identify, there is a sense of pride in ourselves that is awakened.

The focus will be to understand Indian Cultural Art and their plethora of unique visual languages – ones that can teach design students new ways to understand and interpret visual communication. What’s more is that these are very much embedded in our living culture even today.

**Course Contents:**

- 1. Poetics of Painting**
  - Indian Mural Traditions
  - Indian Paintings
  - Narrative Paintings
- 2. Poetics of Performing Arts**
  - Dance-Dramatics
  - Puppets
- 3. Idioms of Indian Architecture**

- Buddhist-Jain-Hindu-Islamic Architecture
- Performing Arts & Architecture

**Course Outcomes:**

- CO1:** Understand the value of research and study the evolution of folk and traditional paintings;
- CO2:** Organize their own analysis to substantiate a set of design challenges;
- CO3:** Compare from peer and faculty feedback the different possible approaches undertaken and the outcomes thereof;
- CO4:** Understand the importance of Indian art and identify various methods to promote some of the dying forms of Indian art.
- CO5:** Appraise from various regional art forms and implement them in their design.
- CO6:** Recognize gain insight into the various traditional performing arts and storytelling traditions in India and how they can be implemented in design

**References:**

**Required Resources:**

1. Dehejia, H. V. (2010). Akriti to Sanskriti : the journey of Indian forms. Niyogi Books.  
9788189738532

**Recommended Resources:**

1. Dallapiccola, A. L. (2001). Indian Painting: The Lesser Known Traditions. Mapin Publishing.
2. Seth, M. (2008). Indian Painting: The Great Mural Tradition. Lustre Press.

**BDES 2nd Year  
Semester 4  
Interaction Lab (BDES CD 202)**

L	T	P
2.5		1

**Course Name: Interaction Studio**  
**Course Credit Hours: 3.5**

**Course Contact Hours: 5**  
**Course Code: BDES CD 202**

**Course Objectives:**

- Design and develop complex interactive projects
- Undertake comprehensive research to inform project development
- Direct the thinking process from brainstorming to final outcome
- Conceive, plan, and develop interactive systems
- Gain awareness of the importance of their role in interactive media development

**Course Description:**

Interaction Design is the art of effectively creating delightful and compelling experiences between people and the products and services that they use. Core Studio Interaction examines the fundamental principles of Interaction Design from physical objects to digital interfaces, HCI (Human-Computer Interaction) and Human Centered Design, interfaces and usability along with an understanding of hands-on UX (user experience) techniques. In this course we will provide a thorough and elaborate study of interactive concepts and techniques for applications. We will conduct an extensive investigation into the interface, mechanism, controls, and aims of interactive works.

**Course Contents:**

**1. Human Computer Interaction**

- Human Computer Interaction
- Principles of Interaction Design
- GESTALT Principles

**2. Interaction Design**

- Dimensions of Interaction Design
- Low fidelity prototypes

**3. Models**

- Mental & Conceptual Models
- Ethnography research

**Course Outcomes:**

**CO1:** Understand the history and evolution of interaction design as a discipline

**CO2:** Develop the ability to analyze problems based on primary and secondary research, and reframe them through an understanding of the larger context.

**CO3:** Develop an understanding of the iterative making process in interaction design, using incremental methods such as user research, prototyping, and evaluation to build toward more advanced work.

**CO4:** Demonstrate the ability to design purposeful, pragmatic, and elegant interactive design solutions.

**CO5:** Demonstrate a comprehension of skills, methods, techniques and processes to realize interactive systems

**References:****Required Resources:**

1. Dix, A. (2008). Human Computer Interaction. Pearson Education India. 9788131717035

**Recommended Resources:**

1. Yablonski, J. (2020). Laws of UX design principles for persuasive and ethical products. O'REILLY MEDIA, INC, USA. 978149205528

**BDES 2nd Year**  
**Semester 4**  
**Interaction Studio (BDES CD 204)**

L	T	P
1	2	

**Course Name: Interaction Studio**  
**Course Credit Hours: 2**

**Course Contact Hours: 1**  
**Course Code : BDES CD 204**

**Course Objectives:**

- Understand Computers and their components and workings of the World Wide Web.
- Understand low and High prototypes of mobile app and website UI.
- Understanding of web development process
- Better communication between the design and engineering teams.

**Course Description:**

Anyone willing to learn User experience Design, specifically for digital screens, has to know the basics of the technology behind our digital devices (desktops, laptops, mobile phones, tablets, iPods, fitness trackers, car infotainment systems, and any device with a screen). By the end of this course, students will understand how the internet works, and how websites and mobile apps work. Students should be able to build a website or mobile app for themselves and publish it on the internet.

**Course Contents:**

**1. Computers, Web, and Mobile applications**

- Understanding computers
- Structure and functioning of the World Wide Web
- Website front-end and back-end development overview
- Mobile application development cycle

**2. UI design**

- Understanding UX & UI
- User research
- Information architecture
- Design systems

**3. High Fidelity Prototype**

- Paper mockup to low fidelity prototype
- Functional prototype and micro-interactions

- Typography and high-fidelity prototype

**Course Outcomes:**

- CO1:** Understanding of Computers and it's working.
- CO2:** Understanding of how the World Wide Web works
- CO3:** Recognize the process of mobile apps and website development.
- CO4:** Construct information architectures for low-fidelity prototypes.
- CO5:** Develop multimedia Media-rich high-fidelity prototypes.
- CO6:** Apply competence in publishing and user testing prototypes.

**References:****Required Resources:**

1. Clark, N. (2018). Ui/ux Design Basics and Fundamentals. Amazon Digital Services LLC - KDP Print US. 9781790883745

**Recommended References:**

1. Figma. (2021). New to Figma? Get started with “Figma for beginners” tutorials [YouTube Video]. In YouTube.  
[https://www.youtube.com/playlist?list=PLXDU\\_eVOJTx7QHLSHNqIXL1Cgbxj7HIN4](https://www.youtube.com/playlist?list=PLXDU_eVOJTx7QHLSHNqIXL1Cgbxj7HIN4)
2. Figma. (2020). Build it in Figma - YouTube. Wwww.youtube.com.  
[https://www.youtube.com/playlist?list=PLXDU\\_eVOJTx6ZQswH9nVKVMCsK83OzhoV](https://www.youtube.com/playlist?list=PLXDU_eVOJTx6ZQswH9nVKVMCsK83OzhoV)

**BDES 2nd Year**  
**Semester 4**  
**Indian Aesthetics 2 (BDES CD 206)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>2</b>		

**Course Name: Indian Aesthetics 2**  
**Course Credit Hours: 2**

**Course Contact Hours: 2**  
**Course Code: BDES CD 206**

**Course Objectives:**

- Understanding and analyzing the evolution of visual art & design in India
- Critical inquiry into the factors that shaped Indian design within greater socio-cultural movements
- Investigating the shifts of visual practices and their impact through personal and collective storytelling
- Building a unique approach to design process through application of research, writing, visual design skills, and hands-on skills

**Course Description:**

The course looks at the evolution of Indian art and design, examining the social and cultural movements that influence these ecosystems. This is aided with an understanding of what ‘Indianness’ is and how cultural, social constructs and rituals play a role in defining expression. The course analyzes systems, patterns, and shifts through the lens of visual design and material that emerged from here.

It aims at understanding trends in visual culture and how shifting ideologies play a role in determining trends through critical inquiry and deconstruction.

**Course Contents:**

**1. Design in India**

- What is Indianness? And Indian design?
- Understanding the India Report by Charles & Ray Eames
- Storytelling forms in India
- Short-film exploration

**2. Research Report + Zine**

- Exploration of diverse Indian sources
- Research methodology and citation
- Translation of research into visual medium

- Zine

**Course Outcomes:**

- CO1:** Understanding of cultural systems, their unique role in current society, media, and modern Indian design
- CO2:** Develop agency into their work through exploration of visual design and theoretical approaches
- CO3:** Building narratives by collecting/using evidence and presenting the same through diverse visual mediums
- CO4:** Demonstrate fluency of significant markers of Indian art/design through exploration of personal narratives
- CO5:** Identify and discuss the relationship between social and cultural contexts and expression
- CO6:** Evaluate the importance of critical thinking and deconstruction in understanding visual culture

**References:****Required Resources:**

1. Eames, C., & Eames, R. (1958). The India Report. NID.

**Recommended Resources:**

1. Thurlow, M., & Thurlow, C. (2013). The complete guide from script to screen. Bloomsbury. 9780857853875
2. Ramachandran, N. (2017). Lore of the Land. Penguin Random House India Private Limited. 9789387326217

**BDES 2nd Year**  
**Semester 4**  
**Creative Coding and Computing 2 (BDES CD 208)**

L	T	P
2	2	

**Course Name: Creative Coding and Computing 2**  
**Course Credit Hours: 4**

**Course Contact Hours: 4**  
**Course Code: BDES CD 208**

**Course Objectives:**

- Clear understanding of user experience (UX) design for digital screens
- Introduction to the basics of the World Wide Web
- Discussion on human-computer interaction (HCI) fundamentals
- Hands-on learning of HTML and CSS programming
- Creation of a basic portfolio website
- Introduction to P5.js and JavaScript programming
- Instruction on building simple games using P5.js and JavaScript

**Course Description:**

User experience (UX) design consists of creating the backend process for websites, thereby giving relevant experience to the users. The course focuses on right from understanding the basics of websites to creating a portfolio website with relevant tools.

**Course Contents:**

- 1. Human Computer Interaction**
  - Human Computer Interaction
  - Principles of Interaction Design
  - GESTALT Principles
- 2. Interaction Design**
  - Dimensions of Interaction Design
  - Low fidelity prototypes
- 3. Models**
  - Mental & Conceptual Models
  - Ethnography research

**Course Outcomes:**

**CO1:** Understand the history and evolution of interaction design as a discipline

**CO2:** Develop the ability to analyze problems based on primary and secondary research, and reframe them through an understanding of the larger context.

**CO3:** Develop an understanding of the iterative making process in interaction design, using incremental methods such as user research, prototyping, and evaluation to build toward more advanced work.

**CO4:** Demonstrate the ability to design purposeful, pragmatic, and elegant interactive design solutions.

**CO5:** Demonstrate a comprehension of skills, methods, techniques and processes to realize interactive systems

### **References:**

#### **Required Resources:**

1. Duckett, J. (2014). JavaScript & jQuery ; HTML & CSS. John Wiley & Sons. 9781118008188
2. Engin Arslan, & Springerlink (Online Service. (2018). Learn JavaScript with p5.js : Coding for Visual Learners. Apress. 9781484234266

#### **Recommended Resources:**

1. Duckett, J. (2011). Beginning Web Programming with HTML, XHTML, and CSS. John Wiley & Sons. 9781118058794
2. Frain, B. (2020). Responsive web design with HTML5 and CSS : develop future-proof responsive websites using the latest HTML5 and CSS techniques. Packt Publishing. 9781839219795
3. McCarthy, L., Reas, C., & Fry, B. (2015). Getting Started with p5.js. Maker Media, Inc. 9781457186738

**BDES 2nd Year**  
**Semester 4**  
**Elective: Type in Motion (BDES CD 210-A)**

L	T	P
1	3	

**Course Name: Elective: Type in Motion**  
**Course Credit Hours: 4**

**Course Contact Hours: 4**  
**Course Code : BDES CD 210- A**

**Course Objectives:**

1. Equip students with typography principles for motion design.
2. Develop proficiency in animation software.
3. Foster creativity in crafting captivating kinetic typography.
4. Deepen understanding of animation principles.
5. Prepare for adapting typography across digital platforms.

**Course Description:**

Motion in Design is a comprehensive course designed to introduce students to the art and technique of incorporating motion into typography. Typography is no longer confined to static forms; it has evolved into a dynamic medium that engages audiences in various digital platforms, from websites to social media and beyond.

In this course, students will explore the principles of typography, animation, and graphic design, focusing on how motion can enhance the impact and effectiveness of typographic communication. Through a series of hands-on exercises, projects, and tutorials, students will learn the fundamentals of kinetic typography, including timing, pacing, spatial arrangement, and choreography.

**Course Contents:**

- 1. After Effects and Motion Typography (HCI)**
  - Intro to the Platform
  - Design for Motion
  - Typography in Motion (Case Study)
- 2. Media for Motion graphics**
  - Platform constraints
  - Filters and effects
- 3. Media for Motion graphics**
  - Methods of writing for communication
  - Graphic Design for Motion

**Course Outcomes:**

- CO1:** Understand typography fundamentals for dynamic design.
- CO2:** Apply animation principles to enhance typographic communication.
- CO3:** Utilize industry-standard software for motion typography.
- CO4:** Create engaging kinetic typography projects.
- CO5:** Adapt typography animations for diverse digital platforms.

**References:****Required Resources:**

1. Davidson, G. (2017). Adobe After Effects CC 2017: The Complete Beginner's Guide. Van Helostein. 9781365717154

**Recommended Resources:**

1. David, G. (2019, August 26). The Complete Beginner's Guide To Adobe After Effects. Wwww.youtube.com.  
<https://www.youtube.com/watch?v=uRdfvpQ5rcQ&list=PLYfCBK8IplO77FDDLnS06qEMoVLD7Qyib>
2. Rosten, J. (2011, July 7). Kinetic Typography Tutorial. Wwww.youtube.com.  
<https://www.youtube.com/watch?v=fOi5P1qxrM4&pp=ygUba2luZXRpYyB0eXBvZ3JhcGh5IH R1dG9yaWFs>

**BDES 2nd Year**  
**Semester 4**  
**Elective: Supergraphics (BDES CD 210- B)**

L	T	P
1	3	

**Course Name: Supergraphics**

**Course Contact Hours: 4**

**Course Credit Hours: 4**

**Course Code : BDES CD 210- B**

**Course Objectives:**

- To develop further understanding of type after having worked with conventional header-and-text organization in two-dimensional applications.
- Typographic sensation takes a different turn, Wanted and unwanted light and unwanted shade would be understood, so would reflection. Sense of depth or distance overall.
- Strategic placing and tactical juxtaposition is of greater importance because of varying heights of eye and likely angles of perspective.
- An understanding and knowledge of types and their weights.

**Course Description:**

The core objective of the course is to help students achieve an understanding of how typographic design achieves quick cognition, information and causes movement or action as intended, in the greater realm of visual communication over larger areas, varied surface qualities, light conditions, and competing elements in three-dimensional spaces. These do offer multiple perception; location, movement, and altered perspectives that urban spaces, their exteriors or interiors present the individual with when in transit revealing to the learner a sense of anticipation, shared similarly by other users. To declutter for all on the go would be the bottom line while satisfying varied objectives in aspect of visual communication. Color, symbol systems would be supportive or alternately primary elements to serve specific visual functions. This typographic application would be a component aspect of a guidance system, or brand visibility, or both.

The course would facilitate assessing the impact of one's own work through the sharing of possibilities in group critiques. Individual projects would give learners the ability to adapt typography created towards perceptions that are transitory, do vary but yet have meaning and resonance in the context of multilayered communication design. The course attempts to enable students to achieve dexterity in orienting, aligning messages through type in varying scale, distance, elevation and foreground to background situations.

**Course Contents:**

**1. Introduction to Supergraphics and Typography**

- Definition

- Exploration
- 2. **Scale and Proportion in Supergraphics Typography**
  - Understanding scale and proportion
  - Techniques
- 3. **Conceptualization, Ideation, Color and Material Considerations**
  - Generate concepts, develop design briefs
  - Color theory and its application
  - Selection of materials
  - Exploring the psychological impact of color and materials

### **Course Outcomes:**

**CO1:** Understanding supergraphics in context with typography and how different typefaces and styles translate across various dimensions.

**CO2:** Be able to experiment with typefaces to create balance, accessibility and legibility

**CO3:** To generate creative concepts and ideas for supergraphic installations that utilize typography as a primary design element.

**CO4:** Integration of digital tool to develop design elements

**CO5:** Collaborate efficiently within interdisciplinary teams to create cohesive design solutions.

**CO6:** Practical aspects of producing supergraphic installations with type, including material selection, fabrication techniques

### **References:**

#### **Required Resources:**

1. Adams, S. (2018). The Field Guide to Supergraphics : Graphics in the Urban Environment. Thames & Hudson. 9780500021347
2. Miller, A. (1997). Dimensional typography : case studies on the shape of letters in virtual environments. Princeton Architectural Press Distributor. 9781568980898
3. Walton, R. (2002). Big Type. HarperCollins. 9780060185817

#### **Recommended Resources:**

1. PrintMag. (2011, January 23). Su, Sup, Super Graphics. PRINT Magazine. <https://www.printmag.com/daily-heller/su-sup-super-graphics/>
2. Stewart Hicks. (2022, March 24). Painted Graphics Transform Bad Buildings...and Cities. YouTube. <https://www.youtube.com/watch?v=kEiEK52Ahug>
3. 50 Inspiring Typographic Designs - Design & Paper. (2015, September 23). Design&Paper. <https://www.designandpaper.com/50-inspiring-typographic-designs/>

**BDES 2<sup>nd</sup> Year**  
**Semester 4**  
**Elective: Illustrated Type (BDES CD 210- C)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>3</b>	

**Course Name: Elective: Illustrated Type**  
**Course Credit Hours: 4**

**Course Contact Hours: 4**  
**Course Code: BDES CD 210- C**

**Course Objectives:**

- To develop further understanding of type after having worked with conventional header-and-text organization in two-dimensional applications.
- Typographic sensation takes a different turn, Wanted and unwanted light and unwanted shade would be understood, so would reflection. Sense of depth or distance overall.
- Strategic placing and tactical juxtaposition is of greater importance because of varying heights of eye and likely angles of perspective.
- An understanding and knowledge of types and their weights

**Course Description:**

Typography is the art of manipulating the visual form of language to enrich and control its meaning. It's an essential area of skill and knowledge for graphic designers. Typography is rich in rules, conventions, and esoteric terminology—but it remains an exciting space for invention and expression.

Apart from just the visual content that designers use for storytelling, typography is another form of design that can add a unique essence to the story.

Letters can say so much more than words in the world of typography, especially when mixed with illustration. The letters work tirelessly to make words that in turn make stories.

Typography can support an image or be the image. It can be quiet and respectful or bold and obnoxious. It can change a word's meaning altogether. Imagine the word 'soft'. You might automatically think of rounded edges and plump, squishy or fluffy forms. Maybe it's in a light, pastel color. Now imagine the same word with hard corners, squared-off, in deep black, and spiky-looking. Your understanding instantly changes.

The course attempts to enable students to enter the world of illustration and bring typography to life.

## **Course Contents:**

### **1. Introduction to Expressive Typography**

- Basic typography
- Type Anatomy
- Type as Expression

### **2. Introduction To Illustration**

- Style of Illustrations
- Type as Illustration

### **3. Introduction to Storyboarding & Narrative**

- Principles and Elements
- Storyboarding Technique
- Interpreting the Narrative

### **4. Types of Narrative Techniques**

- Narrative Styles and Modes
- Script Breakdown
- Visualization

## **Course Outcomes:**

**CO1:** Develop a deeper comprehension of typography beyond conventional header-and-text structures commonly used in two-dimensional applications.

**CO2:** Cultivate skills in creating expressive typography to convey meaning and emotion effectively.

**CO3:** Enhance students' proficiency in designing and styling typefaces tailored for diverse media platforms.

**CO4:** Apply illustration techniques to typographic compositions, fostering the development of visual storytelling abilities.

**CO5:** Explore different methods of communicating messages through typographic elements, increasing awareness of various typographic communication approaches.

**CO6:** Utilize expressive and creative typography to craft compelling narratives, enabling students to effectively tell stories through typographic expression.

## **References:**

### **Required Resources:**

1. Toshi, O. & Kiyonori, M. (2019). Arcade game typography : the art of pixel type. Thames And Hudson. 9780500021743
2. Shaoqiang Wang. (2020). Optimum type : custom typography design and application. Hoaki. 9788417656249

**Recommended Resources:**

1. Adams, S. (2018). *The Field Guide to Supergraphics : Graphics in the Urban Environment*. Thames & Hudson. 9780500021347
2. Miller, A. (1997). *Dimensional typography : case studies on the shape of letters in virtual environments*. Princeton Architectural Press Distributor. 9781568980898
3. Walton, R. (2002). *Big Type*. HarperCollins. 9780060185817

**BDES 3rd Year  
Semester 5  
Design for Social Impact (BDES CD 301)**

L	T	P
	4	-

**Course Name: Design for Social Impact**  
**Course Credit Hours: 4**

**Course Contact Hours: 4**  
**Course Code: BDES CD 301**

**Course Objectives:**

- Analyze the role of communication design in social movements and organizations working for positive social change.
- Develop ethical practices for communication design considering both local and international contexts.
- Critically evaluate the limitations of traditional hierarchical planning for collaborative social impact efforts.
- Explain the principles of living-systems approaches and their application to building effective impact networks.
- Identify strategies for leveraging existing skills, resources, and motivations within diverse groups working on social and environmental challenges.
- Develop communication design solutions that address complex, systemic problems, even in situations with uncertain outcomes.

**Course Description:**

Social movements and organizations like non-profits, foundations, and socially responsible businesses are now working to leverage communication design as a strategic tool to advance important missions.

They require diverse combinations of people, organizations and a desired social environment. Students will comprehend their role in the ethical practice of communication design in Local and International contexts towards creating a better society. Even so, collaborative efforts often fail because they attempt to navigate complexity with traditional strategic plans, created by hierarchies that ignore the way people naturally connect. By embracing a living-systems approach to organizing, impact networks bring people together to build relationships across boundaries; leverage the existing work, skills, and motivations of the group; and make progress amid unpredictable and ever-changing conditions.

The social and environmental challenges we face today are not only complex, they are also systemic and structural and have no obvious solutions. They require diverse combinations of people, organizations, and sectors to coordinate actions and work together even when the way forward is unclear.

**Course Contents:**

### **1. Understanding the problem statement**

- Study of the geographical, physical, political, social, cultural, educational and environmental conditions will be conducted to have a holistic approach towards a problem.
- Digital products vs services - Challenges and pitfalls

### **2. Understanding Service Design**

- Understanding the Service blueprint.
- The importance of hierarchy in service design

### **3. Research, observations and detailed study of existing problem areas**

- This course is speculative in nature and will aim at enhancing and empowering human design capabilities to address the challenges.
- Students will present their research, observations and detailed study of existing problem areas and how these are faced / tackled by the in the present scenario.
- To evolve scalable solutions for emerging economies; and endeavors to tackle some of the global challenges.

### **Course Outcomes:**

**CO1:** Being able to articulate the power of communication design in driving social change, analyzing its impact within social movements and organizations.

**CO2:** Being able to demonstrate the ability to create communication design solutions that are ethically sound and culturally sensitive, considering both local and international contexts.

**CO3:** Being able to critically assess the shortcomings of traditional hierarchical structures in collaborative efforts aimed at social impact, proposing alternative approaches.

**CO4:** Being able to describe the fundamental concepts of living-systems techniques, as well as how they may be applied to create meaningful and flexible social change networks.

**CO5:** Being able to develop strategies to effectively leverage the diverse skills, resources, and motivations within groups tackling social and environmental challenges.

**CO6:** Being able to design communication solutions that address complex, interconnected social and environmental problems, even in situations with uncertain outcomes.

### **References:**

#### **Required Resources:**

1. Polaine, A., Lavrans Løvlie, & Reason, B. (2013). Service Design. Rosenfeld Media 9781933820613
2. Shea, A. (2012). Designing for social change : strategies for community-based graphic design. Princeton Architectural Press. 9781616890476

**Recommended Resources:**

1. Mairi Macintyre, Parry, G., & Jannis Angelis. (2011). Service design and delivery. Springer. 9781441983213

**B. Des. 3rd Year**  
**Semester 5**  
**Semiotics - CD (BDES CD 303)**

L	T	P
2		2

**Course Name: Semiotics – CD**  
**Course Credit Hours: 4**

**Course Contact Hours: 2**  
**Course Code: BDES CD 303**

**Course Objectives:**

- This course addresses basic visual communication principles that include gestalt, form, and context.
- To introduce contemporary semiotics (the study of signs and symbols) with relevance to design, brands and business.
- To understand the importance of observation, interpretation and analysis.
- To understand how symbols can be effectively used in wayfinding.
- This course focuses on cross-cultural communication, as is evident in airports, Olympic venues, and other places with diverse user groups.
- To understand the significance of cultural symbols and color symbolism

**Course Description:**

Semiotics is the study of signs and sign-systems. To study semiotics is to ask how meaning works. How is meaning produced? How does it circulate?

The student will be introduced to Semiology / Semiotics and its relevance to understanding human communities and cultures. The notion of a sign as a broad term encompassing a range of concepts. Understanding symbols, indexes and icons as categories within this range. Knowing how each of these categories vary in their degree of abstraction. Symbols as the most abstract and as being based on convention, not looking like the objects or concepts that they signify. Icons are at the other end of the spectrum. Icons resembling the objects or ideas that they are referring to (the referent).

The students need to understand the multifarious manners in which signs and symbols function in contemporary spaces and contexts of meaning making.

**Course Contents:**

**1. Introduction to Signs & Symbols**

- Cultural Signs & Symbols
- Basic geometry and its meanings

- Rangoli & Mandalas
  - Religious & Cultural Symbols
- 2. Introduction to Semiotics**
- Semiotics
  - Symbols, Icons & Index
- 3. Color Symbolism**
- Color and Culture
  - Harmony and Complementarity
  - The Psychology of Color Symbolism
- 4. Philographics**
- Big Ideas in Simple Shapes
  - Philosophy with Simple Color
  - Visual Dictionary

**Course Outcomes:**

**CO1:** Students will understand the significance of cultural symbols and the metaphorical meaning behind these symbols. ( form)

**CO2:** Understand the difference between symbols, icons and index.

**CO3:** Conducting their own analysis to substantiate a set of design challenges;

**CO4:** Develop an icon set based on a generated brief. ( form)

**CO5:** Learn from peer and faculty feedback the different possible approaches undertaken and the outcomes thereof.

**CO6:** Students will understand how Color symbolism is the subjective meaning humans attach to various colors. ( form)

**References:**

**Required Resources:**

1. Gage, J. (1999). Color and meaning : art, science, and symbolism. University Of California Press. 9780520226111
2. Carreras, G. (2013). Philographics : big ideas in simple shapes. Laurence King Publishing. 9789063693411

**Recommended Resources:**

1. Bruce-Mitford, M. (2019). Signs & Symbols : an illustrated guide to their origins and meanings. DK.
2. Wyman, A. (2007). Pictogram & Icon Graphics. Pie Books.

**BDES 3rd Year**  
**Semester5**  
**Research Methodology - CD (BDES CD 305)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>2</b>		<b>2</b>

**Course Name: Research Methodology - CD**  
**Course Credit Hours: 4**

**Course Contact Hours: 2**  
**Course Code: BDES CD 305**

**Course Objectives:**

- To delve into steps that precede the actual research work viz. identifying areas of inquiry
- To select appropriate methodologies to conduct that inquiry
- Structuring primary qualitative and quantitative research tools and understanding its implementation.

**Course Description:**

The course is designed to introduce students to a logical and holistic method of thinking to make them industry ready. With a solution-first approach, the seminar and coursework will develop a logical mindset alongside their project work encouraging them to try a mix of academic and industry methods that suit their project through each stage of the process including validation, recommendation and proof checks. Based on the learning- by-doing philosophy, this course will engage them to learn applications of theory into practice.

**Course Contents:**

**1. Purpose of Research**

- Need for research
- Phases of research
- Research types

**2. Methods and Methodologies**

- Primary and Secondary Research
- Research Context and Opportunity

**3. Research Design**

- Framing Aims and Objectives
- Approaches and Techniques
- Research Template

#### **4. Research Proposal**

- Writing a proposal
- Lit Review

#### **Course Outcomes:**

**CO1:** Understand the importance of research in industry, academics and future studies

**CO2:** Frame questions for research question, Aims and Objectives for research

**CO3:** Design and use their own primary research tools

**CO4:** Conduct an extensive study on their own and conclude preliminary insights from the gathered data

**CO5:** Prepare to present the research proposal

#### **References:**

##### **Required Resources:**

1. Flick, U. (2018). *Managing Quality in Qualitative Research* (Volume 10 of Qualitative Research Kit). SAGE Publications.9781526426208

##### **Recommended Resources:**

1. IDEO. (2024). IDEO Design Thinking. IDEO | Design Thinking; IDEO.  
<https://designthinking.ideo.com/>

**BDES 3rd Year**  
**Semester 5**  
**Branding Studio (BDES CD 307)**

L	T	P
	4	

**Course Name: Branding Studio**

**Course Contact Hours: 4**

**Course Credit Hours: 4**

**Course Code: BDES CD 307**

**Course Objectives:**

- From deconstructing historical symbols, to building effective stories,
- This course will guide the students to create symbols for individual projects and develop a mark as a part of brand development exercise; construct a brand extension which is ready to be pitched for actual industry application and exposure.
- The focus will be to deal with real world concerns.
- The students will be required to capture the essence of a chosen brand, which may be a corporation, product, service or personality to develop its identity and think of all relevant platforms that the identity will be applied to.
- Creating engaging brand experiences through basic brand creation will be the core objective of this course.

**Course Description:**

This course is an advanced studio for students to develop complex projects within a specific domain of media design. Focusing on semiotics, symbol development and branding, the students will complement historic and theoretical readings with their own research, and will develop a larger independent project based on their own areas of interest. Emphasis is on critical thinking, synthesis of research, iterative visualization, design methodology, application and presentation.

The purpose of the Topics Studio class, focusing on semiotics, symbology and brand development is to give the student a fundamental understanding of how to conceptualize, build and understand a brand. The class will focus on learning to deconstruct historical symbols, before they begin to design their own. Interpreting symbols, their meaning and contextual significance, along with a successful brand design focus.

Just as building brands needs for it to have an interactive quality, the class will go through several peer-to-peer interactions, presentations and peer to peer reviews. Experiencing, evaluating and deconstructing brands outside of the classroom will be a point of focus too.

**Course Contents:**

## **1. Introduction to Branding**

- What is a brand?
- Brand Story
- Brand Architecture
- Brand Identity

## **2. Brand Architecture**

- Brand Mission & Vision
- Brand Positioning
- Brand Strategy

## **3. Brand Identity & Visual Language**

- Brand vs. Brand Identity
- Color Symbolism & Psychology
- Shapes & Form
- Typography

## **4. Brand Manual**

- Brand Image
- Brand Culture
- Brand Personality

### **Course Outcomes:**

**CO1:** Understanding to deconstruct historical symbols, to building effective brand identities.

**CO2:** Demonstrate the process of creating a brand mark as a component of brand development; formulate a brand extension poised for presentation in real-world industry settings, ready for implementation and exposure.

**CO3:** Fluency in designing effective brand identity and brand story.

**CO4:** Competence in building complex brand identity.

**CO5:** Strength in building compelling brand strategy

**CO6:** Research to understand and study competitors .

### **References:**

#### **Required Resources:**

1. Miller, D. (2017). *Building a story brand: Clarify your message so customers will listen*. HarperCollins Leadership.
2. Slade, C. (2016). *Creating a brand identity: A guide for designers*. Bloomsbury Visual Arts.
3. Wozniak, C., Budelmann, K., & Kim, Y. (2010). *Brand identity essentials: 100 principles for designing logos and building brands*. Rockport Publisher

#### **Recommended Resources:**

1. Airey, D. (2014). *Logo design love: A guide to creating iconic brand identities*. New Riders.

2. Evamy, M. (2012). *Logotype*. Laurence King Publishing.
3. Evamy, M. (2014). *Logo rev*. Laurence King Publishing.
4. Müller, J., & Remington, R. R. (2015). *Logo modernism*. Taschen.
5. Bateman, S., & Hyland, A. (2014). *Symbol: The reference guide to abstract and figurative trademarks*. Laurence King Publishing.
6. Airey, D. (2019). *Identity designed: The definitive guide to visual branding*. Rockport Publishers.
7. Neumeier, M. (2006). *The brand gap*. New Riders.
8. Yohn, D. L. (2013). *What great brands do: The seven brand-building principles that separate the best from the rest*. Jossey-Bass.

**BDES 3rd Year**  
**Semester 5**  
**Indian Aesthetics 3 (BDES CD 309)**

L	T	P
2		

**Course Name: Indian Aesthetics 3**  
**Course Credit Hours: 2**

**Course Contact Hours: 2**  
**Course Code: BDES CD 309**

**Course Objectives:**

- Understanding, analyzing modern Indian visual cultures and subcultures through inquiry and debate
- Developing of visual analytical skills
- Displaying an understanding of techniques, knowledge, and analytical skills that influence and support one's design practice
- Building a unique approach to their work through application of research, writing, visual design skills, and hands-on skills

**Course Description:**

Indian Aesthetics 3 does a deep dive into the subcultures and parallel cultures of modern India (here, referring to post-Independence India). The course looks at the birth of these cultures and analyzes them through the lens of visual design and material that emerged from here.

The course aims at understanding trends in visual culture and how shifting ideologies play a role in determining trends. Students respond to conversations on systems, patterns and shifts in Indian design through critical inquiry and deconstruction.

**Course Contents:**

**1. Films, TV, & Advertising**

- Parallel and regional cinema + Short films and homegrown filmmakers
- Ads: print and TV campaigns
- Television beyond news

**2. Protest & Politics**

- Protest art: on and off the streets
- Revolutionary movements

### **3. Graphic Design**

- Type foundries
- Type in India: on the streets
- Graphic design in India: rise, inspiration, and influence
- Who's who of the Indian graphic design scene?

### **4. Digital World**

- Photography
- Social media, fandom subcultures, and design
- Design and the diaspora: new Indian identity

#### **Course Outcomes:**

**CO1:** Engage critically with art and visual cultures of modern, post-independence India

**CO2:** Building an understanding of cultural systems, and their unique role in current society, media, and modern Indian design

**CO3:** Develop agency into their work through exploration of visual design and theoretical approaches

**CO4:** Displaying a professional approach to their design practice by bringing autonomy to their decision-making, implementation, and evaluation processes

**CO5:** Analyze how subcultures and parallel cultures challenge or contribute to mainstream design

**CO6:** Deconstruct the role of material culture (e.g., posters, packaging, textiles) in reflecting and shaping social movements and subcultures

#### **References:**

##### **Required Resources:**

1. Asha Kasbekar Ph.D. (2006). Pop Culture India! Bloomsbury Publishing USA. 9781851096411

##### **Recommended Resources:**

1. Rippon, J. (2020). The art of protest : a visual history of dissent and resistance. Imagine Pub. 9781632892300
2. Wang, L. (2020). Handbook of research on the impact of fandom in society and consumerism. IGI Global. 9781799810490

**BDES 3rd Year**  
**Semester 6**  
**Communication Design Studio (BDES CD 302)**

<b>L</b>	<b>T</b>	<b>P</b>
	<b>4</b>	

**Course Name: Communication Design Studio**  
**Course Credit Hours: 4**

**Course Contact Hours: 4**  
**Course Code: BDES CD 302**

**Course Objectives:**

- To understand the importance of critical decision making skills needed by design professionals in the industry.
- Decide what will excite, intrigue and thereon persuade target groups to visit and explore the destinations;
- Understanding the importance of strategy in the design of outcomes with a problem statement.
- Understand the importance of target users and local knowledge about a subject.
- Understanding the importance of impact analysis of designs
- Apply a systems approach to all different media applicable to a designated solution;
- Learn how to collaborate and work as a team to create one comprehensive campaign.
- Ensure that the visual language and tone of voice of recommendations offered at all touch points are consistent.

**Course Description:**

The objectives of the course is to guide students through a real-life projects space where they get a sense of what it takes to design collaboratively and how the decisions they take in terms of the various inputs compiled and assimilated from the models discussed in the Advanced Research Seminar Course. This course teaches students how to comprehend and map components, connections, feedback loops, activities and processes, and user journeys. It concludes with a system design project.

**Course Contents**

**1. Understanding of the Brief**

- Understanding the client needs
- Understanding stakeholder interest.
- Understanding real-life challenges to problem statements

**2. The Strategy**

- Conceptualizing the final plan which the client abhors to.
- Pitching the plan and incorporating feedback.

- Understanding the sustainability of the strategy building
3. **Execution of the plan**
    - Executing the delivery mechanism.
    - Working through group dynamics.
  4. **The feedback machine**
    - Taking client feedbacks into consideration and acting on it

**Course Outcomes:**

**CO1:** Presenting a tangible or intangible product outcome that will benefit either a specific group in society or society at large.

**CO2:** To understand the importance of user and their needs based on their demographic and psychographic in the process of product analysis

**CO3:** Showcase of a sustainable strategy in the product building aspect.

**CO4:** Understand the importance of visual and narrative consistency in the product

**CO5:** Ability to produce a thorough design solution for a problem statement based on customer requirements.

**CO6:** To be able to incorporate feedback and to create solutions that would look into the future needs of society.

**References:**

**Required Resources:**

1. Roberts, N. C. (2023). Design Strategy. MIT Press. 9780262546812
2. Attila Bujdosó. (2019). Social design cookbook : recipes for social cooperation. Budapest, Hungary: Attila Bujdosó. 9786150051918

**Recommended Resources:**

1. Resnick, E. (2019). The social design reader. Bloomsbury Visual Arts. 9781350026025
2. Verganti, R. (2009). Design-driven innovation : changing the rules of competition by radically innovating what things mean. Harvard Business Press, Cop. 9781422124826

**BDES 3rd Year**  
**Semester 6**  
**Research Methodology Visual Cultures (BDES CD 304)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>2</b>		<b>4</b>

**Course Name: Research Methodology Visual Cultures**  
**Course Credit Hours: 4**

**Course Contact Hours: 2**  
**Course Code: BDES CD 304**

**Course Objectives:**

- To revise terminologies used in ARS 1.
- Then delve into actual research work - conducting secondary and primary research for a given topic, critically analyzing and articulating collected data and objectively triangulating it.
- A step by step learning approach and attention to minute details will lead to successfully fulfilling objectives of the subject learning.

**Course Description:**

This course is an enhanced version of Advanced Research Seminar 2. After an introduction to formal research, this semester will strengthen the students' understanding in Design Research and prepare them for the Thesis project that they will take up in their Final year of studies.

The course is designed to introduce students to a logical and holistic method of thinking to make them industry ready. With a solution-first approach, the seminar and coursework will develop a logical mindset alongside their project work encouraging them to try a mix of academic and industry methods that suit their project through each stage of the process including validation, recommendation, and proof checks. Based on the learning-by-doing philosophy, this course will engage them to learn applications of theory into practice.

**Course Content**

**1. Identifying Research Strengths**

- SWOT analysis
- Ideation

**2. Research Lens and Perspective**

- Research Lens
- Research Perspective

### **3. Research beyond data collection**

- Insights
- Ethics

### **4. SOP Writing**

- How to write SOP
- Using secondary research
- Triangulation and analysis

#### **Course Outcomes (COs):**

**CO 1:** Learn how to choose a research topic (helpful for thesis in final year)

**CO 2:** Put into practice theories, tools and methods learnt in the previous semesters

**CO 3:** Gain deeper experience in critically reading research, analysis and articulation

**CO 4:** Enhance formal writing skills which require absolute clarity

**CO 5:** Develop, compose, and produce an SOP for a chosen research topic

**CO 6:** Apply ethical principles to all stages of the research design process, including problem formulation, data collection, analysis, and dissemination

#### **Resources:**

##### **Required Resources:**

1. Dawson, C. (2013). Advance research Methods [Paperback]. Published on September 19, 2013

##### **Recommended Resources:**

1. IDEO Research Design Kit : <https://www.designkit.org/methods.html>

**BDES – 3rd Year**  
**Semester - 6**  
**Sustainable Packaging Design (BDES CD 306)**

<b>L</b>	<b>T</b>	<b>P</b>
	<b>4</b>	

**Course Name: Sustainable Packaging Design**  
**Course Credit Hours: 4**

**Course Contact Hours: 4**  
**Course Code: BDES CD 306**

**Course Objectives:**

- Understand the place of packaging in a contemporary consumer culture
- Reflect your understanding of packaging as a brand vehicle;
- Comprehend and apply the legal and production requirements of your packaging design solution.
- Critically assess the resolution of your packaging solutions, rationalizing its environmental impact, materiality and purpose.

**Course Description:**

This course shows how packaging works, how it can be understood and implemented in a guided and structured manner. Sustainable packaging is about harming the environment as little as possible - by using recycled or compostable materials, designing multi-use packaging or reducing the amount of packaging we use. Packaging design today is an exciting field, with new learning about materials and techniques, using them to bring down costs and create packs that don't harm the environment. The focus is on creating 3 D packs for a range of products, from food to clothing and everyday items. Students will develop packaging from initial concept to production of 3D designs. Typography, illustration and photography are integrated into complete packaging designs. Various substrates, materials, methods, and practical considerations are explored. Projects employ alternative materials and formats. We will complete 4-5 projects this term, time permitting.

**Course Content:**

1. **Basic Introduction to packaging keylines**
  - What are Keylines and Die lines?
  - What they are, how they work, how to create them.
2. **Packaging substrates**
  - What are the different and Various substrates?
  - What are the materials, surfaces, inks, what to use?

### 3. Packaging for food

- Understanding basic food packaging, what to use, what not to do
- What are the legal requirements?

### 4. Sustainable packaging

- Understanding different options available
- How and when to use them.

#### Course Outcomes:

**CO1:** Understanding packaging form and structure.

**CO2:** Understanding current sustainable options and apply them

**CO3:** Developing insights and contributions which are unique and original concepts

**CO4:** Create designs that merge both form and surface graphics in one successful design outcome

**CO5:** Produce packaging designs that are in tune with contemporary design

**CO6:** Create packaging solutions for products that are responsive to environmental issues and consumer need

#### References:

##### 1. Required Resources:

Roncarelli, S., & Ellicott, C. (2010). *Packaging Essentials: 100 Design Principles for Creating Packages* (Design Essentials) [Hardcover]. Import edition. Published on June 1, 2010.

2. Dent, A. H., & Sherr, L. (2015). *Material Innovation: Packaging Design* [Paperback]. Published on October 27, 2015.

#### Recommended Resources:

1. [www.packagingoftheworld.com](http://www.packagingoftheworld.com)
2. [Thedieline.com](http://Thedieline.com)

**BDES 3rd Year**  
**Semester 6**  
**Consumer Behaviour and Technology (BDES CD 308)**

L	T	P
2	2.5	

**Course Name: Consumer Behaviour and Technology**  
**Course Credit Hours:4**

**Course Contact Hours: 4.5**  
**Course Code: BDES CD 308**

**Course Objectives:**

- This course, you will learn why people buy things and how this helps in marketing. (Week 1,2)  
You will Use psychology tricks to understand and influence how people make buying decisions. (Week 2,3)
- You will Explore how technology changed how we sell things, from old ways to the new digital age. (Week 4,5,6)
- You will understand how augmented reality, virtual reality, artificial intelligence, and other new-age tech change how people buy. (Week 6,7,8)
- You will also Analyze biases, heuristics, and cognitive factors affecting consumer choices. (Week 9-14)
- The final weeks will focus on consolidation of a project, with reflection and strategies needed in the real world.

**Course Description:**

Students will learn how to design and develop complex interactive projects, undertaking comprehensive research. This course will provide students with the tools to conceive, plan, and develop an interactive system, and they will become aware of the importance of their role in the development of interactive media. Enabling students to develop drawing skills to visualize complex forms and structures with ease and clarity.

**Course Contents:**

**1. Tech overview**

- Top tier tech companies
- AR/VR and Progressive Technologies
- Smart Device vs AI

**2. Marketing Overview**

- Understanding TG, how to do research, various research methodologies, STP
- Brand Identity, positioning vs proposition

### **3. Consumer Psychology**

- Examine the psychological and sociological dimensions influencing consumer decision-making processes
- Investigate the application of behavioral economics principles in marketing strategies

### **4. Get well-versed with Technology**

- Be in the know of LLM, LAM, generative AI tools. Discuss and predict future trends in consumer behavior influenced by technological advancements
- Develop forward-thinking marketing strategies encompassing future tech and behavioral insights

### **Course Outcomes (COs):**

**CO1:** Be able to understand market dynamics

**CO2:** Understanding Consumer Psychology.

**CO3:** Understand Segmentation Targeting Positioning

**CO4:** Use technology and various tools to research, understand the market dynamics and create compelling messages that influence consumer behavior

**CO5:** Delve into Behavioral economics.

**CO6:** Get hands on experience with the latest tech tools

### **References:**

#### **Required Resources:**

1. Mothersbaugh, D., Hawkins, D., Kleiser, S. B., & Best, R. (2020). Consumer Behavior: Building Marketing Strategy (14th ed.). ISBN-10: 1260100049 | ISBN-13: 9781260100044.

#### **Recommended Resources:**

1. <https://www.forbes.com/sites/bernardmarr/2023/02/28/beyond-chatgpt-14-mind-blowing-ai-tools-everyone-should-be-trying-out-now/?sh=67f38be67a1b>

**BDES 3rd Year**  
**CD Elective A: Comic book Design (BDES CD 310- A)**

L	T	P
	4	

**Course Name: CD Elective A: Comic book Design**  
**Course Credit Hours: 4**

**Course Contact Hours: 4**  
**Course Code: BDES CD 310- A**

**Course Objectives:**

- Understanding the history of comics, its origin, and exploring different types of comics (from newspaper comic strips to graphic novels)
- Examining various parts of a comic, identifying the necessary elements required to make a story that combines visuals with words
- Understanding the importance of narrative-building in one's work and building a comic-book script
- Building a visual style that supports and enhances the script; through research, exploration through diverse reading, and, experimentation

**Course Description:**

Compelling Comics is a course that explores the world of comic-making - dissecting its processes along with past and current practices by comic-makers (both writers and illustrators). The students understand the elements of character design, script-building, and building a perceptive eye to this genre by deconstructing comics.

**Course Contents:**

- 1. Understanding Comics: How, Why, What?**
  - What are comics?
  - Origin and history of comics
  - Power of storytelling through this mediums
  - What makes a comic a compelling story
- 2. Dissecting Comics: Script, Character, Visual Elements**
  - Scriptwriting for a comic
  - Character building and interaction
- 3. Building a Compelling Comic: From Script to Print**
  - Script development
  - Character sketch

- Building a visual identity
- Printing a comic

### **Course Outcomes:**

**CO1:** Develop knowledge of the world of comics, diving deep into what is required to make comics by examining diverse thinkers/makers/theorists

**CO2:** Build a visual style through practice and investigation into the past and current tools used in comics and their significance

**CO3:** Building fluency in narrative/sequential thinking and applying it to a story that resonates with the audience

**CO4:** Applying theories, rules, and techniques learnt through the course in a compelling comic of their own

**CO5:** Critique the artistic and narrative choices made by comic creators

**CO6:** Understand the nuances of comic scriptwriting and translate the same into a visual storyboard, demonstrating effective panel layout and narrative flow

### **References:**

#### **Required Resources:**

1. McCloud, S., & Martin, M. (2018). *Understanding comics: The invisible art*. William Morrow, HarperCollinsPublishers.

#### **Recommended Resources:**

1. Chute, H. (2019). *Why Comics?: From Underground to Everywhere* [Paperback]. Published on October 8, 2019.

**BDES –3rd Year**  
**Semester - 6**  
**CD Elective B: Speculative Design (BDES CD 310- B)**

<b>L</b>	<b>T</b>	<b>P</b>
	<b>4</b>	

**Course Name: CD Elective B: Speculative Design**  
**Course Credit Hours: 4**

**Course Contact Hours: 4**  
**Course Code: BDES CD 310- B**

**Course Objective:**

- Understanding large scale challenges/questions.
- Ability to predict and deal with trends.
- Creating a timeline tracing a topic through history till a future period of intervention.
- Understanding and using various scenario modeling tools.
- Overall learning how to deal with unknown problems using known solutions.

**Course Description:**

This course explores the idea of inevitability and how designing for the future can affect your thinking of the present. This is to prepare students for the upcoming uncertainty and cross-disciplinary paradigms that the design world is shifting towards.

The subject matter here deals with looking into the recent past, understanding and mapping trends, exploring the lateral present, envisioning the near future with respect to one or multiples of 8 speculative lenses, generating a plausible scenario, developing disruptive/innovative solutions or outcomes in response to a future problem/opportunity.

**Course Content:**

**1. Understanding what exists**

- Lenses and how to see
- Macro views
- Micro to new Macro
- Designing the Future
- What Ifs

**2. Predicting what could exist**

- Waterfall Diagram
- Scenario
- Understanding Intervention

- Ideation
- BMC

**Course Outcomes:**

CO1: Understanding types of Speculative Lenses

CO2: Competence in Speculative tools like the Waterfall and Scenario Building

CO3: Strength in recognizing patterns, Synthesizing Research and Questioning Critically

CO4: Demonstrate the ability to create a cohesive predictive timeline using deep research into a complex context

CO5: Fluency in the ability to deal with complex issues

**References:****Required Resources:**

1. Ford, M. (Year). *The Rise of The Robots: Technology and the Threat of Mass Unemployment/Jobless Future*. Publisher.
2. Dunne, A., & Raby, F. (2013). *SPECULATIVE EVERYTHING: Design, Fiction, and Social Dreaming [Hardcover]*. Illustrated edition. Published on December 6, 2013.

**Recommended Resources:**

1. Mau, B., & Institute without Boundaries. (Year). *Massive Change*.
2. Ford, M. (Year). *The Rise of The Robots: Technology and the Threat of Mass Unemployment/Jobless Future*.
3. Downes, L. (Year). *The Laws of Disruption: Harnessing the New Forces that Govern Life and Business in the Digital Age*.
4. Daugherty, P. R. (Year). *Human + Machine: Re-imagining Work in the Age of AI*. Harvard Business Review Press.

**BDES 3rd Year**  
**Semester 6**  
**CD Elective C: Motion Graphics (BDES CD 310- C)**

L	T	P
	4	

**Course Name: CD Elective C: Motion Graphics**  
**Course Credit Hours: 4**

**Course Contact Hours: 4**  
**Course Code: BDES CD 310-C**

**Course Objectives:**

- Differentiate between kinds of Motion Graphics /Observe & understand changes in treatment of animation, wrt to change in audience, Introduction to Video Standards & Terms,
- Understand the various technical terminology, production pipeline used in Motion Design.
- Identify techniques of animation
- Identify & study techniques for creating Logo and Reveal Animation.
- Learning to create Branding Videos.

**Course Description:**

Motion Graphics and Animation Essentials is a comprehensive course designed to provide students with a solid foundation in motion design principles and techniques. Over the course of 15 weeks, students will delve into various aspects of motion graphics, animation, and video production, gaining the necessary skills to create captivating visual content.

The course begins with an exploration of the evolution of motion graphics and animation, allowing students to differentiate between different types of motion graphics and understand how changes in audience preferences have influenced animation styles. In the first three weeks, students will also receive an introduction to video standards and terminology, laying the groundwork for further exploration.

Subsequent weeks focus on technical terminology, production pipelines, and animation techniques used in motion design, providing students with a comprehensive understanding of industry practices. Special attention is given to techniques for creating logo animations and reveals, as well as branding videos, empowering students to effectively communicate brand identity through visual storytelling. Through a combination of theoretical lectures, hands-on exercises, and practical projects, students will emerge from the course with the skills and confidence to create dynamic motion graphics and animations that captivate audiences and elevate brands.

**Course Contents:**

- 1. Introduction to Video Standards & Terms**

- Introduction to Video Standards & Terms
  - Mograph Content Created in After Effects.
  - Using Saber ( Plug in ) , 3D layers, Lights, Cameras
2. **Understanding Project Management**
- Creating Animatics / Intro to Expressions
  - Working with Audio
3. **Animatic Review**
- Character & Element Animation
  - Using Nesting & Precomps
  - Transitions Elements review
  - Text Animation

**Course Outcomes:**

**CO1:** Differentiate between various styles of Motion Graphics to choose the one that best fits the needs

**CO2:** Evaluate the correct Presets & pipeline for their projects

**CO3:** Learn animation techniques for social media advertisements & the best practices to be used there.

**CO4:** Learn various styles of logo reveal & create their own logo reveal animation.

**CO5:** Create a branding video using Motion Graphics.

**References:**

**Required Resources:**

1. Shaw, A. (2019). Design for Motion: Fundamentals and Techniques of Motion Design [Paperback]. Published on October 15, 2019.
2. Taylor, A. (2010). Design Essentials for the Motion Media Artist: A Practical Guide to Principles & Techniques [Paperback]. Published on October 7, 2010.

**Recommended Resources:**

1. <https://youtu.be/Z5Fm2U1Kb5Q?si=3ysUmFRRznXaftkp>
2. <https://youtu.be/QZ4fNk6p-6g?si=6buJdCv2Y8Rj8Hwz>

**Specialization: Fashion Communication & Styling (FCS)**

### BDES: Four Year (8 - Semesters)

Course Code	Course	Credits	Periods			Evaluation Scheme			
			Lecture (L)	Tutorial (T)	Practicals (P)	Mid Term	End Term	Attendance	Total
<b>Semester 3</b>									
BDES FCS 201	Fashion Ecosystem Studies	3	1	1	4	50	40	10	100
BDES FCS 203	Fashion and Society	3	1	1	2	50	40	10	100
BDES FCS 205	Visual Language of Fashion	3	1	1	4	50	40	10	100
BDES FCS 207	Psychology of Fashion	3	1	1	2	50	40	10	100
BDES FCS 209	Technical Prototyping	2	1	1	2	50	40	10	100
AE	ATLAS elective	2	2			50	40	10	100
LS 03	Life Skills - Observership	2			4	50	40	10	100
ME	Minor Elective	2	1	1		50	40	10	100
	<b>Total</b>	<b>20</b>					320		
<b>Semester 4</b>									
BDES FCS 202	Business Models And New Markets	3	1	1	4	50	40	10	100
BDES FCS 204	History of Fashion Theory	3	1	1	2	50	40	10	100
BDES FCS 206	Fashion Styling Studio	3	1	1	2	50	40	10	100
BDES FCS 208	Visual Communication	3	1	1	2	50	40	10	100
BDES FCS 210	Fashion Photography	2	1		4	50	40	10	100
AE	ATLAS Elective	2	2			50	40	10	100
LS 04	Life Skills-Verbal and Non Verbal Communication	2			4	50	40	10	100
ME	Minor Elective	2	1	1		50	40	10	100
	<b>Total</b>	<b>20</b>				50	40	10	100

Course Code	Course	Credits	Periods			Evaluation Scheme			
			Lecture (L)	Tutorial (T)	Practicals (P)	Mid Term	End Term	Attendance	Total
<b>Semester 5</b>									
BDES FCS 301	Fashion Business Writing	3	1	1	2	50	40	10	100
BDES FCS 303	Fashion Digital Tools	3	1	1	4	50	40	10	100
BDES FCS 305	Research Methodology - FCS	3	1	1	2	50	40	10	100
BDES FCS 307	Marketing of Fashion	4	1	2	2	50	40	10	100
BDES FCS 309	Fashion Trends and Forecast	3	1	1	2	50	40	10	100
LS 05	Life Skills-Apprenticeship	2			4	50	40	10	100
MT	Minor Elective	2	1	1		50	40	10	100
	<b>Total</b>	<b>20</b>							
<b>Semester 6</b>									
BDES FCS 302	Branding for Luxury	4	1	2	2	50	40	10	100
BDES FCS 304	Brand Narratives	3	1	1	2	50	40	10	100
BDES FCS 306	Immersive experiences	4	1	2	2	50	40	10	100
BDES FCS 308	Visual Narrative Strategy	3	1	1	2	50	40	10	100
BDES FCS 310	Sartorial Mastery	4	1	2	2	50	40	10	100
ME	Minor Elective	2	1	1		50	40	10	100
	<b>Total</b>	<b>20</b>							
<b>Semester 7</b>									
BDES FCS 401	Capstone Ideation	5	1	3	2	50	40	10	100
BDES FCS 403	Capstone Research Methods	5	1	3	2	50	40	10	100
BDES FCS 407	Future Technology Tools	3	1	1	2	50	40	10	100
BDES FCS 409	Brands in Digital Age	3	1	1	2	50	40	10	100
ME	Minor Elective	4	2	2		50	40	10	100
IT 03	Internship	2			4				100
	<b>TOTAL</b>	<b>22</b>							

Course Code	Course	Credits	Periods			Evaluation Scheme			
			Lecture (L)	Tutorial (T)	Practicals (P)	Mid Term	End Term	Attendance	Total
<b>Semester 8</b>									
BDES FCS 402	Capstone Resolution	6	1	3	4	50	40	10	100
BDES FCS 404	Capstone Writing	6	1	3	4	50	40	10	100
BDES FCS 406	Business of Fashion	4	1	1	4	50	40	10	100
BDES FCS 408	Professional Practice and Ethics- FCS	4	1	1	4	50	40	10	100
		<b>20</b>							

**BDES 2nd Year**  
**Semester 3**  
**Fashion Ecosystem Studies (BDES FCS 201)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>1</b>	<b>4</b>

**Course Name: Fashion Ecosystem Studies**  
**Course Credit Hours: 6**

**Course Contact Hours: 5**  
**Course Code: BDES FCS 201**

**Course Objectives:**

- To provide a broad foundation for students hoping to become a part of this segment of the industry which includes apparel, accessories, cosmetics, green design, and more.
- Embrace and comprehend the diversity of this segment through forward, challenging, comprehensive and exciting assignments and examples.

**Course Description:**

This course is an introduction to fashion communication studies and fashion as an industry for the students. It provides students with an in-depth overview of the industry structure, professional **practices** and the interrelationships, processes, sustainability, and environmental responsibility between the primary, secondary, tertiary, and auxiliary markets.

**Course Contents:**

**1. Classical Theory: The Environment of Fashion**

- Fashion Ecosystem
- Fashion markets
- Circular Economy

**2. Elements & Principles of Fashion**

- Explore and apply the use of visual elements, including schemes, psychology trends.
- Explore, analyze, and apply the use of principles on and how they influence imagery through local ,regional subculture study

**3. Textiles: Technicalities, Fabrics, Culture and Sustainable Ecosystem**

- Fabric construction, types of studies
- Finishing Processes: Discuss textile finishing processes such as dyeing, printing, bleaching, and coating, and their impact on fabric properties
- Communicating circularity effectively
- Fashion sustainability & Ownership

**4. Global Fashion Markets & The Changing World of Fashion**

- Emerging Markets: Explore the growth of emerging fashion markets in regions through studying the zeitgeist
- Fashion Industry Trends for the Current season
- Global Supply Chains and Analyze the complexity of forecasting.

**Course Outcomes:**

**CO1:** Understand the structure of the fashion industry, awareness of people involved and important roles at a variety of levels.

**CO2:** Expression of information and layers involved in the fashion industry and considerations while communicating about it.

**CO3:** Apply strength in understanding of the multiple levels encompassed by fashion communication in the interconnected fashion marketplace.

**CO4:** Analyze and grasp the movements in fashion, the reason for change in trends.

**CO5:** Investigate and demonstrate the fashion making processes in the fashion industry, explore a range of materials & techniques.

**CO6:** Apply fashion expressions in art and commerce

**References:**

**Required Resources:**

1. Stone, E. (2015). The Dynamics of Fashion (4th ed.). Fairchild Books.
2. Tungate, M. (2008). Fashion Brand.
3. Dior, C. (2007). Little Dictionary of Fashion.

**Recommended Resources:**

1. <https://www.businessoffashion.com>

**BDES 2nd Year  
Semester 3  
Fashion and Society (BDES FCS 203)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>1</b>	<b>2</b>

**Course Name: Fashion and Society**  
**Course Credit Hours: 4**

**Course Contact Hours: 3**  
**Course Code: BDES FCS 203**

**Course Objectives:**

- Understand Socio cultural contexts that will guide students into deciphering how society, human behavior and needs determines our identity (how we think, what we wear and adorn ourselves with, how we present ourselves to others, how we identify ourselves and others, and the parameters we use to form opinions and judgments)
- Inform students why and who decides what style and fashion are, their elements, nuances, features, markers.
- Immerse students into several styles of communication, develop a strong understanding of culture, heritage and communities and create expressions including textual & visual.

**Course Description:**

The course is a global survey of communities and cultures to discover the inherent meaning of fashion through the socio - cultural, anthropological, geographical, financial, aesthetic, functional contexts, prevalent through the history of human existence across time. Students will learn to decode these through research, analysis, communication and expression tools and methodologies imparted through the course.

**Course Contents:**

**1. Fashion & Gender**

- Gender Fluidity in Fashion
- Fashion Icons and Gender Representation
- Gender Expression Through Clothing

**2. Fashion & Identity**

- Personal Style as Identity Expression.
- Fashion and Social & Digital Identity

**3. Fashion & Art**

- Fashion as Artistic Expression
- Artistic References & Movements in Fashion
- Fashion in Art Institutions

#### **4. Fashion & Curation**

- Fashion Curation in Museums
- Fashion Curation and Cultural Heritage
- Fashion Archives and Libraries

#### **5. Multiculturalism**

- Multicultural & multigenerational associations
- Cultural Heritage and Family Traditions
- Cultural Identity Formation
- Intergenerational Learning and Knowledge Transfer

#### **Course Outcomes:**

**CO1:** Understand human behavior and identity through what they wear, adorn, and present themselves

**CO2:** Express through research, analysis, communication, tools and methodologies imparted through the course.

**CO3:** Justification on fashion expressions in art and commerce

**CO4:** Competence to analyze information to identify insights, patterns, and relationships.

**CO5:** Application through demonstration and decipher personal style and create expressions discovered from sociocultural contexts.

**CO6:** Analyze information to uncover meaningful observations, detect recurring structures, and recognize connections between different elements.

#### **References:**

#### **Required Resources:**

1. The Culture of Fashion: A New History of Fashionable Dress: 0001 (Studies in Design) Paperback – Illustrated, 15 May 1995

#### **Recommended Resources:**

1. <https://artsandculture.google.com/>
2. Adorned in Dreams: Fashion and Modernity Paperback – 14 May 2020
3. Thinking Through Fashion: A Guide to Key Theorists (Dress Cultures) Kindle Edition by Agnès Rocamora (Editor), Anneke Smelik (Editor) by [Elizabeth Wilson](#) (Author) 7 March 2019

**Semester 3**  
**Visual Language of Fashion (BDES FCS 205)**

L	T	P
1	1	4

**Course Name: Visual Language of Fashion**

**Course Contact Hours: 5**

**Course Credit Hours: 6**

**Course code: BDES FCS 205**

**Course Objectives:**

- Students will focus on the communication of meaning and the power of an image, through visual media using a variety of drawing and digital techniques.
- Evolution in students' individual design language and aesthetic.
- Students will update their knowledge, and understanding of skills, using new and more effective methods of communicating ideas.
- Students' emphasis moves to the focus of developing an autonomous visual language in the context of fashion and how meaning is constructed and communicated through a design identity.

**Course Description:**

Visual Language of Fashion builds skills in observation, visual expression of ideas, organization, and representational forms. The ability to communicate ideas in original and innovative ways is essential for all communication and design practitioners and more for fashion communicators. In this course students will engage in integration of a variety of digital skills media to communicate their design ideas.

**Course Contents:**

**1. Introduction To Visual Culture**

- Perspectives Of Visual Culture
- Evolving types of visual communication
- How to observe an image

**2. Fundamental elements of Visual design**

- Ideation techniques, Visualization
- Gestalt principles

**3. Basics of Typography**

- Typography and Branding
- Typefaces and Fonts
- Hierarchy and Emphasis
- Grid Systems

## **Course Outcomes:**

**CO1:** Define a variety of contexts and audiences.

**CO2:** Apply basic design principles of design in the fashion context to present ideas, information, products, and services in a creative visual manner.

**CO3:** Describe communication of ideas graphically and help to convey more meaningful content by applying required digital skills.

**CO4:** Implement the ability to articulate their message through skillful construction of both, image (tangible: photography/ video) and context (intangible: social, political, environmental, or philosophical ideas).

**CO5:** Implement the ability to critically compose their visual work, for the purpose of communication, integrating its most essential aspects through skillful organization.

**CO6:** Support hierarchy and composition while working with basic as well as complex grids.

## **References:**

### **Required Resources:**

1. Davis, M., & Hunt, J. (2017). *Visual Communication Design: An Introduction to Design Concepts in Everyday Experience* (Required Reading Range) (75th ed.). Publisher

### **Recommended Resources:**

1. Baldwin, J., & Roberts, L. (2006). *Visual Communication: From Theory to Practice* (Required Reading Range Book 30) (1st ed.). Kindle Edition.
2. Machin, D. (Ed.). (2014). *Visual Communication* (Handbooks of Communication Science Book 4) [Kindle Edition]. Part of: *Handbooks of Communication Science [HoCS]*.
3. Brand, W. (2017). *Visual Thinking: Empowering People & Organizations Through Visual Collaboration*. Paperback.
4. Leborg, C. (2006). *Visual Grammar: A Design Handbook* (Visual Design Book for Designers, Book on Visual Communication) (Design Briefs). Paperback.

**BDES 2nd Year**  
**Semester 3**  
**Psychology of Fashion (BDES FCS 207)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>1</b>	<b>2</b>

**Course Name: Psychology of Fashion**  
**Course Credit Hours: 4**

**Course Contact Hours: 4**  
**Course Code: BDES FCS 207**

**Course Objectives:**

- Comprehend human behavior in the context of Fashion
- Recognize, prevailing mental health issues and their impact on consumer segmentation
- Engaging in Fashion and Sustainability
- Awareness on body image; cognitive function & fashion
- Decode emotional Intelligence and Empathy
- Understand the relationship between Clothing, self-expression, and Psychology

**Course Description:**

This course will equip the students to tackle the current challenges of understanding the new-age consumer segment with vivid personalities and environment. This understanding will enable the creation of better strategies and a less restrictive consumer experience.

**Course Content:**

1. **Social Psychology for Individuals**
  - Social Thinking
  - Social Influences
  - Social Behaviour
2. **Mental Wellness and Impact on Consumer Behaviour**
  - Currently prevailing Mental Disorders
  - Impact of Industry
  - The Indian Context
3. **Generation Study & Attributes**
  - Gen X and Gen Y
  - Gen Z
  - Gen Alpha
4. **Emotional understanding**

- 5 stages of grief
  - Emotions that impact experiences
  - Styling and Personality
5. **The Sartorial Impact**
- Trendspotting on streets
  - Fashion and Environment
  - Conscious Consumerism
  - Sustainable Impact on Content Consumption
  - Types of media used for visualization

**Course Outcomes:**

**CO1:** Mastery to demonstrate the evolving consumer perception and expectations

**CO2:** Understanding of generational differences and how it impacts the mindset of each consumer segment and of cognitive-behavioral therapy.

**CO3:** Recognising and social influences and their reflection on thinking and behavior.

**CO4:** Evaluating connections between communication and mental health issues, their analytical understanding and implication in the fashion industry.

**CO5:** Mastery in being able to articulate how clothing impacts an individual in terms of buying, choices, and social behavior

**CO6:** Apply the connectivity between fashion and mindful consumption that impacts the environment.

**References:**

**Required Resources:**

1. Mair, P. C. (2018). *The Psychology of Fashion (The Psychology of Everything)*. Oxfordshire, England: Routledge; 1st edition.

**Recommended Resources:**

1. Jain Mathew, R. F. (2021). Mental Health in the Times of Corona: A model for Positive Mental Health During the Global Pandemic. *Psychological Studies*, 66.
2. Kodzoman, D. (2019). The psychology of clothing: meaning of Colors, Body Image and Gender Expression in Fashion. *Textile & Leather Review*, 90-103.
3. Sae Eun Lee, Y. L.-J. (2029). Understanding the Fashion Therapy (FT) Experience. *International Journal of Costume and Fashion*, 10.

**BDES 2nd Year**  
**Semester 3**  
**Technical Prototyping (BDES FCS 209)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>1</b>	<b>2</b>

**Course Name: Technical Prototyping**  
**Course Credit Hours: 4**

**Course Contact Hours: 3**  
**Course Code: BDES FCS 209**

**Course Objectives:**

- The course examines and develops fashion communicators who will be in a unique position to be able to form and articulate expressions of the technical style of a brand or designer, both visually and verbally.
- Comprehend distinctive style of fashion apparel from design houses and brands that is based, largely on technical aspect of drafting, cutting and construction techniques

**Course Description:**

The course provides basic understanding of the three-dimensional development of body shapes, fit, silhouette, the cut and construction of all style features such as collars, sleeves, pockets and openings etc.

**Course Contents:**

**1. Introduction to Fashion technical**

- Fashion terminology
- Tools, Terminology, and equipment.
- Introduction to elements and details of technical design

**2. Construction skills and technicalities**

- Introduction to the pattern block
- Technical understanding of garment details

**3. The Fit and finish**

- Use of darts. Types of finishing.
- Zero Waste Cutting
- Deconstruction & Repurpose

**Course Outcomes:**

**CO1:** Understanding explorations in skills, techniques and processes through use and application of tools, equipment, and machinery to interpret and comment on technical design features in fashion apparels.

**CO2:** Express to recognize, record and articulate creative techniques, terminology used in development of design ideas into finished garments by pattern and garment construction.

**CO3:** Justify a higher degree of professionalism characterized by initiative, creativity, motivation, teamwork, and self-organization.

**CO4:** Execute visually recorded and referenced techniques, processes and terminology: used in pattern and garment construction.

**CO5:** Applying visual references that inform the development of garment making and manufacturing skills for the fashion industry.

**CO6:** Plan and organize.

**References:**

**Required Resources:**

1. Armstrong. (2009). Patternmaking for Fashion Design. Publisher

**Recommended Resources:**

1. The Complete Book of Technical Design for Fashion and Technical Designers by Deborah Beard (Author)

**BDES 2nd Year**  
**Semester 4**  
**Business Models And New Markets (BDES FCS 202)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>1</b>	<b>4</b>

**Course Name: Business Models And New Markets**  
**Course Credit Hours: 6**

**Course Contact Hours: 5**  
**Course Code: BDES FCS 202**

**Course Objectives:**

- To introduce students to a structured way to think and learn elements in a Business Model
- Analyze the change in fashion business due to the digital economy and opening of new fashion markets around the globe.

**Course Description:**

This course explores fashion brands and their business models across various segments to understand how they operate and how they work to deliver this value using communication tools, to its customers.

**Course Contents:**

- 1. Introduction to Fashion Business and its Models**
  - Types of Business Model
  - Introduction to the Business Model canvas
- 2. The Beauty Edit: Beauty Industry Business Models**
  - Brand diagnosis
  - Beauty and wellness models adapting to change
- 3. The Luxury Concept: Exclusivity to Inclusivity**
  - Brand diagnosis
  - Radical transformation and adaptation of the luxe concept in a business model
- 4. Sustainability and Sustainable Fashion Models**
  - Brand diagnosis
  - Global and native Ecosystems and social connections.
- 5. The Changing World of Fashion and its Longevity**
  - The Debate
  - Analysis of the debate

**Course Outcomes (COs):**

- CO1:** Understand emerging markets, business models and changing economies.
- CO2:** Demonstrate strength in understanding industry transformation and collaborative ecosystems.
- CO3:** Enable students to grasp the movements in fashion business.
- CO4:** Awareness on evolving and innovations in fashion business models
- CO5:** Competency to analyze information to identify insights, patterns, and relationships.
- CO6:** Ability to assess data for all the above points and communicate business value

**References:**

**Required Resources:**

1. Osterwalder, A., & Pigneur, Y. (2010). Business Model Generation: A Handbook for Visionaries, Game Changers, and Challengers.
2. Osterwalder, A., & Pigneur, Y. (2014). Value Proposition Design: How to Create Products and Services Customers Want (The Strategyzer series).

**Recommended Resources:**

1. Business of Fashion. (n.d.). State of fashion BOF MCKINSEY reports. Retrieved from <https://www.businessoffashion.com>

**BDES 2nd Year**  
**Semester 4**  
**History of Fashion Theory (BDES FCS 204)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>1</b>	<b>2</b>

**Course Name: History of Fashion Theory**  
**Course Credit Hours: 4**

**Course Contact Hours: 3**  
**Course Code: BDES FCS 204**

● **Course Objectives:**

- Understand zeitgeist of the period, silhouette evolution, major designers.
- Explore Materiality of garments within their historical moment and cultural context

**Course Description:**

This course provides a continuous chronological study of the History of Fashion through the major shift in output of designers from haute couture, which was and still is handcrafted and custom made for each client, to the design of cheaper, limited edition diffusion lines and rapidly manufactured ready-to-wear fashions.

**Course Contents:**

1. **Exploration of fashion**
  - Styles influencing contemporary fashion.
  - Introduce fashion terminology
2. **Expression of individuality and society.**
  - Shift in trend
  - Changes in social life and emergence of idols
3. **Critical thinking on key movements in fashion**
  - Fashion capitals, Changes, social protest movements impacted on fashion
  - The rapid growth of prêt-a-porter and futuristic innovations
4. **Distinctive elements and cyclical nature of fashion**
  - Trickle down styles from the catwalks into mainstream fashion and the reverse process.
  - Globalization and hyper connectivity

**Course Outcomes (COs):**

**CO1:** Understanding contexts in fashion within a given time

**CO2:** Comprehend Fashion as a social and cultural phenomenon.

**CO3:** Competence in contextualized understanding of their practice as Fashion Communicator & Stylist

**CO4:** Strength to analyze an informational text about the history of fashion.

**CO5:** Demonstration Researching fashion history independently.

**CO6:** Fluency in fashion vocabulary.

**References:**

**Required Resources:**

1. Tortora, P. G. (n.d.). Survey of Historic Costume (5th ed.) [+ Free Student Study Guide].

**Recommended Resources:**

1. De la Haye, A., & Mendes, V. (2010). Fashion Since 1900.
2. Mendes, V. (1999). 20th Century Fashion.
3. Bruzzi, S., & Church Gibson, P. (2013). Fashion Cultures Revisited: Theories, Explorations and Analysis.

**BDES 2nd Year**  
**Semester 4**  
**Fashion Styling Studio (BDES FCS 206)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>1</b>	<b>2</b>

**Course Name: Fashion Styling Studio**  
**Course Credit Hours: 4**

**Course Contact Hours: 4**  
**Course Code: BDES FCS 206**

**Course Objectives:**

- Students must learn to process ideas to build mood boards and have the chance to see their ideas come to life.
- Hands-on experiences on how to adjust for both on- and off-figure styling creatively and technically.
- Students must explore the use of clothing as a vehicle for storytelling.

**Course Description:**

This course provides the fundamentals of styling. Students learn some of the core requirements of being a stylist, including imagination, research, communication, and collaboration. It acts as a bridge between the history of fashion to understand the factors which lead to the evolution of a certain iconic style and tribes and acts as a studio to recreate it by infusing new ideas.

**Course Contents:**

**1. Components of Styling**

- Introduction to fashion styling, role of a stylist and styling kit
- Understanding components of styling and how to read editorials & advertorials

**2. Style tribes and types**

- Understanding style tribes and types
- The styling process

**3. Evolution of style: Eras (India & West)**

- Cultural, social, political, economic factors and their relation to fashion.
- Editorial inspired by the fashion of the decade.

**Course Outcomes (COs):**

**CO1:** Understanding emergence of a fashion style as a social and cultural phenomenon

**CO2:** Competence in the role of a stylist; Contextualised understanding of their practice, communication, and collaboration.

**CO3:** Strength to analyze an informational text about the style history of fashion Researching fashion history independently.

**CO4:** Demonstration of Creativity, context and archiving visual history

**CO5:** Fluency fashion styling process, translating fashion history into styling a fashion through style change.

**CO6:** Demonstrate the use of clothing, objects and environment as a vehicle for storytelling.

**References:**

**Required Resources:**

1. Burns-Tran, S., & Davis, J. B. (2018). *Style Wise*.

**Recommended Resources:**

1. English, B. (2013). *A Cultural History of Fashion in the 20th and 21st Centuries*. Bloomsbury.
2. Ruhrberg, K., Honnef, K., Schneckenburger, M., & Fricke, C. (2000). *Art of the 20th Century*. Publisher information not available.
3. Studio Shoots And Equipment: Studio Kit (Fcs)
  - Ring light -1500
  - 2 Tripod – 1500
  - A camera +prime lens, zoom lens with cam set- 45k plus (optional for now)
  - Plain white and black, cloth for backdrop - 500
  - Reflector set f-797 on amazon.
  - Sourcing Budget

**BDES 2nd Year  
Semester 4  
Visual Communication (BDES FCS 208)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>1</b>	<b>2</b>

**Course Name: Visual Communication**  
**Course Credit Hours: 4**

**Course Contact Hours: 4**  
**Course Code: BDES FCS 208**

**Course Objectives:**

- **Develop Advanced Design Skills:** Enhance proficiency in visual design principles, including color theory, typography, layout, and composition, with a focus on their application in fashion communication.
- **Analyze Visual Trends:** Explore contemporary visual trends in fashion communication, including digital media, social media platforms, and emerging technologies, to inform creative decision-making.
- **Audience-Centric Approach:** Analyze target audiences, market segments, and consumer behaviors to tailor visual communication strategies that resonate with diverse demographic groups and cultural contexts.

**Course Description:**

This advanced-level course in Visual Communication for Fashion explores the intersection of visual storytelling. Building upon foundational knowledge in visual communication, students explore the creative and strategic aspects of communicating fashion messages effectively to diverse audiences.

**Course Contents:**

- 1. Introduction to Lifestyle Brands**
  - Research Brand visual language
  - Visual comprehension of lifestyle brands
- 2. Type for Visual Communication**
  - Type in fashion media
  - Typesetting in poster designs
- 3. Logo Design**
  - Building ethos from communities
  - Styling for communities
- 4. Luxury collaboration**
  - Insight into visual communication for collaborations

- Building Visual Identity

**Course Outcomes (COs):**

**CO1** Understanding visual communication within brand identity.

**CO2** Strengths to analyze, deconstruct and build luxury brand universes.

**CO3** Interpreting design elements and applications for print and digital media.

**CO4** Develop brand ethos for communities.

**CO5** Students will develop creative problem-solving skills by addressing challenges and opportunities.

**CO6** effectively articulates their ideas, concepts, and design choices.

**References:**

**Required Resources:**

1. Ryder, C. (2005). Visual Communication in Fashion and Textile Design.

**Recommended Resources:**

1. Academy, Brand Master. "What Is Lifestyle Branding? (Top Lifestyle Brand Examples)." YouTube, 29 Mar. 2021, <https://youtu.be/GPMcnlL-PJI>. Bandoni
2. Lee, J. E., Hur, S., & Watkins, B. (2018). Visual communication of luxury fashion brands on social media: Effects of visual complexity and brand familiarity. *Journal of Brand Management*, 25(5), 449–462. <https://doi.org/10.1057/s41262-018-0092-6>

**BDES 2nd Year**  
**Semester 4**  
**Fashion Photography (BDES FCS 210)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>		<b>4</b>

**Course Name: Fashion Photography**  
**Course Credit Hours: 5**

**Course Contact Hours: 5**  
**Course Code: BDES FCS 210**

**Course Objectives:**

- Gain insight into the role of photography in showcasing fashion imagery ,brand storytelling products and concepts.
- Learn essential photography techniques, including efficient digital workflow practices.

**Course Description:**

This course explores the professional and practical application of fashion photography and related media as they apply to the development of a personal visual style, and an understanding of the fashion image, the industry,required skills and the photographer's creative team.

**Course Contents:**

- 1. Fashion photo shoot series and skills**
  - Historical and contemporary fashion media.
  - Camera, light, and equipment basics
- 2. Creative Strategy**
  - Defining aesthetics & building a visual language
  - Understanding and application of the creative design process
- 3. Critical texts on fashion theory, imagery, and design**
  - Brand building & business of fashion
  - Ethical outlook & cultural appropriation

**Course Outcomes (COs):**

- CO1:** Understanding visual ideas for fashion photography.
- CO2:** Competence use of relevant equipment's, media, materials, techniques
- CO3:** Strength to analyze creative strategy for a fashion shoot.
- CO4:** Demonstration processes and new technology to develop a fashion photo-shoot.

**CO5:** Fluency proficiency in fashion orientated shots

**CO6:** Integrating strengths in creative strategy, technical competence, and innovative technology for developing fashion photo shoots.

**References:**

**Required Resources:**

1. Sontag, S. (1977). On Photography.
2. Brassai. (1960). Paris by Brassai.
3. Capa, R. (2014). Capa in Color by Robert Capa.

**Recommended Resources:**

1. [https://www.writing.upenn.edu/library/Nochlin-Linda\\_Why-Have-There-Been-No-Great-Women-Artists.pdf](https://www.writing.upenn.edu/library/Nochlin-Linda_Why-Have-There-Been-No-Great-Women-Artists.pdf)
2. The Fashion Image: Planning and Producing Fashion Photographs and Films-Thomas Werner
3. Studio Shoots And Equipment: Studio Kit (Fcs)
  - Ring light -1500
  - 2 Tripod – 1500
  - A camera +prime lens, zoom lens with cam set- 45k plus (optional for now)
  - Plain white and black, cloth for backdrop - 500
  - Reflector set f-797 in amazon.
  - Sourcing Budget

**BDES 3rd Year**  
**Semester 5**  
**Fashion Business Writing (BDES FCS 301)**

<b>L</b>	<b>T</b>	<b>P</b>
1	1	2

**Course Name: Fashion Business Writing**  
**Course Credit Hours: 4**

**Course Contact Hours: 4**  
**Course Code: BDES FCS 301**

**Course Objectives:**

- The course will give an opportunity to explore the notion of narrative and storytelling as it exists within the field of fashion.
- This semester students will learn different writing styles required for different media platforms – learn the technical as well as create aspects.
- To critically analyze existing fashion narratives, understanding the cultural, historical, and social contexts that influence fashion
- Provide comprehensive instruction on the technical aspects of fashion writing, including grammar, structure, and industry-specific terminology

**Course Description:**

The course is honing yourself to be a fashion professional and develop different writing skills to stay in sync with the fast-paced media world. Writing here is not mere reporting who is wearing what or the new fads. The professional must deal with a plethora of colleagues in the industry, all of whom have different approaches or styles in describing their journey. The fashion world consists of fashion critics, reporters, fashion media, and other fashion journalists and writers, who write books and series. Social media has completely changed the way we look at content today.

**Course Contents:**

- 1. Introduction Fashion PR and PR terminology**
  - How does PR affect image?
  - How does PR affect business?
- 2. The PR process, types**
  - Cold pitches
  - Personal pitches
- 3. The PR media**
  - Identify Media
  - Media Strategy for a fashion business
- 4. Content planning**

- PR Metrics
- Key Performance Indicators

## 5. PR and CSR

- Stakeholder Engagement in CSR Communication
- Impact Assessment and Reporting

### Course Outcomes (COs):

**CO1:** Demonstrate through the content, a cohesive narrative that encompasses the facts and feelings that are created by a brand.

**CO2:** Develop the technical knowledge of branded content, understand the role of a fashion writer dealing with crisis – words matter, emotions matter and empathy matters the most.

**CO3:** Understand fashion writing trends across all media platforms to create engaging content across all media platforms.

**CO4:** Understand and develop research methodology before any writing process.

**CO5:** Recognise the importance of facts, whether conjecture has any place in writing and above all plagiarism.

**CO6:** Develop a unique writing style that eventually converts every writer into a brand.

### References:

#### Required Resources:

1. Swanson, K. K., & Everett, J. C. (2008). Writing for the Fashion Business.

#### Recommended Resources:

1. Bradford, J. (2015). Fashion Journalism.
2. Huggard, E., & Cope, J. (2020). Communicating Fashion Brands: Theoretical and Practical Perspectives.
3. Bhattacharya, S. (2022). Pitch Perfect: How to Create a Brand People Cannot Stop Talking About.

**BDES 3rd Year**  
**Semester 5**  
**Fashion Digital Tools (BDES FCS 303)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>1</b>	<b>4</b>

**Course Name: Fashion Digital Tools**  
**Course Credit Hours: 6**

**Course Contact Hours: 5**  
**Course Code: BDES FCS 303**

**Course Objectives:**

- To Remember the tools and their features.
- Understand concepts and how they have been applied by others (reference studies)
- Understand each tool, its application, limitations, and possibilities.
- Draw connections between tools, procedures, and outcomes of an application with other applications (the ability to compare the procedural value of two similar applications)

**Course Description:**

The course aims to introduce students to communicate a brand and its products through graphic and film animation. The course focuses on learning and application of the key principles and processes of digital tools and motion graphics in the fashion industry.

**Course Contents:**

1. **Basic Animation 1**
  - Introduction to After Effects
  - Interface and Basic Controls
2. **Basic Animation 2**
  - Using Graph editor, Path Animations.
  - Using Shape Morphs & Masking
3. **Advance Animation 1**
  - Animating Text, different Types of Transitions.
  - Puppet animation
4. **Advance Animation 2**
  - Animating Camera, 3D layers
  - Rotoscoping.

**Course Outcomes (COs):**

**CO1:** Comfortable in utilizing advanced After Effects techniques for dynamic content creation.

**CO2:** Ability to understand and work cross platform After effects workflow.

**CO3:** Competence to understand and implement the entire motion graphics pipeline.

**CO4:** Execution of graphics and animate them.

**CO5:** Ability to analyze, animate and visualize the mood/feel/story/convey a message of a brand in a video format.

**CO6:** Demonstrate Skill in designing and animating complex graphics elements, such as typography, logos, icons, and 3D assets, to enhance visual storytelling and engagement.

**References:**

**Required Resources:**

1. Adobe After Effects, Illustrator, Photoshop & Audition installed.(Since its a skill based course ,books are not recommended to keep up with progressive change in the softwares)

**Recommended Resources:**

1. <https://www.youtube.com/c/BenMarriott>
2. <https://www.youtube.com/c/EvanAbrams>
3. <https://www.youtube.com/c/FreakMotion>

**BDES 3rd Year**  
**Semester 5**  
**Research Methodology – FCS (BDES FCS 305)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>1</b>	<b>2</b>

**Course Name: Research Methodology - FCS**  
**Course Credit Hours: 4**

**Course Contact Hours:3**  
**Course Code: BDES FCS 305**

**Course Objectives:**

- New methods of research through online platforms
- Enhanced communication skills through talking to their sample audience
- Chronological documentation of the process of research findings
- Analyze information to identify insights, patterns, and relationships

**Course Description:**

This course will equip the students in design with a comprehensive understanding of research methodologies and techniques that are essential for conducting effective and meaningful design research. This course aims to equip students with the skills and knowledge necessary to investigate, analyze, and solve design problems through systematic research processes.

**Course Content:**

**1. Introduction to Design Research Methods**

- Research Methodologies
- Design Thinking

**2. Problem Identification**

- Problem Statement
- Aims and Objectives

**3. Research Proposal**

- Secondary Research
- Types of Sources
- Literature Review
- Crediting Format

**4. Sample Generation**

- Types of sampling
- Population Size

- Sample Size
  - Target Audience
- 5. Primary Research**
- Quantitative Research
  - Qualitative Research
- 6. Plagiarism**
- Referencing
  - Formatting
  - Ethical Practises

**Course Outcome (COs):**

**CO1:** Develop critical thinking skills necessary for evaluating research studies, identifying flaws in research designs, and proposing alternative solutions.

**CO2:** Applying and presenting research findings through presentations, research papers, and posters.

**CO3:** Apply critical thinking skills necessary for evaluating research studies, identifying flaws in research designs, and proposing alternative solutions

**CO4:** Identify considerations in research, including informed consent, confidentiality, data protection, and potential risks to participants.

**CO5:** Understanding the strengths and limitations of each design and how to choose an appropriate design for different research questions.

**CO6:** Evaluating quantitative and qualitative data and drawing meaningful conclusions and creating clear and concise research proposals, including the research question, objectives, literature review, methodology, and expected outcomes.

**References:**

**Required Resources:**

1. International Journal of Design, ISSN: 1994-036X (online); 1991-3761 (print)

**Recommended Resources:**

1. Kumar, V. (2012). 101 design methods. John Wiley & Sons.
2. Martin B. & Hanington B. (2012). Universal methods of design : 100 ways to research complex problems, develop innovative ideas and design effective solutions (Digital). Rockport.
3. Norman, D. A. (2013). The design of everyday things. The MIT Press.

**BDES 3rd Year**  
**Semester 5**  
**Marketing of Fashion (BDES FCS 307)**

L	T	P
1	2	2

**Course Name: Marketing of Fashion**  
**Course Credit Hours: 5**

**Course Contact Hours: 4**  
**Course Code: BDES FCS 307**

**Course Objectives:**

- How to apply marketing principles to the fashion industry.
- Create detailed and strategic marketing plans for fashion brands.
- Emphasis will be placed on social and environmentally conscious processes, for raising the visibility of services and product offerings.
- The course arms students in the tools necessary to create a coherent and fully integrated progressive communication and promotional campaign.

**Course Description:**

This course is an exploration of contemporary marketing communication tools, practices, and market engagement through promotion. By investigation of market landscapes, analysis, and definition of target markets, it equips students to demonstrate an understanding of development and organization of communication strategies including the use of traditional and new media platforms. Case studies and classroom assignments will investigate the role of occupational, social, and cultural factors in targeting information and engaging audiences in public relations practices.

**Course Contents:**

**1. Introduction to fashion marketing**

- Choosing a market point of view
- Fashion markets

**2. Market analysis and brand research process**

- Analysis and overview, Engaging in the global market.
- Understanding brands and their target markets

**3. Marketing theories and strategies**

- The exponential growth of mobile and social communication in fashion business
- Introduction to Tools of communication. Print Media
- Communication in retail space.

- Fashion's value through promotion.

#### **4. Development of the new marketing strategy plan**

- Fashion Films, The celebrity culture
- Brand collaboration: Co-marketing alliances
- Ethics and social responsibility

#### **Course Outcomes (COs):**

**CO1:** Understanding of consumer fashion trends by comprehending analytical skills related to social, economic, and cultural segmentation in current consumer markets.

**CO2:** Fluency in key marketing terminology

**CO3:** Strength to Plan, develop and execute effective, emotive fashion PR campaigns.

**CO4:** Demonstrate a range of fashion marketing communication techniques, practices, and approaches.

**CO5:** Competence to formulate marketing strategies that incorporate psychological and sociological factors which influence consumers.

**CO6:** Implement solutions based on meaningful relationships, value proposition, opportunities available to promote positive consumer engagement.

#### **References:**

#### **Required Resources:**

1. Cope, J., & Malone, D. (2016). Fashion Promotion in Practice.
2. Posner, H. (2015). Marketing fashion: Strategy, branding, and promotion (2nd ed.). Laurence King Publishing.

#### **Recommended Resources:**

1. Social Media for Fashion Marketing: Storytelling in a Digital World; Wendy K. Bandoni  
<https://www.businessoffashion.com>  
[www.wgsn.com](http://www.wgsn.com)

**BDES - 3rd Year**  
**Semester- 5**  
**Fashion Trends and Forecast (BDES FCS 309)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>1</b>	<b>2</b>

**Course Name: Fashion Trends and Forecast**  
**Course Credit Hours: 4**

**Course Contact Hours:4**  
**Course Code: BDES FCS 309**

**Course Objectives:**

- This course provides students with an understanding of the structures and patterns of trend development.
- Provide for tools available for identifying emerging trends, and a framework for researching, presenting, and forecasting broader trend themes.
- The course encourages aspiring fashion communicators to analyze cultural data to identify patterns and make projections for new products and branding strategies.
- Implications of global events, technological advancements, and cultural shifts on future trends.

**Course Description:**

This course is to provide students with the tools and methodologies necessary to identify, analyze, and predict fashion trends. By understanding the dynamics of the fashion industry, students will be able to forecast trends for both the near future and long-term developments. This dual focus will prepare students to adapt to rapid changes while also planning strategically for the future.

**Course Contents:**

- 1. Trend Analysis**
  - Evolution of Indian Fashion
  - Impacting factors
  - Micro and Macro Trends
  - Color, Texture, Silhouette
- 2. Consumer Profiles**
  - New Age Consumers
- 3. The Fashion Cycle**
  - Movement of Fashion Seasons
  - The Pendulum Swing factor
- 4. Fashion Theories**
  - Trickle theories

- Emotional Understanding
- 5. Stages of Grief**
  - Emotions that impact Experiences
  - Styling and Personality
- 6. Decoding Fashion Forecast**
  - Long term and Short term
  - Trend Development Process
- 7. Iconic Trends**
  - Classics
  - Personalities
  - Social Media Influencing

**Course Outcomes (COs):**

**CO1:** Understanding of the Structures, Factors, and Patterns of trend development.

**CO2:** Competency to analyze cultural data to identify patterns and make projections for new products and branding strategies.

**CO3:** Knowledge of the tools available for identifying emerging trends.

**CO4:** Fluency in the framework for researching, presenting, and forecasting broader trend themes.

**CO5:** Integrate ethical and sustainable practices into trend analysis and future fashion speculation, promoting responsible innovation and addressing pressing issues in the industry.

**CO6;** Demonstrate cross-disciplinary approach to enhance their ability to identify unique trend drivers and anticipate fashion's evolving landscape.

**References:**

**Required Resources:**

1. McKelvey, K. (2008). Fashion Forecasting.
2. Kim, E., Fiore, A. M., & Kim, H. (2011). Fashion Trends: Analysis and Forecasting.

**Recommended Resources:**

1. WGSN. (n.d.). Title of the Website. Retrieved from URL -[www.wgsn.com](http://www.wgsn.com)

**BDES 3rd Year**  
**Semester 6**  
**Branding for Luxury (BDES FCS 302)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>2</b>	<b>2</b>

**Course Name: Branding for Luxury**  
**Course Credit Hour: 5**

**Course Contact Hour: 4**  
**Course Code: BDES FCS 302**

**Course Objectives:**

- Gain insights into the concept of luxury, consumer behavior, and the importance of a consistent, aspirational brand image in the global market.
- Develop effective communication strategies tailored to luxury brands, leveraging digital platforms and the power of storytelling to engage diverse global audiences.
- Learn to create and manage luxury brands, ensuring they stand out and connect deeply with discerning consumers through innovative branding techniques.

**Course Description:**

The course investigates market landscapes, communication strategies and tactics, as well as contemporary consumer behaviors impacting brand values and positions involving social and environmental consciousness, for raising the visibility of services and product offerings in luxury fashion.

**Course Contents:**

**1. Definition of Luxury**

- What constitutes luxury?
- How does it differ from mass-market products?

**2. Evolution of Luxury**

- Historical Perspective.
- Globalization Impact
- Technological Advancements
- Sustainability
- Cultural Influences

**3. Luxury Branding and Communication**

- Brand Identity: Establishing a strong brand identity through visuals, messaging, and values.

- Communication Channels: Utilizing digital platforms, social media, and traditional media for brand communication.
- Storytelling: Creating compelling narratives around the brand's heritage, craftsmanship, and values.

#### **4. Transitioning and Future of Luxury**

- Changing Consumer Preferences: Understanding how consumer preferences are evolving and adapting strategies accordingly.
- Digital Transformation: Embracing digitalization in sales, marketing, and customer experience.
- Innovation and Creativity: Constantly innovating to stay relevant and appeal to new generations.

#### **Course Outcomes (COs):**

**CO1:** Understand the concept of luxury and its role in the global market.

**CO2:** Analyze consumer behavior specific to luxury goods and services.

**CO3:** Understand the importance of maintaining a consistent and aspirational brand image.

**CO4:** Develop effective communication strategies that align with the unique characteristics of luxury brands.

**CO5:** Explore the role of digital platforms in luxury brand communication.

**CO6:** Understand the importance of storytelling in luxury brand communication and Explore strategies for effectively communicating with diverse global audiences.

#### **References:**

##### **Required Resources:**

1. Kapferer, J.-N., & Bastien, V. (2012). *The Luxury Strategy: Break The Rules Of Marketing To Build Luxury Brands*.
2. Kapferer, J.-N. (2015). *Kapferer On Luxury: How Luxury Brands Can Grow Yet Remain Rare*.
3. Tungate, M. (2012). *Luxury World: The Past, Present And Future Of Luxury Brands*.

##### **Recommended Resources:**

1. Serdari, T. (2020). *Rethinking Luxury Fashion: The Role Of Cultural Intelligence In Creative Strategy*.
2. Okonkwo, U. (2007). *Luxury Fashion Branding: Trends, Tactics, Techniques*.
3. Sikarskie, A. (Ed.). (2020). *Storytelling In Luxury Fashion: Brands, Visual Cultures, And Technologies (Routledge Research In Design Studies)*.

**BDES 3rd Year**  
**Semester 6**  
**Brand Narratives (BDES FCS 304)**

L	T	P
1	1	2

**Course Name: Brand Narratives**  
**Course Credit Hour: 4**

**Course Contact Hour: 3**  
**Course Code: BDES FCS 304**

**Course Objective:**

- To introduce students to the concept of storytelling and its importance in various forms of communication.
- To provide students with a comprehensive understanding of the different elements of storytelling.
- To teach students how to write creatively, including fiction, articles, and strategic writing.
- To help students learn how to conduct research before writing an article.
- To teach students how to develop brand narratives that communicate brand value and purpose.
- To help students learn how to create compelling and effective UX writing strategies.
- To provide students with the tools and skills necessary to edit their writing.

**Course Description:**

This course aims to develop a critical and reflective approach to writing and equip students with the necessary skills to become confident and competent writers. It is designed to introduce students to the art of storytelling and the various forms of creative writing, including fiction, article writing, strategic writing, brand narratives, and UX writing. The course intends to help students develop a greater world view, improve their writing skills, and learn to consume and absorb information in a reflective manner. Through a combination of lectures, discussions, games, writing assignments, and peer feedback, students will explore the different elements of storytelling and learn how to craft compelling stories that resonate with their audience.

**Course Content:**

**1. Introduction**

- Setting the Context
- Read to write
- Creative Writing for Fiction
- Introduction to Storytelling

- Elements of Fiction
  - Writing your story
  - Story: A work in progress
2. **Research**
    - Brevity
    - Research before Writing an article
    - Article Writing
  3. **Strategic Writing**
    - Strategy for copywriting
  4. **UX Writing**
    - Basics of UX Writing
    - Build your bot: Conversational UX
  5. **Brand Narratives**
    - Understanding storytelling in context of brands
    - Final Project
    - Final Presentation and Review

#### **Course Outcomes (COs):**

**CO1:** Define storytelling and its importance in various forms of communication and fields.

**CO2:** Have a comprehensive understanding of the different elements of storytelling.

**CO3:** Write creatively, including fiction, articles, and strategic writing.

**CO4:** Conduct research before writing.

**CO5:** Develop brand narratives that communicate brand value and purpose that connect with their target audience.

**CO6:** Create compelling and effective UX writing strategies and Develop a greater world view and good writing habit

#### **References:**

#### **Required Resources:**

1. Wilkinson, D. (2000). The Researcher's Toolkit: The Complete Guide to Practitioner Research.
2. Kubie, S. (2018). Writing for Designers.
3. Tracy, B. (2004). The Psychology of Selling.

#### **Recommended Resources:**

1. "Storytelling for Change" course on Coursera
2. "The Art of Storytelling in Business" course on LinkedIn Learning
3. "The Art of Storytelling" course on MasterClass by Neil Gaiman

**BDES 3rd Year**  
**Semester 6**  
**Immersive Experiences (BDES FCS 306)**

L	T	P
1	2	2

**Course Name: Immersive Experiences**  
**Course Credit Hour: 5**

**Course Contact Hour: 4**  
**Course Code: BDES FCS 306**

**Course Objectives:**

- Understanding of the space in hand and balancing the same with the principles of design
- Use of artistic conceptualization and branding through display on a space
- Use of visual merchandising as a promotional and marketing tool through a creative vision

**Course Description:**

This course will focus on understanding how creating brand experiences enables a long-lasting retention of value amongst the target consumers. This course will focus on traditional retail spaces, phygital experiences, and beyond.

**Course Content:**

- 1. Introduction to Retailing**
  - What is Retailing?
  - Diff. retail formats
  - History of VM & Its Overview
  - Elements of Design
- 2. Store Exteriors & interiors**
  - Introduction to VM
  - Evolution of VM in fashion Industry
  - Historical overview of VM in India
  - Importance in context of fashion industry
  - Fashion Terminologies
- 3. Window Display and Planograms**
  - Purpose and elements of window display
  - Introduction to planogram
- 4. Sustainable Visual Merchandising**

- Overview of sustainability in Retail & VM
- Importance of sustainability in fashion industry
- Case study analysis: Brands implementing sustainable practises in VM
- Discussion on eco-friendly materials and practices.

#### **5. Phygital and Digital Experience**

- Introduction to Phygital retailing
- Case studies of brands successfully implementing Phygital strategies
- Discussion on the role of technology in enhancing customers.

#### **Course Outcomes (COs):**

**CO1:** Understanding consumer segmentation to create impactful experiences.

**CO2:** Applying various visual tactics applied in retail spaces.

**CO3:** Creating visual storytelling and branding through retail experiences

**CO4:** Application of representative concepts for actual spatial experiences

**CO5:** Remembering to bridge the gap between physical and digital spaces

**CO6:** Analysis Retail space management and Evaluation of marketing strategies in Retail spaces

#### **References:**

#### **Required Resources:**

1. Pegler M. M. & Kong A. (2018). Visual merchandising and display (Seventh). Fairchild Books an imprint of Bloomsbury Publishing.

#### **Recommended Resources:**

1. Retail Design Blog (<https://retaildesignblog.net/>)

**BDES 3rd Year**  
**Semester 6**  
**Visual Narratives Strategy (BDES FCS 308)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>1</b>	<b>2</b>

**Course Name: Visual Narrative Strategy**  
**Course Credit Hour: 4**

**Course Contact Hour: 3**  
**Course Code: BDES FCS 308**

**Course Objectives:**

- The objective of this is to help students learn elements of art direction and its application.
- It aims to help students decode different elements of art direction in visual content and its application to create impactful visual content such as brand displays and films.

**Course Description:**

This course is an introduction to art direction and its fundamentals. Students will learn different elements of art direction and its application on window displays for fashion, lifestyle brands and films.

**Course Content:**

- 1. Introduction to art direction**
  - Role of an art director
  - Understanding target audience
  - Composition, storytelling, and aesthetics in art direction
- 2. Art direction for fashion brands**
  - Fashion brands: Window display
  - Role of an art director in branding
- 3. Art appreciation week**
  - Art galleries visit
  - Understanding work at source
- 4. Art Direction for films**
  - Art direction in context to films
  - Process of art direction in films and digital mediums

## **Course Outcomes (COs):**

**CO1:** Understanding the role of art direction in creating impactful visual content.

**CO2:** Fluency in the application of elements of art direction and techniques

**CO3:** Demonstrating art direction skills in creating brand window display prototypes.

**CO4:** Implementing art direction principles to create a film.

**CO5:** Demonstrate the specific application of art direction in the context of fashion and lifestyle branding.

**CO6:** Competence to contribute to creating compelling narratives and immersive cinematic experiences.

## **References:**

### **Required Resources:**

1. Mahon, N. (2010). Basics Advertising 02: Art Direction. Retrieved from [https://blogpublipubli.files.wordpress.com/2015/04/nik\\_mahon\\_basics\\_advertising\\_02\\_art\\_directi\\_onbookzz-org.pdf](https://blogpublipubli.files.wordpress.com/2015/04/nik_mahon_basics_advertising_02_art_directi_onbookzz-org.pdf)
2. Rizzo, M. (2011). The Art Direction Handbook. Retrieved from <https://lisacookfilm.files.wordpress.com/2011/12/the-art-direction-handbook.pdf>

### **Recommended Resources:**

1. <https://www.youtube.com/watch?v=BsK3tFH8-9k>
2. <https://www.youtube.com/watch?v=BsK3tFH8-9k>

**BDES 3rd Year**  
**Semester 6**  
**Sartorial Mastery (BDES FCS 310)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>2</b>	<b>2</b>

**Course Name: Sartorial Mastery**  
**Course Credit Hour: 5**

**Course Contact Hours: 4**  
**Course Code: BDES FCS 310**

**Course Objective:**

- Students will engage in extensive research to understand the historical context, symbolism, and visual language associated with each theme.
- Conceptualise and execute styled shoots that go beyond surface aesthetics to convey nuanced narratives and provoke thought.
- Students will be encouraged to experiment with unconventional styling techniques, mix different styles and eras, and explore the fusion of mixed cultures.
- Cultivate a deep understanding of how styling can be a powerful tool for storytelling and self-expression in the ever-evolving landscape of fashion.

**Course Description:**

In this advanced fashion styling course, students will build upon their knowledge from the beginner's module and embark on a 15-week journey into thematic styling. The course will be structured to allow for a deep dive into the intricacies of styling across various mediums, encouraging students to challenge norms, push boundaries, and craft narratives that resonate with contemporary sensibilities.

**Course Contents:**

- 1. Introducing The Concept Of Connecting The Dots; A Tree Of Style**
  - Understanding the "Tree of Style" concept
  - Exploring interconnected elements in fashion styling
  - Analyzing the evolution of stylistic influences across eras
- 2. Introduction To Fashion Styling 4.0; Thematic Concept Exploration Of Styling**
  - Overview of Fashion Styling 4.0
  - Examining thematic styling in contemporary fashion
  - Identifying key thematic elements and trends in styling

### **3. Aesthetics, Culture, Society, Politics, Activism, and Emotions as a Theme**

- Understanding the role of aesthetics in fashion styling
- Exploring cultural influences on style
- Analyzing societal, political, and activist themes in fashion
- Emotions and their expression through styling

### **4. Sourcing Right as an Essential Component of Successful Styling**

- Importance of sourcing materials and garments
- Sustainable and ethical sourcing practices in styling
- Strategic sourcing for creative and impactful styling
- Collaboration with designers, brands, and artisans for sourcing

#### **Course Outcomes (COs):**

**CO1:** Understanding And Communicating New Legacy In Global As Well As Local & Artisanal Luxury

**CO2:** Cultivate a mindset of innovation and creativity, pushing the boundaries of traditional styling norms to produce cutting-edge fashion concepts.

**CO3:** Competency In Conceptual Disruptive Progressive Styling & Imagery

**CO4:** Demonstrate Phygital Approaches To Create Interactive Fashion Experiences For A Consumer

**CO5:** Contextualize their styling choices within cultural frameworks, gaining insights into how fashion narratives intersect with and reflect societal values and trends.

**CO6:** Fluency in the art of thematic styling, developing the ability to create cohesive and impactful visual narratives across different mediums within the fashion industry.

#### **References:**

#### **Required Resources:**

1. Davis, F. (1992). Fashion, Culture, and Identity.
2. Donovan, B. (2010). Advanced Fashion Drawing: Lifestyle Illustration.
3. Kaiser, S. B., & Eicher, J. B. (2014). Fashion and Cultural Studies

#### **Recommended Resources:**

1. Cartwright, A., & McLaren, T. (2014 ). Styling the Stars: Lost Treasures from the Twentieth Century Fox Archive.
2. Cyd, L. (2018). Styling for Instagram: What to Style and How to Style It.

**Specialization: Fashion Design (FD)**  
**BDES Four-Year (8-Semester)**

Course Code	Course	Credits	Periods			Evaluation Scheme			
			Lecture (L)	Tutorial (T)	Practicals (P)	Mid Term	End Term	Attendance	Total
			<b>Semester 3</b>						
BDES FD 201	Fashion Design Studio 3	3	1	1	2	50	40	10	100
BDES FD 203	Fashion Technical Studio 1	3	1	3	2	50	40	10	100
BDES FD 205	Textile - Print Design	3	1	3		50	40	10	100
BDES FD 207	Fashion Drawing Should be: Figure Drawing	2		1	2	50	40	10	100
BDES FD 209	Fashion Visual Communication 1	3	1	3		50	40	10	100
E.LBA1034	ATLAS Elective	2	2			50	40	10	100
LS 03	Life Skills - Observership	2			4	50	40	10	100
ME	Minor Elective	2	2			50	40	10	100
	<b>Total</b>	<b>20</b>							
			<b>Semester 4</b>						
BDES FD 202	Fashion Design Studio 4	3	1	2		50	40	10	100
BDES FD 204	Fashion Technical Studio 2	3	1	2	2	50	40	10	100
BDES FD 206	Fashion Visual Communication 2	3	1	2	2	50	40	10	100
BDES FD 208	Fabric Construction Techniques	3	1	2		50	40	10	100
BDES FD 210	Fashion History	2	1	1		50	40	10	100
E.LBA1034	Atlas Electives	2	2			50	40	10	100
04	Life Skills-Verbal and Non Verbal Communication	2			4	50	40	10	100
ME	Minor Elective	2	2			50	40	10	100
	<b>Total</b>	<b>20</b>				50	40	10	100
			<b>Periods</b>			<b>Evaluation Scheme</b>			
<b>Course Code</b>	<b>Course</b>	<b>Credits</b>							

			Lecture (L)	Tutorial (T)	Practicals (P)	Mid Term	End Term	Attendance	Total
<b>Semester 5</b>									
BDES FD 301	Fashion Design Studio 5	4	1	3		50	40	10	100
BDES FD 303	Indian Traditional Textile	2	1	2		50	40	10	100
BDES FD 305	Specialized Studio 1 - FD	4	1	3	2	50	40	10	100
BDES FD 307	Fundamentals of Fashion Studies	3	2		2	50	40	10	100
BDES FD 309	FD Elective (A) - Fashion Retail Technology	3	1	2		50	40	10	100
	FD Elective (B) - Fashion Innovation		1	2		50	40	10	100
	FD Elective (C)- Couture in Fashion		1	2		50	40	10	100
LS 05	Life Skills-Apprenticeship	2			4				
ME	Minor Elective	2	2						
	<b>TOTAL</b>	<b>20</b>							
<b>Semester 6</b>									
BDES FD 302	Fashion Design Studio 6	4	1	3		50	40	10	100
BDES FD 304	Research Methodology - FD	4	1	1	2	50	40	10	100
BDES FD 306	Specialized Studio 2	4	1	3		50	40	10	100
BDES FD 308	Fashion Merchandising	3	2	1		50	40	10	100
BDES FD 310	Digital fashion	3	1	2		50	40	10	100
ME	Minor Elective	2	2			50	40	10	100
	<b>Total</b>	<b>20</b>							

Course Code	Course	Credits	Periods	Evaluation Scheme
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			Lecture (L)	Tutorial (T)	Practicals (P)	Mid Term	End Term	Attendance	Total
<b>Semester 7</b>									
BDES FD 401	Fashion Design Innovation Studio 7	4	1	3		50	40	10	100
BDES FD 403	Design Resolution Studio	4		3	2	50	40	10	100
BDES FD 405	Fabric Styling Lab	4	1	3		50	40	10	100
BDES FD 407	Professional Practice and Ethics- FD	4	1	2	2	50	40	10	100
ME	Minor Elective	4	2			50	40	10	100
IT 03	Internship	2			4				100
	<b>TOTAL</b>	<b>22</b>							
<b>Semester 8</b>									
BDES FD 402	Design Thesis Technical Lab	4		4	2	50	40	10	100
BDES FD 404	Thesis Research and Writing - FD	4	1	1	2	50	40	10	100
BDES FD 406	Fashion Styling Studio	4	1	3		50	40	10	100
BDES FD 408	Fashion Business Studies	4	1	2	2	50	40	10	100
BDES FD 410	FD Elective (A)- Digital Media Marketing	4	1	1	2	50	40	10	100
	FD Elective (B) - Fashion and UX Design		1	1	2	50	40	10	100
	<b>Total</b>	<b>20</b>							

**BDES 2nd Year  
Semester 3**

## Fashion Design Studio 3 (BDES FD 201)

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>1</b>	<b>2</b>

**Course Name: Fashion Design Studio 3**

**Course Contact Hours: 2**

**Course Credit Hours: 3**

**Course Code : BDES FD 201**

### **Course Objectives:**

- To demonstrate an understanding of the basics of fashion design practice, process and concepts.
- To demonstrate aesthetic keenness and a curiosity for all new things around studying and observing.
- To demonstrate the ability to identify, classify and execute the skill by exploration and experimentation.
- To demonstrate an awareness of self and an empathetic approach in the acquiring of knowledge from the world.
- To demonstrate the ability to integrate concepts and skills learned in other classes appropriately and meaningfully in one's work by iteration, process ideas, imaginative mock-ups and samples.

### **Course Description:**

Fashion Design Studio 3 is both an introduction to the fundamental creative process of Fashion Design and a continuation of the Design Studios done in First Year Studies.

The course will focus on three fundamental goals:

First, students will begin to identify and understand collaboration, conceptual development, iteration and primary research within the context of Fashion Design and aesthetics. Second, to engage in critical dialogue with the community and the making process, while building students' capacities for investigation, critical thinking, and working across media. Third, To integrate material skills, techniques and concepts from other courses into project work.

### **Course Content:**

#### **1. My loved outfit**

- Introduction to the Course, project brief, assessment and assignments submission
- Fiber to fashion, classification of garments and categories visual mapping of wardrobe, flat sketches
- Design modification, What is SCAMPER?

## 2. Alt that mat

- Textile material, Fabric testing
- Fiber testing, Fabric ornamentation and manipulation
- Material research
- Material exploration and experimentation

## 3. Fashion lens

- Introduction to fashion lens, Fashion concept
- Form/shape generation from the visual board, Design Iterations from idea to 2D
- Design Illustration on croqui, Technical Sketch 2D to 3D - mock up/ toile.
- Compilation & Documentation

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:** Understand the relationship between clothing elements and details with fashion concepts and the development of design ideas from 2D to 3D.

**CO2:** Research and refer, in order to draw the most essential aspects from information and present it as a cohesive inspirational idea.

**CO3:** Gain knowledge of how to identify and analyze fibers and fabrics and a working familiarity with different types of fabrics.

**CO4:** Empathize with the user and use derived information to develop user personas and develop the ability to frame and understand the fashion sensibility of the user.

**CO5:** Iterate ideas thoughtfully to convey significance, value and attention to detail.

**CO6:** Integrate - to be able to integrate material skills, techniques and concepts from other courses into project work.

### References:

#### Required Resource:

1. Zaman, Z. (2012, January). New Fashion Designer's Sketchbooks. A & C Black.
2. Davies, H. (2013, October). Fashion Designers' Sketchbooks. Laurence King Publishing.
3. Dieffenbacher, F. (2020, December). Fashion Thinking: Creative Approaches to the Design Process. Bloomsbury Visual Arts.

#### Recommended Resources:

1. Bryant, M. W. (2016, July). Fashion Drawing: Illustration Techniques for Fashion Designers.

**BDES 2nd Year  
Semester 3  
Fashion Technical Studio 1 (BDES FD 203)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>3</b>	<b>2</b>

**Course Name: Fashion Technical Studio 1**  
**Course Credit Hours: 3**

**Course Contact Hours: 5**  
**Course Code : BDES FD 203**

**Course Objectives:**

- Understand the components of an upper body garment (Bodice) and a lower body Garment (Skirt)- shape and construction.
- Study the dress form to understand the contours of the body and also to understand the vertical, Horizontal and girth measurements.
- Converting 2d fabric to 3d using the draping method to understand the process of pattern making through this method.
- Demonstrate an awareness and familiarity with a vocabulary of technical knowledge as it connects with the technical aesthetic through design, construction and fabrication.
- Understanding the fit of a garment and manipulating seam lines using TR cutting.

**Course Description:**

Fashion Technical Studio 1 works collaboratively with the other two core studios. The course builds upon Space and Materiality in a disciplinary context. Form and construction are the two broad topics for Fashion Technical Studio 1. In this course students learn skills such as pattern making, draping, sewing and other means of garment construction in a critical and creative context. These suites of skills are presented as creative design tools to be utilized in open, iterative processes, and as means to realizing and executing solutions to design problems. Different inflections provide students with opportunities to concentrate on specific areas of fashion making. Students will acquire a core skill set on which to develop specializations in junior and senior year.

**Course Contents:**

**1. Pattern making: Terminology and Technical Details.**

- Introduction to the Course.
- What is Pattern Making? Tools used for Pattern Making.
- Fabric Grain Line and Layout
- Parts of the machine, Threading and Stitching
- Making of Pin Cushion

**2. My Lab coat**

- Use a ready pattern as per body measurements to make a Lab Coat
- Discuss Steps for construction.

- Observe the slope on the shoulder line, Armhole curve, sleeve Cap curve, and front and Back neck curve.
  - Layout, seam line and seam allowance marking for fabric cutting.
  - Finish necklines and seams.
  - Understand Darts, Tucks, Pleats and Gathers to give shape and Volume to the garment
- 3. Technical Draping and Sleeve Drafting**
- Draping Front and Back Bodice
  - Draping Front and Back skirt
  - Sleeve draft using the Flat pattern Method
- 4. Dart Manipulation and Adding Fullness**
- Manipulating the waist dart to another dart position
  - Manipulating and Creating two or more darts
  - Creating Asymmetrical darts
  - Manipulating Darts to Seam Lines
  - Creating Style lines
  - Adding Fullness to a Skirt, top and Sleeve
- 5. Pattern Reading and Creative Exploration and Construction**
- Pattern reading for a Skirt, Bodice and Sleeve.
  - Project – Creative Exploration on a Bodice, Skirt and Sleeve Using Added fullness and at least one fashion detail.

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:** Develop an understanding of exploring design concepts through explorative 2D to 3D drafting and construction process.

**CO2:** Demonstrate an ability to understand the technical pattern making and manipulations to pattern through draping and flat pattern making.

**CO3:** Ability to read designs and create patterns for the same.

**CO4:** Demonstrate an awareness of basic garment components and their respective details and effectively document their findings and respond to them in a process journal.

**CO5:** Develop a vocabulary and understanding of technical garment terms and Construction.

**CO6:** Demonstrate an ability to manipulate patterns through flat pattern making and draping.

**References:**

**Required Resources:**

1. Joseph-Armstrong, H. (2014, January). Patternmaking for Fashion Design
2. Joseph-Armstrong, H., & Ashdown, S. P. (2022, May 5). Draping for Apparel Design. Bloomsbury Publishing USA.

3. Aldrich, W. (2015, January 22). Metric Pattern Cutting for Women's Wear. John Wiley & Sons.

**Recommended Resources:**

1. <https://www.theshapesoffabric.com/>
2. <https://www.youtube.com/>
3. <https://www.pinterest.com>

**BDES 2nd Year**  
**Semester 3**  
**Textile - Print Design (BDES FD 205)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>3</b>	

**Course Name: Textile - Print Design**  
**Course Credit Hours: 3**

**Course Contact Hours: 4**  
**Course Code : BDES FD 205**

**Course Objectives:**

- To introduce students to color theory, exploring mixing primary hues, while also understanding their significance in the textile and apparel sector.
- To initiate students on a creative journey where storytelling intertwines with design, that inspires students in creation/ abstraction of motifs and designs, learning how to repeat and refine them into final product designs.
- To help students explore a diverse array of textile designs ranging from traditional, vintage, and contemporary textile designs and crafts, and learn to apply them according to specific needs.
- To understand and gain knowledge of the diverse range of raw materials and techniques essential for creating colors and prints.

**Course Description:**

This course focuses on the specialty of textile design and printing which will be relevant to the design of apparel, accessories, decor products and lifestyle accessories. Students will learn about textile surface decoration with a strategic method of print development and dyeing. Students will learn the skills to extract designs, motifs and explore a suitable base for the same, with added knowledge of fabrics, fiber, yarn, dyes and colors. It will enable students to develop their own concepts for textile design by inculcating the principles of textile design- scale, color, pattern, repeat, placement and dyeing in correspondence with creative ideas. The course will enable the students to conceptualize and contextualize the textile print design for efficiently representing it.

**Course Contents:**

**1. Story and Character development.**

- Introduction to the story (course) and why ?
- Character development and understanding - Colour
- Story development & understanding rest of the characters.

- Colour & Character development.
- 2. Understanding the Characters.**
- Introduction to project, Texture & types of motifs.
  - How to develop characters from pictures and words.
  - Paisley and design derivations
  - Project discussion & print making
  - Introduction to digital prints and making
- 3. Textile and Product development.**
- Printing and fabric coloring techniques
  - Textile science
  - Mix - science & art. Project discussions.

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:** Develop an understanding of how to comprehend color mixing, evaluate and apply color combinations for diverse products.

**CO2:** create original stories and prints, engage in iterative design development

**CO3:** Understand different prints, differentiate between prints, and also learn crafts- traditional and modern- and how to use them for contemporary design.

**CO4:** Demonstrate proficiency in printmaking and coloring techniques such as tie & dye, block printing, and stencil.

**CO5:** Understand fabric structures for effective utilization of print and color according to fabric and fiber qualities.

**CO6:** Identify and differentiate between the different traditional printing clusters of India.

**References:**

**Required Resources:**

1. Sinclair, R. (2014, November 8). Textiles and Fashion. Elsevier.
2. Potter, M. D., & Corbman, B. P. (1959, January 1). Fiber to Fabric.
3. Bhatia, J. S. (2010, January 1). Art of Textile Designing.

**Recommended Resources:**

1. Parker, J. (1996, January 1). All about Wool. Simon & Schuster Pub
2. Parker, J. (1996, January 1). All about Wool. Rain City Pub

**BDES 2nd Year**  
**Semester 3**  
**Fashion Drawing (BDES FD 207)**

L	T	P
	1	2

**Course Name: Fashion Drawing**  
**Course Credit Hours: 2**

**Course Contact Hours: 2**  
**Course Code : BDES FD 207**

**Course Objectives:**

- To improve students' figure drawing skills.
- To give them a foundational exposure to drawing techniques that can be used to develop their practice in drawing the human figure.

**Course Description:**

This course will help students develop their skills in figure drawing for fashion and will serve as a preparatory stage for more advanced and explorative fashion illustration work in future stages of the program. Students will use drawing as a way of study and observation applied towards understanding of anatomy, bodily expression, gesture and mood. The course will advance through an understanding and application of different drawing techniques ranging from observation-based sketches, gesture drawing, continuous line drawing, contour drawing, tonal studies and detailed studies.

**Course Content:**

**1. Introduction to the Course**

- Drawing as a means, not an end.
- Sketching as an observation technique

**2. Drawing gesture**

- Life Drawing
- Timed poses

**3. Drawing structure, mass and volume**

- The Mechanical figure (front and back views)
- The Fleshed-out figure (front and back views)
- The Mechanical figure (side and  $\frac{3}{4}$  views)
- The Fleshed-out figure ( side and  $\frac{3}{4}$  views)
- Photo-analysis (Mechanical analysis)

- Developing the fleshed-out form from the mechanical analysis

#### **4. Drawing proportions, mass and volume**

- Life Drawing (Continuous line drawing)
- Life Drawing (Contour drawing)

#### **5. Drawing drapery**

- Study of drapery on the body
- Life drawing

#### **6. Study of the head and facial features**

- Study of the head and hair
- Study of the facial features
- Life Drawing

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:** Understand how to apply a range of drawing techniques towards studying the human figure.

**CO2:** Show competency in appraising one's own work and trying out variations of techniques to improve drawing ability and develop aesthetic keenness.

**CO3:** Show strength in observing and capturing the structure, proportions, mass and volumes of the human body.

**CO4:** Demonstrate the ability to observe and effectively apply techniques towards more aesthetic and expressive figure drawing.

**CO5:** Show fluency in drawing the human figure.

**CO6:** Develop student's ability to effectively communicate their ideas, thoughts and perspectives.

#### **References:**

#### **Required Resources:**

1. Barber. B. (2006), The Fundamentals of Figure Drawing, Arcturus Publishing Limited
2. Perard. V. (2006), Anatomy and Drawing, Grace Prakashan

#### **Recommended Resources:**

1. Vogue- any issue
2. <https://quickposes.com/en/gestures/timed>

**BDES 2nd Year  
Semester 3  
Fashion Visual Communication 1 (BDES FD 209)**

L	T	P
1	3	

**Course Name: Fashion Visual Communication 1**  
**Course Credit Hours: 3**

**Course Contact Hours: 4**  
**Course Code : BDES FD 209**

**Course Objectives:**

- Develop abstraction skills by simplifying complex concepts into non-literal imagery.
- Enhance visual literacy by analyzing elements like color, line, and texture for effective communication.
- Utilize visuals for sequential storytelling, evoking emotions, and engaging audiences in narratives.
- Master visual communication by tailoring messages to target audiences and experimenting with mediums.
- Explore how visuals shape identity through consistent use of style, color, and imagery.
- Express individual or brand style through unique visual representations, conveying mood and personality.

**Course Description:**

Fashion Visual Communication 1 builds skills in observation, visual expression of ideas, organization and representational forms. Students will focus on the communication of meaning and the power of an image, through visual media using a variety of drawing and digital techniques with the goal of evolving an individual aesthetic. In this course, students will engage in observational drawing, photography, digital image creation, time-based explorations, and the integration of a variety of media to communicate their design ideas.

**Course Contents:**

**1. Introduction to the Course**

- Introduction to Visual Communication & its purposes & impacts within Fashion & Lifestyle context.
- Visual Abstraction

**2. Sensory Abstraction**

- To synthesize the stimulus
  - Visual abstraction
- 3. Communicating ideas through Fashion Translations**
- Introduction to Fashion Depictions, Drawing & Illustrations - studying fashion representation artists and illustrators.
  - Human Anatomy as Style: Figure Drawing
  - Illustrating clothing and details
  - Fashion expressions through illustrations
  - Stylised fashion illustrations and self expressions
- 4. Introduction to Visual Culture**
- Introduction to visual transition
  - Visual Literacy
  - Visual Integration
- 5. Visual Literacy + Principles + Signifiers**
- Visual boards
  - Visual integration
  - Concept boards

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:** Observe, analyze and decode visuals allowing enhanced capabilities for aesthetic keenness, both intrinsic and extrinsic to fashion.

**CO2:** Apply suitable competency over analog and digital mediums of communication.

**CO3:** Represent a variety of ideas to generate content that communicates the same within the context of fashion, art and society in a clear, efficient and effective manner.

**CO4:** Demonstrate visualizations, ideations and creative perspectives through coherent communication devices within the usable spectrum of analog and digital mediums.

**CO5:** Communicate a distinct visual language in order to generate relevant, contextual and meaningful body of fashion ideas.

**CO6:** Develop an interdisciplinary approach towards visual communication and design.

**References:**

**Required Resources:**

1. Zaman, Z. (2021, February). New Fashion Designers' Sketchbooks. Bloomsbury Publishing
2. Gaimster, J. (2015, June). Visual Research Methods in Fashion. Bloomsbury Publishing
3. Riegelman, N. (2012, January). 9 Heads. Prentice Hall
4. Dawber, M. (2013, January 1). The Complete Fashion Sketchbook. B T Batsford Limited

**Recommended Resources:**

1. Davies, H. (2013, October). Fashion Designers' Sketchbooks 2. Laurence King Publishing
2. Maslen, M., & Southern, J. (2011, January). Drawing Projects. Black Dog Pub Limited
3. Drudi, E. K., & Paci, T. (2021, April 20). Figure Drawing for Men's Fashion. Promopress
4. Bryant, M. W. (2016, July). Fashion Drawing, Second Edition. Laurence King Publishing

**BDES 2nd Year  
Semester 4  
Fashion Design Studio 4 (BDES FD 202)**

L	T	P
1	2	

**Course Name: Fashion Design Studio 4**  
**Course Credit Hours: 3**

**Course Contact Hours: 3**  
**Course Code : BDES FD 202**

**Course Objectives:**

- To demonstrate an understanding of the basics of fashion design practice, process and concepts.
- To demonstrate aesthetic keenness and a curiosity for all new things around studying and observing.
- To demonstrate the ability to identify, classify and execute the skill by
- To demonstrate an awareness of self and an empathetic approach in the acquiring of knowledge from the world.
- To demonstrate the ability to integrate concepts and skills learned in other classes appropriately and meaningfully in one's work by iteration, process ideas, imaginative mock-ups and samples.

**Course Description:**

The aim of Fashion Design Studio 4, allows the students to further develop 2D and 3D skills and practices within the context of the discipline and to build on the skills introduced in Fashion Design Studio 3. As the fourth in a six- course core sequence, they will be moving towards a competency in the application of design and research process whilst seeking appropriate 3D solutions. They will then continue to refine their approaches in regards to primary research and balancing the technical with the aesthetic integrating all the skills learned so far. The course will have 2 projects. The projects are: 1) Mimic & Fashion 2) Imagination within & beyond.

**Course Contents:**

**1. Mimic & Fashion**

- Introduction to the Course, project brief, assessment and assignments submission
- Biomimicry & Fashion + elements of Design
- Translation 0 to 2D and 2D to 3D
- Understanding specification

**2. Imagination within & beyond**

- Concept building – fashion concept

- Material story
- Idea abstraction- 2D to 3D
- Understanding technicalities to create pattern
- Toile (2D to 3D)
- Final garment/Photoshoot

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:** Understand research, concept proof, design process, discovery, and abstraction.

**CO2:** Competence in object visualization, translation of visualization to 2D and 2D to 3D.

**CO3:** Gain Strength in textile material studies, practice & critical process development.

**CO4:** Learn how to Demonstrate authentic & Contextual ideas, Articulation of fashion concepts, design directions, process Journals, Critical concept development

**CO5:** Present ideas Fluently Fashion Design Concepts and basics of fashion communication.

**CO6:** Create designs by integrating learning from different courses to articulate the final design outcome.

**References:**

**Required Resources:**

1. Benyus, J. M. (2009, August). Biomimicry. Harper Collins
2. Fletcher. (2008). Sustainable Fashion and Textiles. Earthscan

**Recommended Resources:**

1. <https://biomimicry.org/thenatureoffashion/>
2. <https://youtu.be/Uhn0xMC8G4o?si=GXI5870dgH19YJwq>

**BDES 2nd Year**  
**Semester 4**  
**Fashion Technical Studio 2 (BDES FD 204)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>2</b>	<b>2</b>

**Course Name: Fashion Technical Studio 2**  
**Course Credit Hours: 3**

**Course Contact Hours: 4**  
**Course Code : BDES FD 204**

**Course Objectives:**

- Understand the components and Technical drafting and construction of a Shirt and a Trouser
- Understanding process of Flat Pattern making and Manipulations to the same to adapt these to create variations
- Understanding standard fit and personal fit.
- Demonstrate an awareness and familiarity with a vocabulary of technical knowledge as it connects with the technical aesthetic through design, construction and fabrication.
- Confidence in pattern – know how to manipulate a flat pattern to create a 3D outcome

**Course Description:**

In Fashion Technical Studio 2 students continue to expand their suites of fashion making skills, in collaboration with the other two core studios. Form and construction are the two broad topics for Fashion Technical Studio 2. In this course students learn skills such as pattern making, draping, sewing and other means of garment construction in a critical and creative context. These suites of skills are presented as creative design tools to be utilized in open, iterative processes, and as a means to realizing and executing solutions to design problems. Different inflections provide students with opportunities to concentrate on specific areas of fashion making. Students will acquire a core skill set on which to develop specializations in junior and senior year.

**Course Contents:**

**1. Project 1 – Anatomy of a Shirt**

- “Introduction to project Anatomy of a Shirt & discussion on components of a Woman’s Classic Shirt
- Drafting of standard 1/4th close fitting bodice blocks closest to their size.
- Adapting the bodice to create a Shirt draft
- Drafting the Shirt collar and sleeve
- 1/4th yardage - Calculating consumption of a shirt using 1/4<sup>th</sup> block.

## 2. Technical construction

- Making samples of the patch pocket, center front placket, sleeve plackets, cuffs and 2 piece shirt collar.
- Demo of full scale Layout, seam line and seam allowance marking for fabric cutting.
- Discussing steps for construction
- Demo of technical construction of the shirt.

## 3. Pattern reading from a visual – Shirt dress

- Creating 1/4<sup>th</sup> scale pattern of the visual.
- Pattern reading

## 4. Project 2- Trouser

- Drafting the standard size 1/4<sup>th</sup> scale Woman's Jean Block. Size 8
- Making a full scale trouser pattern as per own body measurements
- Making a muslin test fit to understand and rectify trouser fitting issues
- Adapting the block to create variations in 1/4<sup>th</sup> scale

## 5. Pattern Reading and Creative Exploration and Construction

- Pattern reading for trousers.
- Project – Creative Exploration of a shirt/dress/ trouser

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1 :** Understanding - Develop an understanding of exploring and Transmuting design concepts to 2D drafting and construction process and realizing a 3D outcome.

**CO2:** Competence- Demonstrate an ability to understand the technical pattern making and manipulations to pattern through flat pattern making. Further develop an understanding of materiality and the usage of different seam finishes

**CO3:** Strength - Ability to read designs and effectively integrate techniques and create patterns for the same based on conceptual parameters.

**CO4:** Demonstration - Demonstrate an awareness of basic garment components and their respective details and effectively document their findings and respond to them in a process journal.

**CO5:** Fluency - Develop a vocabulary and understanding of technical garment terms and Construction.

**CO6:** Develop the ability to analyze garment fit issues and implement appropriate pattern adjustments and alterations for a variety of body shapes and sizes

### References:

### Required Resources:

1. Joseph-Armstrong, H. (2014, January 1). Patternmaking for Fashion Design

2. Joseph-Armstrong, H., & Ashdown, S. P. (2022, May 5). *Draping for Apparel Design*. Bloomsbury Publishing USA
3. Aldrich, W. (2015, January 22). *Metric Pattern Cutting for Women's Wear*. John Wiley & Sons.
4. Association, R. D. (1999, January 1). *Reader's Digest Complete Guide to Sewing*
5. Aldrich, W. (2013, March 18). *Fabrics and Pattern Cutting*. John Wiley & Sons.

**Recommended Resources:**

1. Wolff, C. (1996, October 1). *The Art of Manipulating Fabric*. Penguin.
2. <https://www.theshapesoffabric.com/>
3. <https://www.youtube.com/>
4. <https://www.pinterest.com>

**BDES 2nd Year**  
**Semester 4**  
**Fashion Visual Communication 2 (BDES FD 206)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>2</b>	<b>2</b>

**Course Name: Fashion Visual Communication 2**  
**Course Credit Hours: 3**

**Course Contact Hours: 4**  
**Course Code : BDES FD 206**

**Course Objectives:**

- Students explore visual organization and representational forms and engagement through observational drawing, photography, digital image creation, time-based explorations, and the integration of a variety of media.
- Digital imaging tools continue to include raster and vector software applications such as Photoshop, Illustrator, Procreate to explore 2D and time-based presentations.
- Analog drawing tools continue to include wet and dry media and various substrates.

**Course Description:**

Through Fashion Visual Communication 02 students continue to advance the concepts begun in the first-year experience and heightened in Fashion Visual Communication 01. The emphasis moves to a more disciplined Fashion focus on how meaning is constructed and communicated through visual media. Students continue to use traditional drawing and digital imaging methods to explore the conceptual, aesthetic and formal qualities that inform how ideas and impressions are expressed on a two-dimensional plane and beyond.

**Course Contents:**

**1. Introduction to the Course**

- Visual Research & Interpretation
- Understanding and exploring visual diaries

**2. Visual Literacy & Digital Experimentation & Storytelling**

- Creating Mood board, inspiration board, color boards, Client profile board
- Fabric, texture surface ornamentation board

**3. Digital Shape Explorations + Visual Integration**

- Silhouette explorations from the desired forms
- Design developments

- Developing a final range plan
  - Stylised fashion illustrations and self expressions
  - Compiling of the project
- 4. Visualization & Representation**
- Introduction to men's fashion drawing and proportions
  - Drawing clothing details for Men's wear fashion
  - Material representation. Stylised men's wear illustrations. Observation & Accurate Technical Representation
- 5. Drawing technical flats and details**
- Specification Details
  - Specification Sheet

**Course Outcomes (COs):** After completing the course, the student shall be able to

**CO1:** Should be able to generate a broad range of visual communication perspectives in the context of fashion and, incumbent in the scenarios pertaining to the same.

**CO2:** Should be able to communicate their visual language and produce meaning that is pertinent to the socio-cultural ecosystem and understand how their designs will operate within.

**CO3:** Should be able to demonstrate methods of visualizations and associated communications in the formats of textual, representational, graphical & digital.

**CO4:** Should be able to produce a creative body of work that signifies & conveys effectively their artistic, perceptive and creative leanings through a variety of imperative communication mediums.

**CO5:** Should be able to depict reasonable technical competency over analog & digital mediums necessary to produce potent & understandable expression of meanings.

**CO6:** Develop an interdisciplinary approach towards visual communication and design.

**References:**

**Required Resources:**

1. Gaimster, J. (2011). Visual Research Methods in Fashion (English ed.). Bloomsbury Publishing India Private Limited.
2. Riegelman, N. (2012). 9 Heads (4th ed.). Thames & Hudson.
3. Dawber, M. (2013). Fashion Sketchbook. Batsford.

**Recommended Resources:**

1. Drudi, E. K., & Paci, T. (2021, Apri). Figure Drawing for Men's Fashion. Promopress
2. Bryant, M. W. (2016, July). Fashion Drawing, Second Edition. Laurence King Publishing

**BDES 2nd Year**  
**Semester 4**  
**Fabric Construction Techniques (BDES FD 208)**

L	T	P
1	2	

**Course Name: Fabric Construction Techniques**  
**Course Credit Hours: 3**

**Course Contact Hours: 3**  
**Course Code : BDES FD 208**

**Course Objectives:**

- The main objective of the course is to enable students to explore their potential to experiment, develop and innovate textile ideas for garments and other products.
- These can be incorporated using hand skills, technology or both with keeping in mind current trends.
- Students are encouraged to think beyond the conventional materials to create ideas for experimental & innovative textiles.
- Creatively and critically explore the relationship of Material to End product.

**Course Description:**

This course will give students an opportunity to explore textiles, from an experimental and creative approach. Incorporating the understanding, knowledge and techniques of embroideries, surface formation, weaving, knitting and crochet, Macramé-Knots, Ply Split Braiding etc., students will be encouraged to create innovative textile ideas for different product types catering to the fashion market segment. Techniques and surfaces to construct new narratives around the potential of textiles which will be constructed from scratch. This Project will interrogate both - the conceptual and formal possibilities of contemporary fashion textile art.

**Course Contents:**

**1. Knits**

- Introduction to Crochet and Knitting
- Understanding Basic Techniques - Crochet & Knitting
- Creatively Exploring Materials and Techniques

**2. Woven And Non- Woven**

- Introduction to Weaving
- Learning Basic Weaves- Plain Weaves, Twill and Derivatives.

- Creatively exploring Materials and techniques: with textiles and non-textiles.
  - Introduction to felting and felt craft.
- 3. Yarn Craft**
- Macrame- Knotting Technique
  - Ply Split Braiding
- 4. Design Project**
- Research
  - Design process
  - Design Development
  - Product Realization
  - Portfolio

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:** Understand materials and finishes, both textiles and non-textiles to develop ideas.

**CO2:** Show competence in using hand and machine skills incorporating technology.

**CO3:** Show strength in ideating and developing experimental and innovative textiles.

**CO4:** Demonstrate an understanding of different techniques and explorations.

**CO5:** Fluency in the digital documentation of the process of sampling and design development.

**CO6:** Demonstrate creativity and an understanding of sustainable practices.

**References:**

**Required Resources:**

1. Association, R. D. (1979, January 1). Reader's Digest Complete Guide to Needlework. Reader's Digest
2. Sinclair, R. (2014, November 8). Textiles and Fashion. Elsevier

**Recommended Resources:**

1. Tholia, A (2013) Understanding Fabrics - A Practical Approach. SARV International
2. Corbman, B. P. (1983, January 1). Textiles - Fibre to Fabric. Gregg Division McGraw-Hill
3. Parker, J. (1996, January 1). All about Wool. Rain City Pub
4. Parker, J. (1992, January 1). All about Silk. Rain City Pub
5. Harris, J. (2011). 5000 Years of Textiles (Reprint ed.). Smithsonian Books, Thames & Hudson.

**BDES 2nd Year  
Semester 4  
Fashion History (BDES FD 210)**

L	T	P
1	1	

**Course Name: Fashion History**  
**Course Credit Hours: 2**

**Course Contact Hours: 2**  
**Course code : BDES FD 210**

**Course Objectives:**

- Understanding 2000 years of historic fashion and its silhouette development.
- Demonstrate an awareness and familiarity with a vocabulary of historic looks and costume.
- Understanding process of haute couture, its evolution and designers responsible for fashion in the 20<sup>th</sup> century
- Developing the ability to recreate and decode iconic fashion designers and deliver presentations
- Confidence and know how to research and present fashion history and apply into mood boards style studies and reinvention.

**Course Description:**

Chronological study of the History of Modern Fashion through the major shift in output of designers from haute couture, which was and still is handcrafted and custom made for each client, to the design of cheaper, limited edition diffusion lines and rapidly manufactured ready-to-wear fashions. We consider silhouette evolution, major designers and the materiality of garments within their historical moment and cultural context. Our exploration of dress accepts its role as a significant, simultaneous expression of individuality and society. By providing a thorough introduction to fashion, it is intended that this course will serve as a catalyst for further explorations in a field that offers limitless opportunities. The course is taught through image based presentations by the faculty and students and discussion based recitation; their presentations become their assignments.

**Course Contents:**

**1. Historic Fashion from 300-1900 AD**

- Introduction to the weekly assignment documentation of historic fashion journals.  
BOOKLETS on Byzantium, medieval
- Journal BOOKLETS on Renaissance and Tudor fashion 300-1600 fashion and culture study
- Journal BOOKLETS on 17<sup>th</sup> century, baroque fashion and culture study

- Journal BOOKLETS on Rococo and French revolution fashion study
  - Journal BOOKLETS on Romantic and Victorian fashion and culture study
2. **Twentieth Century Fashion 1 1900-1950**
    - Fashion studies from Belle Epoch ,WW1 1900-1920 through innovative collaging , research and imagery.
    - Fashion studies from 1920-1939 The Roaring Twenties, Glamorous 30s and the great depression through innovative collaging , research and imagery
    - Fashion studies from WW2, Mid century 1940-1959 through innovative collaging ,research and imagery
  3. **Project 1 Designer presentation and Recreation 1900-1950**
    - Development of presentation on designers from 1900-1950. Compact timeline poster
    - Practical Recreation of an iconic look of the chosen designer
  4. **Twentieth Century Fashion 2 1950-2000**
    - Fashion studies from 1950-1969 The mid century fashion and swinging sixties, through innovative collaging , research and imagery
    - Fashion studies from 1970s, through innovative collaging , research and imagery
    - Fashion studies from 1980s, through innovative collaging , research and imagery
    - Fashion studies from 19, through innovative collaging , research and imagery
  5. **Project 2 – DESIGNER PRESENTATION AND RECREATION 1950-2000**
    - Development of presentation on designers from 1900-1950. Compact timeline poster
    - Practical Recreation of an iconic look of the chosen designer

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1** Understanding - Translate and adapt information to a more contemporary understanding and appraisal. Understand key text and major discourses in fashion history with research, mood boards, style studies and presentations.

**CO2** Competence - Develop and present a clear designer study projects and recreation. Maintain notes and a journal documenting fashion through the ages through research and illustration.

**CO3** Strength - Identify significant designers and key garments Identify silhouettes and construction of historical garments.

**CO4** Demonstration - Advance the development of research and presentation skills. Articulate and assist their ideas in development with the ideas of others in an oral form, through constructive critique and feedback.

**CO5** Fluency - Develop fluency in the vocabulary of the history of dress

**CO 6** Presentation - Develop the ability to prepare for and execute presentations in spoken and written form.

**References:**

**Required Resources:**

1. Tortora, P. G., & Eubank, K. (2009, June 8). Survey of Historic Costume
2. Seeling. (2000, April 1). Fashion: The Century of Designers 1900-1999

**Recommended Resources:**

1. Vogue archives website <https://archive.vogue.com/>
2. Met ny archives website <https://www.metmuseum.org/>
3. FIT MUSEUM <https://www.fitnyc.edu/museum/index.php>
4. <https://www.youtube.com/>
5. <https://www.pinterest.com>
6. Key moments in fashion, Popular culture,
7. The glorious glamor years
8. An illustrated history of fashion
9. Haute couture (ABRAMS)
10. Fashion - Kyoto museum 18 century to 21st century

**BDES 3rd Year**  
**Semester 5**  
**Fashion Design Studio 5 (BDES FD 301)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>3</b>	

**Course Name: Fashion Design Studio 5**  
**Course Credit Hours: 4**

**Course Contact Hours: 4**  
**Course Code : BDES FD 301**

**Course Objectives:**

- For students to use pertinent research methods to build their design philosophy.
- For students to be able to brew the macro trends and scan the zeitgeist.
- For students to be able to discover their own identity as designers through the design process.
- For students to understand their audience, consumers and the market they will be catering to.
- For students to integrate analogue techniques and digital technologies in their endeavour to actualise a vision.
- For students to be able to document their design process and confidently present their vision.

**Course Description:**

Fashion Design Studio 05 provides an opportunity for the student to continue development of personal research methodologies, design philosophy, processes and innovative approaches to materiality. Students will be guided to further develop a personalized approach to design aesthetic, vocabulary and markets. As the fifth in a six-course core sequence, students will identify and understand the importance of re-contextualizing, defining and applying personal design aesthetics to a broad range of product and or related fashion design outcomes. The course expands and deep-dives into thinking systems and approaches while setting parameters to improve research sensibilities, induce globalized visioning, and infuse ethical relevance to fashion's real-world and real-time needs, aspirations, markets and processes.

**Course Contents:**

**1. Scoping and Sensing Design**

- "An introduction to the design process, design thinking methods and a discussion on how and why design is a dominant factor for change. The class commences its creative research process.
- Connecting Macro elements to creative directions within Product, Fashion, Architecture & Interiors, Automobiles and Lifestyle/Perceptions"
- Review Macro Trend Statements

- Critical Reading, Brainstorming, Mind-Mapping, Visual Research & Boards, Triangulation, Writing & Annotating, Photography & Photo-Manipulations, & Lateral Thinking.
- Define patterns and create clusters
- Developing Concept + building Zeitgeist investigation and articulation
- "Investigation & Intuitive Benchmarking Key Takeaways Assimilation on parameters of self-reflection, Analysis, Introspection, Intuition and Awareness. Synthesizing Stories

## **2. Exploring, Imagining and Fashioning**

- Aesthetic Analysis + Range Iterations- Review of key directions from the key thematic directional(s) (Swatches, Visual/Material Boards, Construction elements, Embroidery Ideas, Print Ideas, etc.)
- Finalizing Collection and Creating technical sheets.
- Finalizing Collection and Thematic Samples, commencing Mock + Final RTW, Thematic Finalization with Fabrication & Materiality finalization
- Prototype Finalization + Commencing final garment production
- Final garment realization and photoshoot

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:** Understand various research methods, scan trends and sense the zeitgeist.

**CO2:** Show competence in ideation, conceptualization and contextualization of fashion ideas.

**CO3:** Show strength in integrating research, explorative work and the execution of ideas through an iterative design process.

**CO4:** Demonstrate an understanding of their consumer and the market

**CO5:** Show fluency in integrating analog techniques and digital technologies in presenting their design trajectory.

**CO6:** Develop an individual aesthetic vision to design, plan to ideate a look shoot.

### **References:**

#### **Required Resources:**

1. Dieffenbacher, F. (2013, February 1). Fashion Thinking. A&C Black.
2. Renfrew, E., & Lynn, T. (2021, September 9). Developing a Fashion Collection. Bloomsbury Publishing

#### **Recommended Resources:**

1. Clark, H., & Brody, D. (2009, May 1). Design Studies. Berg.
2. Davies, H. (2010, September 29). Fashion Designers' Sketchbooks. Laurence King Publishing.

3. O'Grady, J. V., & O'Grady, K. V. (2017, July 1). *A Designer's Research Manual*, 2nd Edition, Updated and Expanded
4. Kim, E., Fiore, A. M., Payne, A., & Kim, H. (2021, January 14). *Fashion Trends*. Bloomsbury Publishing

**BDES 3rd Year**  
**Semester 5**  
**Indian Traditional Textile (BDES FD 303)**

L	T	P
1	2	

**Course Name: Indian Traditional Textile**  
**Course Credit Hours: 2**

**Course Contact Hours: 3 hrs**  
**Course Code : BDES FD 303**

**Course Objectives:**

- To demonstrate an initiatory understanding of Indian textile heritage and an awareness and appreciation of the historical and cultural contexts of Indian textile traditions.
- To demonstrate an awareness of the visual language of each tradition through a study of recurring motifs, themes, materials, weaving and surface design techniques.
- To demonstrate an ability to identify textiles and embroideries from the different regions of India and a practical study of Indian embroidery techniques.
- To understand the origin of technique and design with reference to colors, motifs, layouts of different embroidered /hand-woven/printed/dyed textiles.
- To develop an appreciation of the Indian crafts sector and the value of our cultural heritage and the systems that sustain the artisans and the communities.

**Course Description:**

This course will introduce the students to the vast heritage of Indian Textiles traditions and enable them to appreciate the social and cultural aspects of each tradition. It will include the study of traditional textiles of each state of India, broadly classifying it into Woven, Printed/Dyed and Embroidered. The textile traditions that will be studied are categorized as structured, surface and draped textiles. Structured (woven and stitched textiles and clothing): Textiles are closely linked with rituals and rites of passage, from birth to the final journey. Therefore, any study of textiles will lead to the study of their symbolic significance. Surface (Embroidered and Dyed & Printed) and Draped (Sari, Turban, dupatta and Dhoti). This course will include the basic awareness of fibers, yarns, fabrics, dyes and motifs used traditionally and an understanding of the basic techniques used for construction of these textiles. A study of these different crafts of India will help the students to understand the socio-cultural and socio-economic importance of the indigenous crafts and how they can support the artisans and sustain the communities that nurture them.

**Course Contents:**

### **1. Textile tradition of my family**

- Introduction to the Course, project brief, assessment and assignments submission
- Understanding of textile tradition, different types, applications and uses.
- Ethnographic research through a study of family traditions
- Visual narratives and documentation

### **2. Tana- bana : Weaves & Drapes of India**

- Weaves of India – 29 states, traditional and contemporary textiles
- Drapes of India
- Artisans: specific to geographic location and community
- Exploration and experimentation - Innovative drapes

### **3. Sui - dhaga – Thread and needle**

- Introduction to Embroideries of India, Demonstration of different embroidery stitches.
- Research – one embroidery to execute various dimensions
- Crafting stories with tradition textiles techniques
- (making one fashion/ lifestyle product with thorough research)
- Compilation & Documentation

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO 1:** Understand and gain an awareness about the Indian textile heritage.

**CO 2:** Understand and appreciate the historical and cultural context of Indian textiles traditions and heritage.

**CO 3:** Develop skill by exploring and doing- woven textiles, printed textiles and dyed textiles and embroideries on the basis of weaving, printing and dyeing techniques and use of colors, motifs and composition.

**CO 4:** Analyze forms and deduce important information about culture and identity through a combination of primary and secondary research.

**CO 5:** Understand ethnographic research and work with others in collaborative contexts.

**CO 6:** Contextualize learning of the cultural significance of textiles by contextualizing it within the textile traditions of their own families.

#### **References:**

#### **Required Resources:**

1. Chishti, R. K., Singh, M., & Jain, R. (2000, January 1). Handcrafted Indian Textiles. Roli Books.
2. Chishti, R. K., & Singh, M. (2010, January 1). Saris of India. Roli Books.

#### **Recommended Resources:**

1. Tarlo, E. (1996, January 1). Clothing Matters. C. HURST & CO. PUBLISHERS.

2. Shah, A. (2013, January 1). Shifting Sands.
3. Gillow, J., & Barnard, N. (2014, January 7). Indian Textiles. National Geographic Books
4. Shabir Ali Beigh: Sozni embroiderer
5. 8000 Years Story of Indian Cotton | Textile Wars of India | Full Documentary

**BDES 3rd Year**  
**Semester 5**  
**Specialized Studio 1 - FD (BDES FD 305)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>3</b>	<b>2</b>

**Course Name: Specialized Studio 1 - FD**  
**Course Credit Hours: 4**

**Course Contact Hours: 5**  
**Course Code : BDES FD 305**

**Course Objectives:**

- To develop an individualized approach to design aimed at a niche market and for a specific consumer segment identified through research.
- To gain an expanded understanding of materiality and dressmaking within a specialized context and use it as a means to establish in-depth critical modes of inquiry.
- To understand the established customs of aesthetic design with regards to the specialized segment of Evening wear.
- To develop a deeper awareness of the technical aesthetic as it relates to the design development process, consumer contexts and professional design practice.
- To develop the ability to plan, negotiate and implement individual routes of design enquiry.

**Course Description:**

Specialized Studio 1 works provide students with the opportunity to further their focus and take an individual approach to understanding more advanced techniques of dressmaking within a specialized context. They will be able to expand your understanding of materiality and dressmaking and use it as a means of establishing in-depth, critical modes of inquiry. Emphasis will be placed on understanding concepts that affect the way we produce, sell and consume fashion. It aids in developing a deeper awareness of the technical aesthetic as it relates to the design development process, consumer contexts, and professional design practice. It will enhance the student's ability to plan, negotiate and implement individual routes of design inquiry.

**Course Contents:**

- 1. Research and Insights**
  - Market Segment
  - Consumer Survey
  - Process Journal
- 2. Sewing and Exploration**
  - Princess Corset

- Cups Corset
  - Volume and Fullness
  - Finishing Sample Development
- 3. Mock ups, Toile and Fittings**
- Mocks ups
  - Toile and Fitting
- 4. Final Look**
- Cutting & Sewing Final Look
  - Styling and Shoot
  - Preparation for the show/shoot

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:** Students will demonstrate an understanding of the contemporary and historical contexts of evening wear, from a regional and global perspective.

**CO2:** Students will show competency in their ability to utilize an individualized approach to designing within a specialized segment.

**CO3:** Students will show strength in their ability to research and identify contextually relevant references for their designs.

**CO4:** Students will demonstrate the ability to situate the study of technical aspects of clothing within consumer contexts and market segmentations.

**CO5:** Students will show fluency in documentation of the different stages thinking, ideation and making and using it as mode for critical inquiry.

**CO6:** Students will demonstrate efficiency in the application of analog and digital skills for visualization, ideation and product design presentation.

**References:**

**Required Resources:**

1. Aldrich, W. (2015, January 22). *Metric Pattern Cutting for Women's Wear*. John Wiley & Sons.
2. Joseph-Armstrong, H. (2014, January 1). *Patternmaking for Fashion Design*.
3. Kiisel, K. (2013, September 13). *Draping*. Hachette UK.

**Recommended Resources:**

1. Aldrich, W. (2015, January 22). *Metric Pattern Cutting for Women's Wear*. John Wiley & Sons.
2. Wolff, C. (1996, October 1). *The Art of Manipulating Fabric*. Penguin.
3. Fischer, A. (2015, April 6). *Sewing for Fashion Designers*. Hachette UK

**BDES 3rd Year**  
**Semester 5**  
**Fundamentals of Fashion Studies (BDES FD 307)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>2</b>		<b>2</b>

**Course Name: Fundamentals of Fashion Studies**  
**Course Credit Hours: 3**

**Course Contact Hours: 2**  
**Course Code : BDES FD 307**

**Course Objectives:**

- To introduce students to the multi-disciplinary field of fashion studies.
- To help students get an overview of fashion's growth as a global industry- culturally as popular interest and worthy investment.
- To provide students with a framework to study dress and material culture in our current context.
- Through a study of different theories and research-based writings on fashion to view fashion with a critical eye, inviting students to question and challenge existing perceptions of fashion.

**Course Description:**

Fashion Studies is a new, multi- disciplinary field that has emerged alongside the growth of fashion into a global industry – culturally, as popular interest and worthy investment and thus serves as a base to examine the current concept(s) of fashion through various theories and research-based writings on fashion.

**Course Contents**

**1. Fashion's Significance and Construction of Meaning**

- Introduction to the Course. What Does Fashion Mean to You?
- Semiotics, Visual Culture and Fashion Media

**2. Dress and Culture: Fashion & Style**

- Material Culture and the Garment.
- Fashion and Dress in Social and Cultural Contexts
- Subculture and Style
- Fashion and Everyday Life
- Fashion and Memory
- Fashion and Race

**3. Fashion and Gender**

- Fashion and the Female Body

- Fashion and Masculinity
  - Queer Fashion
- 4. Fashion Creation, Curation and Comment**
- The Story of Indian Fashion
  - Exploratory Angles in Fashion Studies: Curating and museum exhibits and fashion week shows
  - Fashion Criticism
  - Reflection on the course

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:** Integrate concepts, material skills and techniques from other courses, interactive class discussions, personal observations and experiences into project work.

**CO2:** Write a clear and cogent text-based and image-based analysis of their own and others' works and become well-versed and conversant with a variety of writing forms, both formal and informal.

**CO3:** Successfully attribute the use of other's ideas/images by using Chicago Manual of Style citation, and thus avoid plagiarism.

**CO4:** Demonstrate critical reading skills by identifying the central content and supporting evidence in various types of texts, such as critical and analytical essays which will prove useful for later thesis-driven writing.

**CO5:** Demonstrate skills and vocabulary necessary for persuasive argumentation, by learning to craft coherent thesis statements and support arguments.

**CO6:** Demonstrate an understanding of fashion as a phenomenon beyond the industry and the ability to identify the social and cultural influences that shape fashion.

**References:**

**Required Resources:**

1. Steele. V. (2013), A Queer History of Fashion, Fashion Institute of Technology, New York.
2. Wilson. E. (2003), Adorned in Dreams, Bloomsbury Publishing.

**Recommended Resources:**

1. [https://www.chicagomanualofstyle.org/tools\\_citationguide.html](https://www.chicagomanualofstyle.org/tools_citationguide.html) (2017).
2. Critchley. S., The Fashioned Animal, <https://creaturesofcomfort.tumblr.com/post/10860564935/the-one-true-philosophy-of-clothes>. A Magazine
3. Menkes.S. (2013), The Circus of Fashion, <https://www.nytimes.com/2013/02/10/t-magazine/the-circus-of-fashion.html>.

4. Corner. F., Why Fashion Matters, [https://artsandculture.google.com/story/why-fashion-matters/\\_OKS0J-OeT7HIA](https://artsandculture.google.com/story/why-fashion-matters/_OKS0J-OeT7HIA)
5. Prown. J., Mind in Matter, [https://edisciplinas.usp.br/pluginfile.php/4914935/mod\\_resource/content/1/PROWN%20CJ.%20Mind%20in%20matter.pdf](https://edisciplinas.usp.br/pluginfile.php/4914935/mod_resource/content/1/PROWN%20CJ.%20Mind%20in%20matter.pdf)
6. Clark and Buckley, Conceptualising Fashion in Everyday Lives, <https://core.ac.uk/download/pdf/192827481.pdf>
7. Wilson. E., Fashion and Memory, <http://vestoj.com/fashion-and-memory/>
8. T.Pham, M. (2013), Why Fashion Should Stop Trying To Be Diverse, <https://iheartthreadbared.wordpress.com/2013/09/30/just-stop/>
9. Flugel. J.C. (1930), The Psychology of Clothes.
10. Baudelaire. C., (1863), The Dandy, <https://arthistoryproject.com/timeline/industrial-revolution/impressionism/the-painter-of-modern-life/the-dandy/>
11. Martin. R. (1998), Addressing the Dress (The Crisis of Criticism), The New Press York.

**BDES 3rd Year**  
**Semester 5**  
**FD Elective (A): Fashion Retail Technology (BDES FD 309)**

L	T	P
1	2	

**Course Name: FD Elective (A): Fashion Retail Technology**  
**Course Credit Hours: 3**

**Course Contact Hours: 3**  
**Course code : BDES FD 309**

**Course Objectives:**

- Introduce students to the concepts and terminology of the fashion industry and its retail practices.
- Familiarize students with the role of technology in fashion and retail, setting the stage for more in-depth exploration in later courses.
- Develop an understanding of consumer behavior and its impact on fashion buying decisions.
- Provide insights into various retail formats and visual merchandising techniques.
- Lay the groundwork for students to make informed decisions in designing and presenting fashion products in the retail context.

**Course Description:**

This is an introductory course that aims to offer students a thorough grasp of the essential principles and dynamics of the Fashion industry and its Retail components. It is specifically tailored to empower design students who seek success in the dynamic realm of Fashion and Retail, where technology significantly influences trends and consumer experiences.

The course delves into the convergence of fashion, retail, and technology, providing students with a comprehensive understanding of the latest advancements and their practical application within the industry. Core topics covered include fashion trends, consumer behavior, retail formats, and strategies. Moreover, students will gain valuable insights into the integration of technology in fashion retail while establishing a strong foundation for creating valuable retail experiences. This course employs a combination of theoretical learning, case studies, and hands-on projects to foster a profound understanding of the evolving retail landscape.

**Course Contents:**

1. **Overview of Fashion**
  - Introduction to Fashion
  - Trend Forecasting
  - Consumer Behavior in Fashion
2. **Essentials of Retail**
  - Retail Formats and Indian Retail Scenario
  - Fashion Retail Operations
  - Visual Merchandising and Retail Store Management
  - Fashion Retail Communication
3. **Technology in Retail**
  - Digital Transformation
  - Technology in Fashion Retail
  - Fashion Data Analytics
  - E-commerce and Online Retail
  - Final presentation and Review

**Course Learning Outcomes (COs):** After completing the course, the student shall be able to

**CO1:** Demonstrate an understanding of the fashion industry's structure, key players, and value chain.

**CO2:** Identify and analyze current fashion trends and their influence on consumer preferences.

**CO3:** Comprehend the role of technology in fashion retail, including e-commerce and omni-channel strategies.

**CO4:** Explain consumer behavior theories and apply them to fashion retail scenarios.

**CO5:** Evaluate various retail formats and visual merchandising techniques for effective product presentation.

**CO6:** Identify key gaps in the retail space and apply effective solutions and strategies informed by the knowledge of the industry.

**References:**

**Required Resources:**

1. Rabolt, N. J., & Miler, J. K. (2009, January 1). Concepts and Cases in Retail and Merchandise Management
2. Diamond, J., Diamond, E., & Litt, S. (2015, January 29). Fashion Retailing. Bloomsbury Publishing USA

**Recommended Resources:**

1. Choi, T. M. (2014, January 30). Fashion Branding and Consumer Behaviors. Springer Science & Business Media.
2. Neumeister, D. (n.d.). The Anatomy of a Design Brief: Branding and Retail Environment Design.

**BDES 3rd Year**  
**Semester 5**  
**FD Elective (B): Fashion Innovation (BDES FD 309)**

L	T	P
1	2	

**Course Name: FD Elective (B): Fashion Innovation**  
**Course Credit Hours: 3**

**Course Contact Hours: 3 hrs**  
**Course Code : BDES FD 309**

**Course Objective:**

- To introduce students to the concept of fashion systems.
- To help students get a keen understanding of fashion as a global industry that connects people, practices and exists as a system within other larger systems.
- To provide students an opportunity to study and examine the many types of creative and industrial activities, ranging from conceptualization, to craft to mass production and retail, that comprise the fashion system.
- To underscore the need for a form of design thinking that goes beyond the product, by also considering the systems that create the product and bring it into the path of consumption and its life post-consumption.
- To help the students through a pedagogy of reading of theory-based papers, class exercises and field work to examine the material, behavioral and systemic constraints to sustainability.

**Course Description:**

Fashion Innovation is a program pathway, and this elective course is intended to be an introduction to the pathway. This pathway will be carried across three semesters, advancing as it goes, and allowing students to focus their studies and projects in line with their immediate and perhaps long-term interests in the field of fashion. Through this course students will be exposed to new concepts revolving around fashion as a system. They will learn to use these concepts to think about the scope of fashion design, deliberate upon the meaning of innovation with respect to complex systems intertwined as they are with the environment, with culture and heritage, with society and new and emerging technologies.

**Course Contents:**

**1. Fashion as a system.**

- What is a system? How is fashion ‘a system’?

- Fashion's economics.
  - Fashion's 'trickle' theories.
- 2. Fashion's impact on society, culture and the environment.**
- The most significant innovation of the 21st century in fashion- Fast Fashion. Its pros and cons.
  - Screening of the film: The True Cost. Discussion.
  - Sustainability: The most compelling concern of our times. The need for an antithesis.
  - In-class Presentations: What is Fashion's Impact on Society, Culture and the Environment?
- 3. Fashion as an industry. Processes ( How value is created) and Systems (what value is created)**
- Research presentations: Process of Sourcing and Manufacturing
  - Research presentations: System of distribution and retail.
  - Research presentations: Process of fashion consumption. How can we design better systems for more responsible consumption?
  - 4.Fashion Futures: Design for Innovation.
  - Technology and its impact on fashion.
  - What are fashion's challenges? A reading of State of Fashion 2023 (Mckinsey). Presentation of key themes and insights
  - Presenting ideas for innovation. Considering impact through design for sustainability and social change.
  - Final Review

**Course Outcomes (COs):** After completing the course, the student shall be able to

**CO1:** Understand fashion as a system and the scope of design and innovation within this system.

**CO2:** Demonstrate competency in applying critical thinking to identify gaps and constraints within the fashion system and what areas need innovation .

**CO3:** Demonstrate strength in applying concepts learnt to independent study, to compare and draw out actionable insights that can guide their design research and practice.

**CO4:** Demonstrate the ability to advance their study through their own project work and assignments and contribute thoughtfully to the discourses around design for sustainability and as a driver of social change.

**CO5:** Demonstrate fluency in process-thinking and in effectively articulating the interconnections between materials, processes and systems.

**CO6:** Demonstrate the ability to frame a design problem and develop it through research and ideation.

**References:****Required Resources:**

1. Burns, L. D., & Mullet, K. K. (2020, January 1). The Business of Fashion.
2. Rissanen, T., & McQuillan, H. (2020, August 6). Zero Waste Fashion Design. Bloomsbury Publishing.

**Recommended Resources:**

1. [http How the Internet has transformed the design and fashion industries \(2023\).](https://www.openaccessgovernment.org/internet-transformed-design-fashion-industries-social-media-e-commerce/152624/)  
<https://www.openaccessgovernment.org/internet-transformed-design-fashion-industries-social-media-e-commerce/152624/>
2. Hayes, Adam (2016), Fast Fashion Explained and How it Impacts Retail Manufacturing  
<https://www.investopedia.com/terms/f/fast-fashion.asp#:~:text=Fast%20fashion%20describes%20low%2Dpriced,in%20the%20fast%20fashion%20field.>
3. Niinmäki, Kirsi (2021) From Fast to Slow- How To Construct a Better Balance in the Fashion System.  
<https://gjia.georgetown.edu/2021/08/30/from-fast-to-slow-how-to-construct-a-better-balance-in-the-fashion-system/>
4. The State of Fashion 2023 (McKinsey.com)  
<https://www.mckinsey.com/~media/mckinsey/industries/retail/our%20insights/state%20of%20fashion/2023/the-state-of-fashion-2023-holding-onto-growth-as-global-clouds-gathers-vf.pdf>
5. The True Cost (Film) (2015).  
<https://www.youtube.com/watch?v=rwp0Bx0awoE>
6. UNDP's Sustainable Development Goals  
[https://www.undp.org/sustainable-development-goals#:~:text=The%20Sustainable%20Development%20Goals%20\(SDGs\)%2C%20also%20known%20as%20the.people%20enjoy%20peace%20and%20prosperity.](https://www.undp.org/sustainable-development-goals#:~:text=The%20Sustainable%20Development%20Goals%20(SDGs)%2C%20also%20known%20as%20the.people%20enjoy%20peace%20and%20prosperity.)

**BDES 3rd Year**  
**Semester 5**  
**FD Elective (C): Couture in Fashion (BDES FD 309)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>2</b>	

**Course Name: FD Elective (C) : Couture in Fashion**  
**Course Credit Hours: 3**

**Course Contact Hours: 3**  
**Course Code : BDES FD 309**

**Course Objectives:**

1. To enable students to gain a broad overview of couture.
2. To encourage students to think beyond the historical connotations of couture and appreciate the evolution of modern couture.
3. To give students an exposure to fashion vocabulary through the study of various garment components.
4. To become conversant with the tools of couture and couture techniques.

**Course Description:**

This course provides a broad overview of couture from its nascent stages as handcrafted pieces customized to the requirements of the wearer to its current evolution as an innovative, craft intensive and collaborative form of fashion informed by the zeitgeist of the present day. The course explores the aesthetics and techniques of Western and Indian Couture and strives to juxtapose them to gain an understanding of the world view of what is meant by couture. The course also examines the fabrics, surface ornamentation techniques, prints, silhouettes and finishes used in couture garments and helps students to develop a fashion vocabulary pertaining to these aspects of couture and fashion within a historical and current cultural context.

**Course Contents:**

**1. Key Moments in Couture History**

- Introduction to the course, what is couture, what are the uses of couture,
- Key moments in history and modern day that defined/define couture

**2. Couture as Craft**

- Studying the concept of craft in couture

- Indian couture houses, and their evolution vis a vis the world stage
- 3. Couture Fashion Vocabulary**
- Building a couture fashion vocabulary
  - Study of prints, techniques, silhouettes, fabrics, and finishes.

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:** Understanding of different couture terminologies.

**CO2:** Develop competency in soft skill development through class presentations and group work.

**CO3:** Strength in application of couture to market scenarios and different uses of couture by fashion houses and documentation of the same.

**CO4:** Demonstrate knowledge of juxtaposition of western and Indian couturiers and couture houses.

**CO5:** Be fluent in the historical context of couture and its evolution and application to modern day fashion and documentation of the same

**CO6:** To prepare for and execute presentations in spoken and written form.

**References:**

**Required Resources:**

1. Ewing, E. (2005, January 1). History of 20th Century Fashion
2. Seeling. (2000, April 1). Fashion: The century of the designer 1900-1999
3. De La Haye, A., & Mendes, V. (2021, October 26). Fashion Since 1900. National Geographic Books.

**Recommended Resources:**

1. Chishti, R. K., Singh, M., & Jain, R. (2000, January 1). Handcrafted Indian Textiles. Roli Books.
2. Landis, D. N. (2013, October 1). Hollywood Costume. Harry N. Abrams.
3. Howell, G. (1975, January 1). In Vogue.
4. Goswamy, B. N., Krishna, K., & Dundh, T. P. (2010, January 1). Indian Costumes in the Collection of the Calico Museum of Textiles.

**BDES 3rd Year**  
**Semester 6**  
**Fashion Design Studio 6 (BDES FD 302)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>3</b>	

**Course Name: Fashion Design Studio 6**

**Course Contact Hours: 4**

**Course Credit Hours: 4**

**Course code : BDES FD 302**

**Course Objective:**

- Should be able to understand, co-relate and deploy creative research, fashion paradigms and design frameworks around personal design inquiries.
- Should be able to approach research and development with clarity, curiosity, authenticity, reflection and self-awareness.
- Should be able to transmute and translate abstract, conceptual, data-led and investigated ideas into utilizable directions of design.
- Should be able to implement, apply and demonstrate aptly and appropriately learnt concepts into a working methodology & approach.
- Should be able to communicate with simplicity and clarity.

**Course Description:**

Fashion Design Studio 6 continues to build, with breadth and depth, the students' own personal approach to creative research methods appropriate to a range of fashion design contexts. As a core class, students will be encouraged to further evolve and enhance their emerging design philosophies, and will be introduced to ways in which they can develop more advanced iterative 2D/3D processes. Students will be innovating through the technical, aesthetic, form, design and materiality, while deepening their personal approach to making and thinking. Students will learn how to contextualize their work through a range of sources and seek new routes to understand fashion contexts as a means of innovating and synthesizing their creative research towards individual 2D/3D outcomes that integrate design thinking and material application towards innovative solutions.

**Course Content:**

## 1. Scoping and Sensing Design

- An introduction into the world of art, design and history.
- The class commences its creative research process. Students re look at their work thus far in order to find patterns and identify their aesthetic leanings/ preferences.
- Connecting Macro elements to creative directions within the world of art and multidisciplinary design
- Review Micro Trend Statements derived from macro trend reports
- Critical Reading, Brainstorming, Mind-Mapping, Visual Research & Boards, Triangulation, Writing & Annotating, Photography & Photo-Manipulations, & Lateral Thinking.
- Define patterns and create clusters
- Developing Concept + building Zeitgeist investigation and articulation
- "Investigation & Intuitive Benchmarking Key Takeaways Assimilation on parameters of self-reflection, Analysis, Introspection, Intuition and Awareness. Synthesizing Stories

## 2. Exploring, Imagining and Fashioning

- Aesthetic Analysis + Range Iterations- Review of key directions from the key thematic directional(s) (Swatches, Visual/Material Boards, Construction elements, Embroidery Ideas, Print Ideas, etc.)
- Thematic Developments will continue to evolve and give way to 2D and 3D iterative process, involving a collaboration with craftspeople, designers and artists from other fields and disciplines to align with their framework.
- The final line- up
- All research variables come together to generate design developments that unify and reinvent the parameters of the framework that fit the final Identity & aesthetic model.
- Technical sketches, Tech packs, flat sketches, specification sheets, a means to communicate the technical aspect of the final line up
- Brand building
- The modeling of a best-fit product, category, range plan and design philosophy that cross-pollinates into a harmonious identity or signature “look”, a voice and eventually the DNA through a very clear underrating of materiality, process, skill and craftsmanship, technology and innovation and an understanding of market and consumer.

**Course Learning Outcomes (COs):** After completing the course, the student shall be able to

**CO1:** Use pertinent research methods to build their design philosophy and augment their specific design aesthetic

**CO2:** Demonstrate the ability to build advanced 2D/ 3D iterative processes

**CO3:** Start building their brand identity through a stable and clear design process

**CO4:** Map micro trends through the publication of macro trends for a specific demographic

**CO5:** Integrate analogue techniques and digital technologies in their endeavour to actualise a vision

**CO6:** Document their design process and confidently present their vision.

**References:**

**Required Resources:**

1. Dieffenbacher, F. (2020, December). Fashion Thinking: Creative Approaches to the Design Process. Bloomsbury Visual Arts.
2. Vislosky, J. K., & Vislosky, K. (2017, July). A Designer's Research Manual. Rockport Publishers.

**Recommended Resources:**

1. Clark, A., & Brody, A. (2009, January). Design Studies: A Reader. Bloomsbury Publishing India Private Limited.
2. Davies, H. (2013, October). Fashion Designers' Sketchbooks. Laurence King Publishing.
3. Fiore, A. M., Kim, S., & Kim, H. (2021, January). Fashion Trends: Analysis & Forecasting. Bloomsbury Visual Arts.
4. Renfrew, C., & Renfrew, E. (2016, February). Developing a Collection. Fairchild Books.

**BDES – 3rd Year**  
**Semester - 6**  
**Research Methodology - FD (BDES FD 304)**

L	T	P
1	1	2

**Course Name: Research Methodology - FD**  
**Course Credit Hours: 4**

**Course Contact Hours: 2**  
**Course Code : BDES FD 304**

**Course Objectives:**

- To equip students with an understanding of research as it pertains to their practice and to use research as a means of imaginative and critical inquiry.
- To get students to see how their practice engages visual and narrative history and critical theory.
- To guide students to develop research-worthy inquiries that build on their skills and past work.
- To guide students to assemble and analyze contemporary information, images, objects, materials and historical data of all sorts to put together an archive practical for their own use as practitioners and researchers.
- To guide students in writing a formal academic paper or manifesto/ artist/ project statement developed out of the course of research done through the semester.

**Course Description:**

This course approaches research as a resource of imaginative and critical inquiry for artists and designers. Students will embark on their own semester-long research project, directly related to their creative practice that engages visual and narrative history, as well as critical theory. Students will assemble and analyze historical and contemporary information, images, objects, materials, and historical data of all sorts to compile a collection or “archive” practical for their own use as both researchers and practitioners. Building on skills and projects developed during students’ work in previous terms, this course will be staged to address and explore the practicalities of historical research. Topics include: observation and description as primary research; defining research area(s); identifying research methodologies most useful to a particular subject area; locating appropriate historical sources for the student's project (these may include photographs, films, primary and secondary literature, archives, and museum exhibits, etc.); posing critical questions about that material or source; developing an artist’s or “project” statement/manifesto; and writing a formal academic research paper developed out of the research conducted over the course of the semester. The identification, collection, and critical examination of both

historical and theoretical sources will provide a deeper and broader context for each student's creative visual and material practice, and for his or her thesis project, specifically.

### **Course Content:**

#### **1. Review of existing artist/ project statements**

- The Object as the starting point
- Research interests and strategies: Primary and secondary research. Object Description Analysis
- Research interests and strategies: Configuring the archive
- Research Interests and Strategies: Presentations (The Annotated Bibliography)

#### **2. Primary & Secondary Sources, History & Theory, Archives & Interviews, Objects & Sites**

- History and Theory
- Primary Sources: Archives and Interviews
- Observational research: Objects and sites as primary sources

#### **3. Managing your archive: Collecting & Organizing Data**

- Review of student work
- Managing the archive. Structure of the paper

#### **4. Final Research Papers**

- Final research Paper Presentation
- Documentation and Reflection

**Course Learning Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:** Access and review a wide range of historical research methodologies, databases and archives that hold historical information.

**CO2:** Develop an inquiry beyond the technicality of the object through a qualitative object description analysis.

**CO3:** Show competence in developing critical questions and in translation and adaptation of information to a more contemporary understanding and appraisal.

**CO4:** Show strength in documentation of research.

**CO5:** Demonstrate the ability to work through all steps of the research process e.g. brainstorming, assembling, editing, drafting, critically analysing and finally synthesizing their assemblage of research.

**CO6:** Achieve fluency in undertaking research based on an enquiry, developing the research strategies for the same and articulating a clear and directional artist/ designer/ project statement.

### **References:**

**Required Resources:**

1. Kawamura, Yuniya (2011), *Doing Research on Fashion and Dress- An Introduction to Qualitative Methods*, Oxford-Berg, New York.
2. Eicher, Joanne B and Evenson Lee, Sandra (2010), *The Visible Self: Global Perspectives on Dress, Culture & Society*, Fairchild, New York.
3. Wayne.C. Booth (2017), *The Craft of Research*, The University of Chicago Press.

**Recommended Resources:**

1. <https://apastyle.apa.org/style-grammar-guidelines/citations/basic-principles/author-date>
2. Jordanov L.J. (2012), *The Look of the Past: Visual and Material Evidence in Historical Practice*, Cambridge
3. Edmund De Waal (2010), *The Hare With Amber Eyes*, Picador, New York.

**BDES – 3rd Year**  
**Semester - 6**  
**Specialized Studio 2 (BDES FD 306)**

L	T	P
1	3	

**Course Name: Specialized Studio 2**  
**Course Credit Hours: 4**

**Course Contact Hours: 5**  
**Course code : BDES FD 306**

**Course Objectives:**

- To provide students the opportunity to develop a distinctive and personal approach to design through a study of the technical aesthetic.
- To provide students an understanding of the global fashion system, market segments, and product design specifications for these segments and to encourage them to experiment with and innovate these design specifications.
- To engage students with the translation of fashion concepts into fashion merchandise and help them see opportunities within this translation for experimentation and innovation.
- To get students to consider industry practices, different skill clusters, material use and production processes that minimize waste.
- To stimulate creativity and efficiency in the application of analog and digital skills for visualization and resolution.

**Course Description:**

Specialized Studio 2 aims to provide students with the opportunity to develop an individual approach to industrial practice thereby increasing their practical, theoretical, technical and material application skills. It provides students the opportunity to further focus and take an individual approach to understanding the production of fashion at macro levels. Students will be able to expand their understanding of materiality and industrial practices in garment making & production as a means of establishing in-depth, critical modes of enquiry. Emphasis will be on understanding the ways in which we produce, sell and consume fashion. The course will aid students in developing a deeper awareness of the technical aesthetic as it relates to the design development practice, consumer contexts and professional design practice. It will enhance student's ability to plan, negotiate and implement individual routes of design inquiry.

**Course Content:**

## **1. Research & Insight**

- Pathway Focused Introduction & Orientation
- Research & Concept Development
- Classic Jacket Pattern Drafting
- Process Journal

## **2. Project Jacket**

- Demo on Complete Jacket Making
- Pattern Manipulation, Lapel, collar
- Preparing fabric to fuse and cut
- Sewing
- Finishing

## **3. Project - Mockups , 2d-3d Design Development**

- Presentation of Final Line up
- Mockups
- 2d-3d explorations
- Final Look Tech pack

## **4. Final Garment**

- Toile Making Process from Drafting to Test Fit
- Sourcing Fabric
- Final garment execution
- Preparation for the show/shoot

**Course Learning Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:** Demonstrate an understanding of the technical aspects of a garment within a specialized segment and how it can be redesigned to innovate the aesthetics of a garment in that segment or as a new category altogether.

**CO2:** Develop competence in personal research methodologies aimed at developing a signature technical aesthetic.

**CO3:** Demonstrate strength in decision-making with regards to the use of materials, product lifecycle and making with minimum waste-generation.

**CO4:** Demonstrate efficiency in the application of analog and digital skills for visualization, idea resolution and product development.

**CO5:** Show fluency in technical knowledge as evidenced through the use of technical vocabulary vis-à-vis clothing design, materials, techniques and technologies of making.

**CO6:** Demonstrate proficiency in manipulating patterns for complex designs, incorporating intricate details, and experimenting with advanced pattern cutting techniques and develop

expertise in specialized garment construction methods, such as tailored garments, couture techniques, and advanced finishing details.

**References:**

**Required Resources:**

1. Aldrich, W. (2015, January 22). *Metric Pattern Cutting for Women's Wear*. John Wiley & Sons.
2. Aldrich, W. (2012, June 27). *Metric Pattern Cutting for Menswear*. John Wiley & Sons.
3. Joseph-Armstrong, H., & Ashdown, S. P. (2022, May 5). *Draping for Apparel Design*. Bloomsbury Publishing USA.
4. (2009, April 30). *Jackets and Vests*.
5. Aldrich, W. (2013, March 18). *Fabrics and Pattern Cutting*. John Wiley & Sons.
6. Szkutnicka, B. (2017, January 9). *Technical Drawing for Fashion*.

**Recommended Resources:**

1. Joseph-Armstrong, H. (2014, January 1). *Patternmaking for Fashion Design*
2. Kiisel, K. (2013, September 13). *Draping*. Hachette UK
3. Wolff, C. (1996, October 1). *The Art of Manipulating Fabric*. Penguin.
4. Fischer, A. (2015, April 6). *Sewing for Fashion Designers*. Hachette UK.

**BDES -3rd Year**  
**Semester - 6**  
**Fashion Merchandising (BDES FD 308)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>2</b>	<b>1</b>	

**Course Name: Fashion Merchandising**  
**Course Credit Hours: 3**

**Course Contact Hours: 3**  
**Course Code : BDES FD 308**

**Course Objectives:**

- To facilitate an understanding of the role of merchandising as a specialized management function within the fashion industry and the key concepts pertaining to this function.
- To equip students to learn how to follow up on every process from raw materials to finished goods, with all logistics support.
- To present students with scenarios by which they can understand the intricacies of the fashion industry
- To help students to contextualize their creative design development and visualize how a fashion idea becomes a viable fashion product.
- To provide students with a framework of considerations by which fashion concepts can be planned as a range of clothing.

**Course Description:**

Merchandising is a specialized management function within the fashion industry that moves the world of fashion from designing fashion concepts to the retail sales floor and into the hands of consumers. Merchandising is planning, developing and presenting product lines for identified target markets with regard to pricing, assortment, styling, and timing. Students learn how to follow up every process from raw materials to finished goods, with all logistics support.

Merchandising can open up a plethora of opportunities in this diverse field. For students this is an opportunity to learn about industry operation, trends, marketing and product development. Most Fashion merchandising students fit themselves in Management roles as entrepreneurs or brand owners.

**Course Content:**

**1. Global Fashion Business**

- Introduction to Business of Fashion
  - Global Value Chain
- 2. Retail Business and operations**
- Role of Buyer and Merchandiser in Exports and Retail
  - 5 S of retail
  - Store Layouts
  - Buying Cycle
  - Retail KPIs
- 3. Buying & Merchandising**
- Trend Prediction & Planning
  - Merchandise Assortment
  - OTB
  - Range Planning
  - Production process & costing

**Course Learning Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:** Demonstrate an understanding of the global value chain and contextualize their understanding of retail markets, opportunities and the industry practices around buying, merchandising and production processes.

**CO2:** Show competence in merchandise range planning as per seasonal product categories and in line with the customer's requirements.

**CO3:** Show strength in understanding and applying the correct terminologies and Key Performance Indicators in retail.

**CO4:** Demonstrate the ability to critically appraise production processes with a checklist of quality parameters.

**CO5:** Show fluency with concepts related to merchandising- costing, sourcing, pricing strategies and Open-to-buy plan for merchandise.

**CO6:** Learn the product development lifecycle, from concept ideation to production, ensuring alignment with market demands and brand identity and to gain insights into sourcing materials, production processes, and supply chain management, considering sustainability and ethical practices.

**References:**

**Required Resources:**

1. Levy, M., & Weitz, B. A. (2001, January 1). Retailing Management
2. Vedamani, G. G. (2006, February 1). Retail Management (4th Edition), Pearsons Pub.

**Recommended Resources:**

1. Frings, G. S. (1982, January 1). Fashion, from Concept to Consumer. Prentice Hall

**BDES 3rd Year**  
**Semester 6**  
**Digital Fashion (BDES FD 310)**

L	T	P
1	2	

**Course Name: Digital Fashion**  
**Course Credit Hours: 3**

**Course Contact Hours: 3**  
**Course Code: BDES FD 310**

**Course Objectives:**

- To understand the fundamentals of how digital technology is integrated into various aspects of the fashion industry.
- To show proficiency in using digital tools and technology effectively in the fashion design process.
- To develop the skill sets of prototyping designs ideas digitally in CLO-3D.
- To develop a deeper awareness of the technical aspects of pattern making, dress making and materiality in CLO-3D as it relates to the design development process and professional design practice.
- To gain an expanded understanding of using CLO-3D to explore, visualize and to present fashion ideas effectively.

**Course Description:**

Digital Fashion course will provide students with the opportunity to elevate their creativity and efficiency in crafting digital ensembles through CLO-3D. Students will be able to expand their understanding of pattern making and garment constructions in digital mode. This will help them to gain knowledge on how patterns are transformed into tangible clothing items and understanding the technical intricacies involved in bringing designs to life. They will be able to visualize shape & form, explore new designs & patterns, develop their prototype & fit check digitally. Students will be exposed to a vast library of virtual materials and fabrics which are an important aspect of fashion design and will gain a deeper understanding of how different materials behave and fall differently on the body in various silhouettes. This course will help students make informed decisions of their design elements and help them in iterating their designs, experimenting, refining and perfecting their ideas before beginning to cut & sew.

**Course Content:**

### **1. Fusion 360**

- Introduction to Fusion 360
- Creating 3D Pattern
- Flash Print

### **2. Introduction to Digital Fashion & CLO 3D**

- Digital Fashion Futures
- CLO 3D installing, User Interface & user settings, Gizmo, Simulation, Avatar, Library, Fabrics, History etc features of CLO 3D
- Navigation & Selection in 3D environment
- CLO - SET
- Practice

### **3. CLO 3D Tools – 2D Tools & 3D Tools**

- Sewing Tools
- Shape Tools
- Pattern Editing Tools
- Drafting a bodice block
- Cloning & Superimpose
- Flattening
- 3D Pen Tool
- Fashion Details (Fold & Pleats)
- Fashion Details ( Gathers & Elastic)
- Fashion Details( Pressure/Puffer, & trims)

### **4. CLO – 3D Finishing and Final Touch**

- Materials
- Top Stitch & Puckering
- Animation

**Course Learning Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:** Students will demonstrate an understanding of digital technology and how they can apply it in their work.

**CO2:** Students will demonstrate the ability to effectively incorporate various digital technologies in their fashion design process.

**CO3:** Students will show strength in prototyping their fashion design ideas digitally in CLO-3D

**CO4:** Students will demonstrate the ability to use CLO-3D tools for constructing virtual 3d garments, virtual 3d environments, virtual fit, digital pattern making & draping, materials and the study of technical aspects of clothing digitally.

**CO5:** Students will show fluency in design visualization using CLO-3D.

**CO6:** Students will demonstrate the ability to adapt their creative process in anticipation of future trends emerging at the intersection of fashion design and digital technology.

**References:**

**Required Resources:**

1. CLO 3D / Marvellous Designer software
2. CLO-SET (CLO Market Place) software
3. Fusion 360 software
4. Bunka Fukuso Gakuin. (2009). Fundamentals of garment design. Tokyo Publishing Bureau.

**Recommended Resources:**

1. Genova, A. (2016). Fashion and technology: A guide to materials and applications. New York, NY: Fairchild Books, an imprint of Bloomsbury Publishing Inc.
2. Practice files shared by the professor

**Specialization: Interior Design (ID)**

**Interior Design**  
**BDES: Four Year (8 - Semesters)**

Course Code	Course	Credits	Periods			Evaluation Scheme			
			Lecture (L)	Tutorial (T)	Practicals (P)	Mid Term	End Term	Attendance	Total
<b>Semester 3</b>									
BDES ID 201	Interior Design Studio 3	6	1	3	4	50	40	10	100
BDES ID 203	History of Interior Design and Architecture	3	2	1		50	40	10	100
BDES ID 205	Representation and Analysis	3	1	2		50	40	10	100
BDES ID 207	Design Visualization	2	1	2		50	40	10	100
AE	ATLAS Elective 1	2	1	1		50	40	10	100
LS 03	Life Skills - Observership	2			4	50	40	10	100
ME	Minor Elective	2	1	1		50	40	10	100
	<b>Total</b>	<b>20</b>							
<b>Semester 4</b>									
BDES ID 202	Interior Design Studio 4	6	1	2	6	50	40	10	100
BDES ID 204	Introduction to Interior and Architecture Theory	3	2	1		50	40	10	100
BDES ID 206	Materiality and Assembly for Interiors	3	1	2		50	40	10	100
BDES ID 208	Colour, Light and Surface Interactions	2	1	1		50	40	10	100
E.LBA1034	ATLAS Elective 1	2	1	1		50	40	10	100
LS 04	Life Skills-Verbal and Non Verbal Communication	2	1	1		50	40	10	100
ME	Minor Elective	2	1	1		50	40	10	100
	Total	<b>20</b>				50	40	10	100
Course Code	Course	Credits	Periods			Evaluation Scheme			
			Lecture (L)	Tutorial (T)	Practicals (P)	Mid Term	End Term	Attendance	Total

Semester 5									
BDES ID 301	Interior Design Studio 5	6	1	2	6	50	40	10	100
BDES ID 303	Energy and Ecology	3	2	1		50	40	10	100
BDES ID 305	3D Modelling and Rendering	3	1	2		50	40	10	100
BDES ID 307	Design Vocabulary	3	2	1		50	40	10	100
LS 05	Life Skills-Apprenticeship	3	1	2		50	40	10	100
ME	Minor Elective	2	1	1		50	40	10	100
	<b>TOTAL</b>	<b>20</b>							
Semester 6									
BDES ID 302	Interior Design Studio 6	8	2	3	6	50	40	10	100
BDES ID 304	Greenscapes	3	2	1		50	40	10	100
BDES ID 306	Digital Rendering - 3Dmax	3	1	2		50	40	10	100
BDES ID 308	Building Systems	4	2	2		50	40	10	100
ME	Minor Elective	2	1	1		50	40	10	100
	<b>Total</b>	<b>20</b>							
Semester 7									
BDES ID 401	Interior Design Studio 7	6	1	2	6	50	40	10	100
BDES ID 403	Advanced Research Seminar - ID	3	2	1		50	40	10	100
BDES ID 405	Professional Practice and Ethics- ID	4	2	2		50	40	10	100
BDES ID 407	Interior Styling	3	1	2		50	40	10	100
ME	Minor Elective	4	1	3		50	40	10	100
IT 03	Internship	2			4				100
	<b>TOTAL</b>	<b>22</b>							

Course Code	Course	Credits	Periods			Evaluation Scheme			
			Lecture (L)	Tutorial (T)	Practicals (P)	Mid Term	End Term	Attendance	Total
<b>Semester 8</b>									
BDES ID 402	Interior Design Studio 8 - Capstone	8	1	2	10	50	40	10	100
BDES ID 404	Research and Writing (Capstone)	4	1	1	4	50	40	10	100
BDES ID 406	Advanced Professional Practice	4	2	2		50	40	10	100
BDES ID 408	Cross Disciplinary Design	4	1	1	4	50	40	10	100
	<b>Total</b>	<b>20</b>							

**BDES 2nd Year  
Semester 3  
Interior Design Studio 3 (BDES ID 201)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>3</b>	<b>4</b>

**Course Name: Interior Design Studio 3**  
**Course Credit Hours: 8**

**Course Contact Hours: 8**  
**Course Code : BDES ID 201**

**Course Objectives:**

- Developing an understanding about space, form and function.
- Extruding the shapes in the composition thereby translating the 2D into a 3D
- Drawings as per correct measurements to be created.
- Understanding Anthropometry and Ergonomics
- Exploring the qualities of light and shadow

**Course Description:**

This course is an introduction to an understanding of the relationship between space, form, structure and materials within the context of a space, the end-user and the wider environment. The class is introduced to basic vocabularies, practices and contexts of interior design through a carefully choreographed series of projects. An important aspect of this studio will be the introduction to the idea of space, form and function with emphasis on fundamental form making, addition and subtraction, human scale, movement and circulation, light and shadow. The students will also be introduced to theory and reading supporting the understanding of ideas of space and form.

**Course Content:**

- 1. Space, Form and Function**
  - Introduction to Basics of Interior Design
  - Exploring compositions -2D
  - Representation through sketches
  - Measured Drawings
- 2. 2D to 3D Translation and Exploration**
  - Extrusions and Iterations
  - Space and Void explorations

- **Exploring Spatial Design Principles**
  - Understanding Human Body in relation to the space
  - Movement and Circulation Studies
  - Light and Shadow Studies
- 3. Space and Inhabitation - Biomimicry**
- Habitat Studies
  - Abstraction of concepts
  - Interactions
  - Representation through sketches and models

**Course Outcomes:**

**CO1:** The student demonstrates fluency in the language and significance of the basic concepts of scale, form, function, systems, and space making in interior design.

**CO2:** The student applies the knowledge of space making and the study of basic spatial design strategies within the design process consistently.

**CO3:** The student will develop and generate multiple space studies and document in iterative drawings various aspects of interior design.

**CO4:** The student adeptly applies the knowledge of model making and drawing to their own personal design process in multiple ways, demonstrating a nuanced understanding of the subtler aspects inherent in the design process.

**CO5:** The student will be able to develop iterative drawings and 3D physical models with the basic understanding of Anthropometry and ergonomics.

**CO6:** The student will be able to demonstrate an introductory knowledge of the relationship between program, space, and light.

**References :**

**Required Resources:**

1. Ching, Francis D. K. "Interior Design Illustrated." Wiley Publications, 3rd edition
2. Ching, Francis D. K. Form, Space, and Order. Wiley Publications, 4th edition - Berger, John (1972).
3. Berger, J. (1972). Ways of seeing. London: British Broadcasting Corporation and Penguin Books.

**Recommended Resources:**

1. <https://archi-monarch.com/relationship-of-form-and-space/>
2. [https://www.researchgate.net/publication/363158077\\_Interrelation\\_of\\_Form\\_and\\_Structure](https://www.researchgate.net/publication/363158077_Interrelation_of_Form_and_Structure)

**BDES 2nd Year**  
**Semester 3**  
**History of Interior Design and Architecture (BDES ID 203)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>2</b>	<b>1</b>	

**Course Name: History of Interior Design and Architecture**  
**Course Credit Hours: 3**

**Course Contact Hours: 2**  
**Course Code : BDES ID 203**

**Course Objectives:**

- Convey History not as a standalone subject but as a tool, the knowledge of which can Come in useful in later projects and contribute to their growth as designers.
- Understand how personal histories are connected with larger narratives.
- Inform students who built these spaces, why they were built, what were the reasons for their choice of specific geographic locations, what the local needs and requirements were, how the climate determined choice of materials, what birthed different technologies, and influenced the design elements and features.
- Along with Architecture, there will be an added lens of the Humanities for a nuanced understanding of History.

**Course Description:**

The course is a glocal (global + local) understanding of the built environment from the earliest times to the present. It will help students study and appreciate the built environment within its social, cultural, intellectual, political, geographical, technological, aesthetic and economic contexts and narratives. This is designed not just as a chronological survey but to connect key built environment (Architecture and Interior Design specifically) concepts, thoughts, ideas, movements, materials, technologies around from the world through representative structures that cut across time, civilisations and geographical boundaries.

**Course Content:**

**1 My City – Hometown/ Mumbai focussed**

- Mapping built history of Mumbai
- Introduction to Humanities
- Development and Chronology of typologies
- Hometown/ Mumbai through historic buildings

## 2 My Country - India centric

- Indian Architecture I: Pallavas, Cholas, Pre Mughal
- Indian Architecture II: Mughals
- Indian Architecture III: British and Colonialism
- Vernacular Indian Architecture
- Traditional building techniques in today's times

## 3 My World - Global Architecture

- World Architecture I: Introduction to River Valley Civilisations and Pre-Renaissance
- World Architecture II: Renaissance
- World Architecture III: Post Renaissance
- History of Interior Design

### Course Outcomes

**CO1:** Analyze the built environment of their surroundings within the socio-political and economic context of the time to increase awareness and curiosity.

**CO2:** Employ methods of mapping and tracing histories effectively.

**CO3:** Connect historical events to buildings within the Indian context.

**CO4:** Identify different building typologies and strategies.

**CO5:** Develop a questioning mindset that goes beyond face value of 'facts' to understand multiple perspectives.

**CO6:** Create a coherent argument demonstrating how specific elements of historical building forms continue to impact the global level today.

### References :

#### Required Resources:

- Brown, P. 2022. Indian Architecture (Buddhist And Hindu Period). Publisher.
- Brown, P. 2010. Indian Architecture (The Islamic Period). Publisher.

#### Recommended Resources:

- Basham, A. L. 2019. The Wonder That Was India. Publisher
- Pandya, Y. 2023. Concept of space in traditional Indian Architecture. Publisher.
- Jarzombek, M., & Prakash, V. 2017. A Global History of Architecture. Publisher.

**BDES 2nd Year**  
**Semester 3**  
**Representation and Analysis (BDES ID 205)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>1</b>	

**Course Name: Representation and Analysis**  
**Course Contact Hours: 2**

**Course Credit Hours: 3**  
**Course code : BDES ID 205**

**Course Objectives:**

- To build on the idea that representation can convey more than the measurable i.e. subjective/ experiential quality, and how analysis can and must be used as a pre-design investigative tool.
- Emphasis on each student identifying their own skill, practicing and developing it into their own unique way of representation.
- Ability to apply the knowledge and skills developed in this course to other courses in the discipline.

**Course Description:**

In this course, the student will develop competence with fundamental analog and digital drawing, as well as analytical and representational tools to be utilized throughout the interior design process. The students will be introduced to techniques through demonstration, and they will be expected to develop proficiency in these through application to the real-world documentation of a selected interior space.

**Course Content:**

**1. Project A**

- Introduction to course
- Understanding 3d forms in plan, section and elevation (in analogue medium )
- How to construct Isometric/Axonometric Drawings?
- How to construct perspective drawings?

**2. Project B**

- Digital Work- 2D Representation (AutoCAD Tutorial)
- Developing drawings for the given picture of Interior Space

**3. Project C**

- Conceptual development and integrative representation using all the above skills.

## **Course Outcomes**

**CO1:** Increased level of awareness and curiosity of the built environment of their surroundings, within the socio-political economic context of the time.

**CO2:** Competence: Methods of mapping and tracing of histories (CO2)

**CO3:** Strength: Making connections within the Indian context between historical events and building(s) (CO3)

**CO4:** Strength: Familiarity with building typologies and strategies (CO4)

**CO5:** Competence: Development of a questioning bent of mind going beyond face value of 'facts' towards multiple points of view (CO5)

**CO6:** Fluency: In creating a cogent argument on how certain elements of historical building form have an impact at a global level till today (CO6)

## **References :**

### **Required Resources:**

- Ching, F. D. K. 2023. Architectural Graphics. Publisher.
- Obermeyer, T.1993, Architectural Drafting, Residential and Commercial. Publisher.

### **Recommended Resources:**

- Ching, F. D. K. 2019. Design Drawing. Publisher.
- Ching, F. D. K. 2018. Interior Design Illustrated. Publisher.

**BDES 2nd Year  
Semester 3  
Design Visualisation (BDES ID 207)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>2</b>	

**Course Name: Design Visualization**  
**Course Credit Hours: 3**

**Course Contact Hours: 2**  
**Course code : BDES ID 207**

**Course Objectives:**

- Obtain meaningful insights to comprehend the relations between cities - architecture - interior - humans and translate this information into basic lines and geometries.
- Generate ideas and execute them in a physical sense of drawings or models or mood boards through reflective observations, abstract conceptualization and active experimentation
- To gain an understanding of baseline techniques while being equipped with skill sets that will be relevant and applicable in Design Studios in the following semesters.
- Identify one's own skill, further practicing and developing it into one's own unique way of representation, but also being able to adapt other methods to different situations.
- To draw upon a number of visualization techniques learned to produce an end result, which is more than the sum of its parts, and displays a degree of sophistication in comprehension and communication.

**Course Description:**

In this course, the student will develop competence with fundamental digital detailed drawings and visual representations as analytical and representational tools to be utilized throughout the interior design process. The students will undergo the process of designing elements of a space and learn to produce details and interior representational drawings for the same. The students will be introduced to techniques through demonstration, and they will be expected to develop proficiency in these through application to the real-world documentation of a selected interior space.

**Course Content:**

**Unit Module**

**1 . Introduction to Design Visualization**

- Design representation and rendering techniques

- Types of media used for visualization

## **2 .3D to 2D Visualizations**

- Paper modeling techniques
- Hand rendering and visualization methods

## **3 . Schematic Mapping and Diagramming**

- Introduction to reading site drawings and Analysis
- Information mapping and visualization techniques for site

## **4 .2D to 3D Visualizations**

- Translating 2D analogue and digital drawings to digital renders
- 3D visualizations using multi platforms like AutoCAD, Illustrator and

## **5 . Photoshop**

- Introduction to 3D modeling platform Coohom

## **Course Outcomes**

**CO1:** Define effectively and confidently use digital drawing as an explorative and experimental tool in the process of a design project.

**CO2:** Analyze critically and communicate clearly using the components of interior architecture design in multiple ways that show an understanding of more subtle aspects through representational drawings.

**CO3:** Understand, critically arrive at details that resonate the design aesthetics and function.

**CO4:** Apply knowledge of digital software (AutoCAD, Sketch-up etc.) and build on drawing skills from Rep and Analysis (Drawing/Imaging, Time) using Adobe CS programs, Procreate, Sketchbook etc. within the design process consistently, but often in a basic and routine way.

**CO5:** Execute proficiency in translating design concepts into visually compelling representations through the integration of advanced digital rendering techniques and principles of composition, lighting, and materiality.

**CO6:** Identify and effectively communicate spatial concepts and design intentions through a variety of media, including but not limited to 2D plans, sections, elevations, and 3D models, demonstrating a nuanced understanding of scale, proportion, and spatial hierarchy.

## **References :**

### **Required Resources:**

- Farrelly, L. 2017. Basics Architecture 01: Representational Techniques. Publisher.
- Ching, F. D. K. 2015. Architecture: Form, Space, & Order (3rd ed.). Publisher.

### **Recommended Resources:**

- Plunkett, D. 2014. Drawing for Interior Design. Publisher.

**BDES 2nd Year  
Semester 4**

**Interior Design Studio 4 (BDES ID 202)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>2</b>	<b>6</b>

**Course Name: Interior Design Studio 4**  
**Course Credit Hours: 6**

**Course Contact Hours: 2**  
**Course code : BDES ID 202**

**Course Objectives:**

- The module aims to develop an advanced understanding about space, form and function.
- The module mains to introduce students to developing project brief and program plans
- To effectively translating briefs and user requirements to tangible spaces
- To innovate and develop simple design solution to interior design problems
- To apply technical interior design knowledge for designing Living spaces and using visual and spatial principles to communicate the desired spatial and experiential qualities

**Course Description:**

In this course the students will be introduced to the design of Living Spaces. The students will develop understanding and application of basic spatial design principles and processes in the context of interior design and Interior styling. The students will develop the ability to articulate and tackle an Interior Design problem and issues in context of human factors anthropometrics, Standard clearances, proxemics and territoriality using a design process, intervention and innovative design solutions and apply principles and function of aesthetics in design.

**Course Content:**

**Unit Module**

**1. Pre Design**

- Understanding Design Process
- Understanding Residential interiors
- Design research and space analysis for interior spaces
- Understanding zoning, bubble diagram and adjacency in interior spaces

## **2. Site and Programming**

- Site and location analysis
- Understanding of program and function chart

## **3. Design development and application**

- Concept development and ideation
- Design development
- 3D visualisation

## **4. Post Design**

- Translating ideas into working drawings
- 2D/3D visual representation of final drawings
- Physical model production

### **Course Outcomes**

**CO1:** Apply and Ideate deep, comprehensive understanding of theoretical, technical and conceptual principles & processes to develop effective interior living spaces

**CO2:** Observe research, document to formulate design briefs/proposals for the given interior project

**CO3:** Plan, manage, source, select compatible furnishings, material and finishes and conceptualize in order to design functional spaces for the given design brief and demonstrate this through 2D/3D mediums

**CO4:** Communicate information clearly & effectively to demonstrate proficiency in professional presentations using manual and/or digital media to produce a set of interior drawings.

**CO5:** Actively participate and demonstrate divergent thinking, proactiveness, curiosity, commitment, and self-motivation in work done, an ability to go beyond the brief while working independently and collaboratively.

**CO6:** Upon successful completion of the course, students will be equipped with the skills to critically analyze contemporary interior design trends and practices, enabling them to adapt and innovate within evolving design landscapes while adhering to industry standards and regulations.

### **References :**

#### **Required Resources:**

Books:

1. Lupton, E. 2010. Thinking with Type. Publisher.
2. Norman, D. 2015. The Design of Everyday Things. Publisher.

#### **Recommended Resources:**

1. Preece, J., Rogers, Y., & Sharp, H.2019. Interaction Design: Beyond Human-Computer Interaction. Publisher.

2. Hara, K. 2015. Designing Design. Publisher.

**BDES 2nd Year**  
**Semester 4**  
**Introduction to Interior and Architecture Theory (BDES ID 204)**

L	T	P
2	1	

**Course Name: Introduction to Interior and Architecture Theory**  
**Course Contact Hours: 2**

**Course Credit Hours: 3**  
**Course Code: BDES ID 204**

**Course Objectives:**

- Provide students with a comprehensive understanding of the major themes and developments in architectural theory over the past century, emphasizing the integration of theory with both historical analysis and contemporary design practices.
- Familiarize students with key concepts and themes in interior design theory from the last two decades, highlighting the evolving nature of the discipline and its theoretical foundations.
- Illustrate the practical relevance of theoretical concepts to architectural design and practice by analyzing the works of influential contemporary architects and thinkers, emphasizing how theory informs and shapes design decisions.
- Develop students' literacy in architectural theory by emphasizing written and verbal communication skills, enabling them to articulate theoretical concepts effectively in various intellectual, professional, and communicative contexts. Additionally, ensure equal emphasis on interior theory and its relevance within the Indian context, while also recognizing the influence of new media on shaping architectural discourse and public opinion.

**Course Description:**

Why a course exclusively on theory? In many professional schools, theory often gets collapsed into a “history/theory” amalgamation, one that fails to take into account the way by which theory informs not just a historical analysis of built and unbuilt forms, but also the technology and design of architecture. Theory must be provocative; and must integrate with, and illuminate, practice. Being conversant in

design theory is a critical skill that manifests in all aspects of the discipline—from conception to experimentation to execution.

While the discourse on architecture is vast and more refined, literature on interior design as an independent discipline is still in its nascent stage and in need of theoretical framing. The intent of this course is to treat architectural and interior theory together as a discipline unto itself, without attempting to partition the two as distinct disciplines; taking pains to ensure that students understand why and how theory matters to the study of architecture, interior design, and general questions of spatial construction

### **Course Content:**

#### **1. Analysis**

- Analysis of a written text and studying its influences

#### **2. Presenting personal viewpoint -**

- Presenting a personal viewpoint of a particular facet of well-known movements

#### **3. Impact of Media -**

- Addressing, acknowledging and delving into agenda and impact of Media on development of architecture theory through seminal works

### **Course Outcomes**

**CO1:** Introduction of major themes of Architectural theory of the past hundred years, through examples of theoretical texts taught in conjunction with examples of built and unbuilt projects from the same time period, culminating in the basic familiarity of architecture theorists within a chronological time frame of post Industrialisation

**CO2:** Introduce major themes identified by interior design theorists in the last two decades, through theoretical texts along with examples to contextualize these.

**CO3:** Demonstrate the utility of understanding theoretical concepts as an integral part of the verall discipline of architectural design and practice, through work of influential contemporary architects and thinkers.

**CO4:** Foster literacy in the written and spoken aspects of architectural theory by emphasizing the utility of theoretical discourse in a variety of intellectual, professional, and communicative contexts. Equal familiarity with interior theory and the Indian context. Awareness of the role of new Media and the impact it has in shaping opinion.

### **References :**

#### **Required Resources:**

- Ching, F. D. K. 2015. Architecture: Form, Space, and Order. Publisher.

- Evans, R. 2000. The Projective Cast: Architecture and Its Three Geometries. Publisher.
- Koolhaas, R.1997. Delirious New York: A Retroactive Manifesto for Manhattan. Publisher.

**Recommended Resources:**

- Colomina, B. 1996. Privacy and Publicity: Modern Architecture as Mass Media. Publisher.
- Tschumi, B. 1996 Architecture and Disjunction. Publisher.
- Le Corbusier. 2014. Towards a New Architecture. Publisher.

**BDES 2nd Year**

**Semester 4**

**Materiality and Assembly for Interiors (BDES ID 206)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>2</b>	

**Course Name: Materiality and Assembly for Interiors**

**Course Contact Hours: 2**

**Course Credit Hours: 3**

**Course Code : BDES ID 206**

**Course Objectives:**

- Gaining more knowledge about materials used in an interior space
- Awareness about joining techniques and methods
- Ability to maintain balance between functionality and aesthetics

**Course Description:**

This class will provide an introductory understanding of the nature of materials and their direct application in creating space.

“Can materials play a more diverse and important role in Interior Design?” Hence, this studio attempts to identify the role of different materials and the possibilities of binding/ joining/ combining/ blending them using appropriate joinery techniques.

Indian traditional craft practices have already established a certain way specific materials can be used, joined etc. Through this studio students should be sensitised to those practices, which they can either recreate to fit into contemporary spaces or reinvent to be more suitable to contemporary spaces.

Through a design process, students will challenge their preconceived notions of a specific material and its conversion into a built form. Through their individual explorations they should be able to tackle the question we began with- “Can materials play a more diverse and important role in Interior Design?”

**Course Content:****Unit Modules****1. Spatial Systems**

- Introduction to course
- Binding of two materials
- Ideating on interior system
- Working on models

**2 .Modular Display System**

- Explore the concept of Modularity
- Ideating display systems
- Working on mode

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:** Emphasis on joinery and detail is a key aspect of this project.

**CO2:** Ability to experiment with materials

**CO3:** Understanding the right use of materials in a particular context

**CO4:** Understanding about Spatial system and its Correlation with space

**CO5:** Competence in Techniques of construction

**References :**

**Required Resources**

- Farrelly, L 2012. Materials and Interior Design. Publisher.
- Ballast, D. K. 2010. Interior Detailing: Concept to Construction. Publisher.
- Postell, J., & Gesimondo, N. 2011. Materiality and Interior Construction. Publisher.

**Recommended Resources:**

- Detail in Contemporary Kitchen Design" by Virginia McLeod
- "Detail in Contemporary Bathroom Design" by Virginia McLeod
- Journal of Interior Design
- Interior Design: Journal of the Interior Design Educators Council
- Construction and Building Materials (for insights into construction materials)

**BDES 2nd Year**  
**Semester 4**  
**Colour, Light and Surface Interactions (BDES ID 208)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>1</b>	

**Course Name: Colour, Light and Surface Interactions**  
**Course Contact Hours: 2**

**Course Credit Hours: 2**  
**Course code : BDES ID 208**

**Course Objectives:**

- The purpose of this lesson plan is to study the concept of interaction and experimentation of visible light with various materials and how the result contributes to the essence of a space, preferably interiors.
- Students are already familiar with the idea of mood lighting with different colors as it has been covered in the previous semester.
- This lesson plan builds on this awareness. The approach is going to be hands-on as Hands-on experimentation gives students both the freedom and responsibility to learn through real experience, rather than through simply reading.

**Course Description:**

Light and materials are inseparably connected; indeed they actually determine each other: neither is visible to the human eye until the two come together. For this reason, great architects have always also allowed themselves to be directed by the light in the choice of their building materials. They use light to draw out contrasts between different materials and they use materials that allow them to create a very specific distribution of light in a room. Materials are key to understanding light in architecture because they directly affect the quantity and the quality of the light. Two qualities of materials – their finish and their color – are most important in this regard.

**Course Content**

**Unit    Modules**

**1. Introduction to Light**

- Types of light
- Introduction to visible spectrum of light
- Introduction to Transparency, Translucency opacity Color of the objects and light Introduction concepts of Specular/Diffuse Transmission & Specular/diffuse Reflection

**2. Surface quality of various materials – Texture**

- Introduction to the concept of Visual Texture v/s Tactile Structure
- Classification of materials based on their light reflectance and light absorption tendencies.
- Working on models

### **Course Outcomes (COs):**

After completing the course, the student shall be able to:

**CO1:** Understand reflection, transmission, diffusion, color perception, and light-material interactions.

**CO2:** Apply principles of light interaction: Explain and utilize reflection, transmission, and diffusion to choose appropriate materials and lighting techniques in interior design.

**CO3:** Demonstrate the ability to enhance both aesthetics and functionality in interior spaces through strategic use of color and light.

**CO4:** Evaluate critically contemporary design trends, considering cultural, technological, and aesthetic influences to inform design decisions.

**CO5:** Analyze lighting systems: Develop skills to evaluate various lighting systems for different rooms and conditions, incorporating factors such as natural light, energy efficiency, and user comfort.

**CO6:** Demonstrate creativity in arranging spaces, employing diverse lighting solutions and color schemes to create visually appealing and mood-enhancing environments tailored to specific needs.

### **References :**

#### **Required Resources:**

- Gordon, G., & Cuttle, T. 2015. Interior Lighting for Designers. Publisher.
- Karlen, C. 2003. Lighting by Design. Publisher.
- Bowers, M.2017. Lighting Design Basics. Publisher.

#### **Recommended Resources:**

- <https://finishlibrary.steelcase.com/> <https://scienceprimer.com/specular-diffuse-reflection>  
<http://thedaylightsite.com/light-and-materials/>
- <https://materialdistrict.com/material/>  
<https://iva.velux.com/competitions/international-velux-award/posts/light-and-materials>  
<https://studiomcleod.com/light-as-a-building-material>

**BDES - 3rd Year - 2023-24**  
**Semester- 5**

**Interior Design Studio 5 (BDES ID 301)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>2</b>	<b>6</b>

**Course Name: Interior Design Studio 5**  
**Course Contact Hours:4**

**Course Credit Hours: 6**  
**Course code :BDES ID 301**

**Course Objectives:**

- The module aims to develop understanding and application through increased complexity and expanded awareness of Interior space Design principles and processes.
- To effectively integrate the Interior Design aesthetics, and theoretical knowledge to design commercial Interior spaces based on cultural, social, political, economic and other diverse context and critically analyzing them in order to design multipurpose commercial interiors.
- To apply technical interior design knowledge for designing commercial Interior spaces and using visual and spatial principles to communicate the desired spatial and experiential qualities.

**Course Description:**

It is widely known that the criteria for designing workspaces has included functionality and aesthetics side by side along with the integration of systems and technology. It is only in the recent past decades that the dialogues for the mental environment along with the physical environments have ensued. In a Post Covid world, these dialogues need to urgently re-emphasize along with reimagining the future of office spaces, taking into account new realities.

From the moment the user steps into the workplace, a varying scale of interactions combine to build up into one whole experience, or several different experiences. In this studio the students will learn to identify, prioritize and design for various human interactions in an office space within the physical, mental and digital and economic environments to capture experiences of all the stakeholders of the space.

The space under consideration will be a 2 level site in a commercial building. Specific types of work environments will be considered, along with an allied more public activity for each typology chosen.

## Course Contents

### Unit Modules

- 1 Workplace Evolution wrt Client/ Typology**
  - Introduction to commercial spaces and due considerations.
  - History and evolution of office spaces and typologies
  - Design research and space analysis for commercial spaces.
- 2 Site & Programming**
  - Site and location analysis
  - Understanding of program and function chart.
- 3 Design development and application**
  - Concept development and ideation
  - Branding wrt. Space planning
  - Design development
  - Translating ideas into working drawings
  - 3D visual representation

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:** Critically Evaluate, analyze various Interior Design projects (case studies), identifying design issues and formulating design briefs for the said project

**CO2:** Apply critical, comprehensive understanding of design processes to develop effective interior design solutions for commercial spaces with efficient use of technical theoretical and conceptual knowledge.

**CO3:** The student will learn to design office spaces functionally as well as through various interactions to be synonymous with the work/ consumer experience imagined for the organization or brand

**CO4:** Demonstrating proficiency in Communicating your ideas effectively and clearly using manual and digital media to produce a set of design drawings drawings/process drawings/ set of presentation drawings/model(s)/ mood boards/sample boards/perspectives sketches to fully demonstrate a design solution.

**CO5:** Plan, manage, source, select compatible materials, furnishings / finishes in order to design functional and aesthetically pleasing Interiors for the given design brief.

**CO6:** Actively participate and demonstrate divergent thinking, while working independently /cooperatively and collaboratively in a team or independently in all situations.

## References

### Required Resources

- Ching, F. D. (1996). *Architecture: Form, Space & Order* (2nd ed.). New York: Van Nostrand Reinhold.
- Neufert, E., Neufert, P., & Kister, J. (2012). *Architects' Data*. Chichester, West Sussex, UK: Wiley-Blackwell.
- Rengel, R. J. (Year). *The Interior Plan* (2nd ed.). Fairchild Books.

### Recommended Resources:

- Ching, F. D. K., & Binggeli, C. 2018. *Interior Design Illustrated: Comprehensive Overview of Interior Design Principles Including Space Planning, Color Theory, and Materials*. Publisher.
- Grimley, C., Love, M., & O'Shea, L. 2013. *The Interior Design Reference & Specification Book: Standards, Guidelines, and Specifications for Commercial Interior Design Projects*. Publisher.

**BDES - 3rd Year - 2023-24**  
**Semester- 5**  
**Energy and Ecology (BDES ID 303)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>2</b>	<b>1</b>	

**Course Name: Energy and Ecology**  
**Course Contact Hours: 2**

**Course Credit: 3**  
**Course code : BDES ID 303**

**Course Objectives:**

- Understand the Principles of Sustainable Design: Students should grasp the fundamental principles of sustainable design as they apply to interior spaces, including concepts such as energy efficiency, material selection, and waste reduction.
- Explore Energy Conservation Techniques: Learn about various strategies for conserving energy within interior environments, including passive design techniques, efficient HVAC systems, and renewable energy integration.
- Examine Ecological Impact Assessment Methods: Gain an understanding of methods used to assess the ecological impact of interior design decisions, including life cycle analysis, carbon footprint assessment, and environmental product declarations.
- Investigate Green Building Standards and Certifications: Explore different green building standards and certification programs such as LEED (Leadership in Energy and Environmental Design) and WELL Building Standard, and understand their criteria for sustainable interior design.

**Course Description:**

It is widely known that the criteria for designing workspaces has included functionality and aesthetics side by side along with the integration of systems and technology. It is only in the recent past decades that the dialogues for the mental environment along with the physical environments have ensued. In a Post Covid world, these dialogues need to urgently re-emphasize along with reimagining the future of office spaces, taking into account new realities.

From the moment the user steps into the workplace, a varying scale of interactions combine to build up into one whole experience, or several different experiences. In this studio the students will learn to

identify, prioritize and design for various human interactions in an office space within the physical, mental and digital and economic environments to capture experiences of all the stakeholders of the space.

The space under consideration will be a 2 level site in a commercial building. Specific types of work environments will be considered, along with an allied more public activity for each typology chosen.

## **Course Contents:**

### **Unit    Module**

#### **1. Introduction to Sustainable Design**

- Overview of Sustainability principles
- Importance of Sustainable design in Interior spaces
- Historical context and evolution of sustainable design practices
- Case studies of exemplary sustainable interior design projects

#### **2. Energy Conservation in Interiors**

- Principles of energy conservation and efficiency
- Passive design strategies for reducing energy consumption Energy-efficient lighting design and technologies
- Heating, ventilation, and air conditioning (HVAC) optimization for energy savings

#### **3. Ecological Impact Assessment**

- Introduction to ecological impact assessment methods
- Life cycle analysis (LCA) and its application in interior design
- Carbon footprint assessment and reduction strategies
- Environmental product declarations (EPDs) and sustainable material sourcing
- Case studies demonstrating the ecological impact assessment of interior design decision

#### **4 . Green Building Standards and Certifications**

- Overview of green building standards and certification programs
- LEED (Leadership in Energy and Environmental Design) rating system for interiors
- WELL Building Standard and its focus on occupant health and well-being
- Other regional and international green building certifications

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:** Understand : Critically Evaluate, analyze various Design projects (case studies) traditional and new , identifying the issues and the solutions provided

**CO2:** Ideate: Apply critical, comprehensive understanding of sustainable design processes to develop effective strategies/solutions based on different climate zones

**CO3:** Competent : Understanding the interface of different elements which contribute directly, indirectly to the traditional and modern sustainable solutions

**CO4: Present:** Demonstrating the understanding of basics of sustainability through individual/group presentations or through group experiments in class (

**CO5: Execute :** Designing climate responsive spaces, products or choosing materials by applying the learnings from the taught content, incorporating the use of strategies and materials in addition to design for different climatic zones

**CO6: Engage:** Actively participate and demonstrate divergent thinking, while working independently /cooperatively and collaboratively in a team or independently in all situations.

**References:**

**Required Resources**

- Winchip, S. M. 2011. Sustainable Design for Interior Environments. Publisher.

**Recommended Resources:**

- Van der Ryn, S., & Cowan, S. 2007. Ecological Design. Publisher.
- Grimley, C., Love, M., & O'Shea, L. 2013. The Interior Design Reference & Specification Book. Publisher.

**BDESIGN - Interior Design - 3rd Year - 2023-24**  
**Semester- 5**  
**3D Modelling and Rendering (BDES ID 305)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>2</b>	

**Course Name: 3D Modelling and Rendering**  
**Course Contact Hours: 2**

**Course Credit: 3**  
**Course code : BDES ID 305**

**Course Objectives:**

This course aims at developing the ability of students to be able to visualize spaces in a 3D environment using CAD tools like Rhinoceros 3D and Keyshot.

**Course Description:**

To understand and learn the software interfaces of Rhinoceros and Keyshot. To practice and apply the gained skills to a small-scale studio project and in turn to other simultaneous courses such as generative design and Design Studio 3.

**Course Content**

**Unit    Module**

- 1. Foundations of Rhinoceros Interface and Tools**
  - Introduction to Rhinoceros Software
  - Fundamental Tools and Functions
  - Practical Applications and Projects
- 2. Applied Project: Theme-based Customization in Spatial Design**
  - Theme/Style/Brand Exploration
  - Customization within Spaces
  - Project Development and Presentation
- 3. Keyshot Essentials: Interface and Tool Training for Project Applications**
  - Introduction to Keyshot Software
  - Fundamental Rendering Techniques
  - Integration with Project Creation

## **Course Outcomes:**

**CO1:** Acquire comprehensive knowledge of Rhinoceros and Keyshot software interfaces, including proficiency in navigation, tools utilization, and workflow integration.

**CO2:** Develop practical skills in applying Rhinoceros and Keyshot software to execute small-scale studio projects, demonstrating proficiency in conceptualization, modeling, and rendering.

**CO3:** Apply learned skills in Rhinoceros and Keyshot to enhance design outcomes within the context of generative design principles, fostering innovative approaches to problem-solving.

**CO4:** Integrate Rhinoceros and Keyshot software proficiency into concurrent courses such as Design Studio 3, showcasing the ability to transfer acquired knowledge across interdisciplinary design contexts.

**CO5:** Demonstrate critical thinking and problem-solving abilities through the application of Rhinoceros and Keyshot software tools to address design challenges in real-world scenarios.

**CO6:** Cultivate effective communication and collaboration skills within multidisciplinary teams, utilizing Rhinoceros and Keyshot software as a common language for design exploration and presentation.

## **Learning Resources**

### **Required Resources**

#### **Recommended Resources:**

- How to Rhino? youtube channel  
<https://www.rhino3d.com/>

**BDES 3rd Year**  
**Semester 5**  
**Design Vocabulary (BDES ID 307)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>2</b>	<b>1</b>	

**Course Name: Design Vocabulary**

**Course Contact Hours: 2**

**Course Credit Hours: 3**

**Course code :BDES ID 307**

**Course Objectives:**

- Understand the importance of effective design writing, research skills, and specialized vocabulary in the field of interior design.
- Develop research skills and techniques for gathering relevant information for interior design projects.
- Understand how design writing varies based on different design contexts and target audiences.

- **Course Description:**

The course is designed to enhance students' proficiency in design writing, research skills, and specialized vocabulary in the field of interior design. Through a combination of theoretical knowledge and practical exercises, students will develop the necessary skills to effectively communicate design concepts, conduct research for interior design projects, and utilize industry-specific vocabulary.

The Course will focus on effective design writing in conveying design ideas and solutions. Students will analyze and critique design writing samples, focusing on key elements such as clarity, conciseness, coherence, and context. The course will also visit the writings from the masters, prominent design essays, and excerpts and critically evaluate

these writings.

The course will then shift its focus to research skills and techniques applicable to a specific domain within the larger design ecosystem. Students will learn various research methods, including surveys, interviews, site visits, and online resources. They will develop a research plan, conduct primary or secondary research, and learn how to integrate research findings effectively into their design writing. Students will also explore visual communication techniques and the role of visual elements in design writing along with learning advanced relevant design vocabulary.

### **Course Contents:**

#### **Unit    Module**

- 1. Introduction to Design Writing, Research, and Vocabulary**
  - Overview of the course objectives, assignments, and expectations
  - Design Writing and Research
  - Vocabulary, terminologies and nomenclature. (Assignment)
- 2. Elements of Design Writing**
  - Key elements of design writing
  - Activity
- 3. Research Methods and Techniques**
  - Research methods discussion
  - Research Exercise
- 4. Writing for Different Design Contexts**
  - Methods and discussion
  - Case Study Analysis
- 5. Visual Communication in Design Writing**
  - Importance of visual elements, such as diagrams, charts, and renderings, in design communication.
  - Case Study analysis
- 6. Design Research Ethics**
  - Ethical considerations in design research
  - Case studies
- 7. Design Critique Writing**
  - Understanding the purpose and structure of design critiques.
  - Activity -peer to peer feedback
- 8. Writing for Professional Communication**
  - Understand various forms of professional communication in interior design, such as emails, memos, and reports.
- 9. Final Project – research paper on the speculative futures – Design Proposal Writing**
  - Understanding structure, content, and persuasive techniques used

- in design proposals
- Organizing and structuring the research document. Writing the abstract, literature review, and methodology chapters.

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1** - Understand the importance of effective design writing in the field of Interior design and its role in conveying design concepts, ideas, and solutions.

**CO2** - Develop research skills and techniques, including the ability to plan, conduct, and analyze primary and secondary research.

**CO3** -Integrate research findings effectively into design writing, ensuring relevance, credibility, and supporting design concepts and solutions.

**CO4** - Demonstrate an expanded vocabulary specific to interior design, utilizing industry-specific terms and definitions accurately and appropriately.

**CO5** -Utilize visual communication techniques to enhance design writing, incorporating diagrams, charts, and renderings effectively.

**CO6**-Demonstrate an understanding of ethical considerations in design research, including informed consent, privacy, and cultural sensitivity.

**References:**

**Required Resources:**

- Agkathidis, A., Hudert, M., & Schillig, G. (Eds.). (2011). [Title of the book]. Publisher.
- Armstrong, R. (2019). Form Defining Strategies: Experimental Architectural Design (3rd ed.). Tübingen, Germany: Wasmuth.
- Dunne, A., & Raby, F. (2019). Experimental Architecture: Designing the Unknown. New York: Routledge.

**Recommended Resources:**

Speculative everything: Design, fiction, and social dreaming. MIT Press. Experimental Realism (no date) Experimental Realism. Available at: <https://www.experimentalrealism.com/> (Accessed: July 5, 2022).

**BDES 3rd Year  
Semester 6**

**Interior Design Studio 6 (BDES ID 302)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>2</b>	<b>3</b>	<b>6</b>

**Course Name: Interior Design Studio 6**  
**Course Credit Hour: 11**

**Total Contact Hour: 6**  
**Course Code: BDES ID 302**

**Course Objective:**

- Understanding Mixed-Use Typologies
- Exploring Innovation in Mixed-Use Design
- Integrating Urban Context and Site Analysis
- Designing for User Experience and Community Engagement
- Designing for User Experience and Community Engagement
- Integrating Sustainable Design Principles
- Communicating Design Concepts Effectively
- Collaborative and Iterative Design Process
- Critically Evaluating Design Solutions
- Developing a Design Portfolio

**Course Description:**

In this dynamic and hands-on course, students will delve into the multifaceted world of design, exploring creativity and innovation through a series of engaging studio projects. Grounded in both theoretical frameworks and practical application, this course aims to cultivate students' abilities to think critically, problem-solve effectively, and communicate ideas visually.

## **Course Content:**

### **1 . Introduction to Mixed-Use Typologies**

- Overview of mixed-use development: history, evolution, and typological variations It Goes
- Case studies of innovative mixed-use projects from around the world
- Analysis of socio-economic trends driving the demand for mixed-use developments
- Identifying opportunities and challenges for mixed-use development within specific urban contexts

### **2 .Urban Context and Site Analysis**

- Conducting site analysis: understanding site characteristics, context, and constraints
- Exploring urban morphology and land use patterns

### **3 . Programmatic Mix and Functional Requirements**

- Understanding the diverse programmatic elements of mixed-use developments: residential, commercial, retail, cultural, recreational, etc.
- Analyzing functional requirements and spatial relationships between different program elements
- Exploring innovative approaches to programming and spatial organization in mixed-use design

### **4 . Sustainability and Green Design Principles**

- Integrating sustainable design principles into mixed-use projects: energy efficiency, resource conservation, and environmental performance
- Exploring green building technologies, passive design strategies, and renewable energy systems
- Case studies of sustainable mixed-use developments and LEED-certified projects

**Course Learning Outcomes (COs):** After completing the course, the student shall be able to

**CO1:** Analyze and Evaluate: Analyze current and emerging social, technological, and environmental trends and evaluate their impact on spatial typologies in interior design.

**CO2:** Conceptualize and Innovate: Generate innovative design concepts and spatial arrangements that respond to identified trends and user needs, pushing the boundaries of traditional typologies.

**CO3:** Apply Design Thinking: Apply design thinking methodologies to explore and address complex challenges related to future spatial typologies.

**CO4:** Integrate Sustainability: Incorporate sustainable design strategies and materials appropriate for future spatial typologies, considering energy efficiency, material selection, and waste reduction.

**CO5:** Utilize Technology: Apply knowledge of advanced technologies, smart systems, and digital tools to enhance and integrate within future spatial typologies.

**CO6:** Communicate and Visualize: Effectively communicate design concepts and proposals through visualizations, presentations, and documentation, utilizing advanced visualization techniques and tools.

## **Learning Resources**

### **Text Books**

- Moughtin, C., Cuesta, R., & Sarris, C. 1992. Urban Design: Street and Square. Publisher.
- Inam, A.2013. Designing Urban Transformation. Publisher.
- Kushner, M.2015. The Future of Architecture in 100 Buildings. Publisher.

**BDES 3rd Year**  
**Semester 6**  
**Greenscapes (BDES ID 304)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>2</b>	<b>1</b>	

**Course Name: Greenscapes**  
**Course Contact Hours: 2**

**Course Credit Hours: 3**  
**Course Code: BDES ID 304**

**Course Objective:**

- Appreciation of various open spaces across scales
- Develop a working understanding of how 'public' and 'private' open spaces differ in approach & functionality & usage
- Taking forward the learnings of the semester, being able to design a greenscape allied to an interior space.

**Course Description:**

Post the new normal, the importance of including greenery in our surroundings has never been more acutely felt. Its beneficial effects on the mind and body cannot be stressed enough, hence this elective has been envisioned as a primer for young designers to be mindful and cognisant of the possibilities that Greenscapes offer, especially within an interior environment. Traversing across scales, while covering concepts such as Biophilia, the value of semi-open spaces, basic aspects of Landscape Design and Horticulture, right up to enclosure creation in open spaces through installations and the like.

**Course Content:**

**Unit Module**

1. **Dynamics of Open space**

- Open space as 'space' with definition, thresholds, material palette, etc through history
- Exploration of hard & soft landscapes
- Representation, scale and perception of large scale open spaces

## **2. Interconnected Urban Landscapes**

- Urban level open spaces
- Integration of built and unbuilt spaces
- Exploration of outdoor elements
- Understanding of how 'public' and 'private' open spaces differ in approach & functionality & usage at a national & global level

## **3. Crafting Environments**

- Introduction to landscape design
- Details of landscape design
- Design of outdoor areas allied to interior spaces

**Course Outcomes:** After completion of this course, student shall be able to:

**CO1:** Understanding scale and perception of open spaces

**CO2:** Strength of appreciation of various open spaces across scales in their surroundings and beyond

**CO3:** Strength in analyzing open spaces efficiently and creatively

**CO4:** Strength in presenting a trans-disciplinary understanding of landscape design

**CO5:** Competency in experimenting with concepts related to landscape design

**CO6:** Fluency in representing ideas and designs through various media (analogue/digital)

### **Learning Resources:**

#### **Required Resources:**

- Rai G.D (1996), Solar Energy Utilization, Khanna Publishers, Delhi.
- Riggs, J.R. (1992) Materials and components of Interior Design, Regents Hall, New Jersey.
- Faulkner, R., and Faulkner. S, (1987) Inside Today's Home, Rinehart publishing House, Newyork.

### **Recommended Resources:**

<https://youtu.be/qF0EWswPDeQ>

<https://youtu.be/Zw3VaxsDIIA>

[https://youtu.be/\\_KLoTXktDw8](https://youtu.be/_KLoTXktDw8)

<https://www.countryliving.com/gardening/garden-ideas/g31025071/trellis-ideas/>

<https://elledecor.in/article/mumbai-home-of-godrej-vikhroli-ceo-anubhav-gupta-coalesces-vintage-with-modern/>

**BDES 3rd Year**  
**Semester 6**  
**Digital Rendering – 3Dmax (BDES ID 306)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>2</b>	

**Course Name: Digital Rendering - 3Dmax**  
**Course Contact Hour: 2**

**Course Credit Hour: 3**  
**Course Code: BDES ID 306**

**Course Objective:**

- To familiarize students with the 3ds Max interface and basic modeling tools.
- To develop students' proficiency in advanced modeling techniques for creating complex shapes and architectural elements.
- To enable students to understand principles of furniture design and apply them in creating custom furniture pieces.
- To introduce students to UV mapping concepts and techniques for effective texture application.
- To instruct students in lighting design principles and rendering techniques to enhance realism in visualizations.
- To provide students with advanced rendering skills such as lighting effects and shading for high-quality outputs.
- To cultivate students' ability to refine and optimize projects to meet professional standards.

**Course description:**

This 15-week course immerses third-year interior design students in 3ds Max, a premier 3D modeling and visualization software. Through hands-on modules, students will master modeling techniques, furniture design, UV mapping, rendering, and project refinement. By course end, students will have gained the expertise needed to produce professional-grade interior design visualizations.

**Course Content**

**Unit      Module**

## **1 . Introduction to 3Dmax**

- Overview of 3ds Max interface
- Navigation tools and viewport controls
- Introduction to basic modeling tools (e.g., Box, Cylinder, Sphere)

## **2 . Basic Modeling Techniques**

- Understanding Editable Poly and Editable Mesh objects
- Exploring advanced modeling tools (e.g., Extrude, Bevel, Chamfer)
- Creating complex shapes using modifiers (e.g., Bend, Twist, TurboSmooth)

## **3 . Architectural Modeling Fundamentals**

- Modeling walls, doors, windows, and other architectural elements
- Incorporating details such as trim, moldings, and baseboards
- Techniques for creating interior spaces and floor plan

## **4 . Furniture Design**

- Principles of furniture design and ergonomics
- Modeling various furniture pieces (e.g., chairs, tables, sofas)
- Custom furniture design project

## **5 . UV Mapping**

- Understanding UV mapping and its importance in texturing
- Unwrapping UVs for complex models and furniture pieces
- Applying textures and materials to UV-mapped objects

## **6 . Lighting Design in 3Dmax**

- Introduction to lighting types and systems (e.g., Standard, Photometric, Daylight)
- Setting up realistic lighting scenarios for interior spaces
- Creating mood and atmosphere through lighting

## **7 . Material Creation and Texture Application**

- Understanding material properties and shaders
- Creating custom materials and textures
- Applying textures to objects using UV mapping techniques

## **8 . Advanced Rendering Techniques**

- Introduction to rendering settings and output options
- Utilizing render elements for post-processing and compositing

- Implementing advanced rendering techniques (e.g., Global Illumination, Ambient Occlusion)

## 9. Project Refinement and Optimization

- Refining models, textures, and lighting setups for final presentation
- Optimization techniques for improving rendering speed and quality
- Presentation of final projects and critique session
- Throughout the course, students will engage in hands-on exercises, individual and group projects, and receive feedback from instructors to reinforce learning and practical application of concepts.

### Course Outcomes:

**CO1:** Demonstrate competency in navigating the 3ds Max interface and utilizing basic and advanced modeling tools.

**CO2:** Create complex shapes and architectural elements using advanced modeling techniques.

**CO3:** Understand and implement UV mapping techniques to accurately texture complex models.

**CO4:** Use lighting design principles and rendering techniques to enhance realism in visualizations.

**CO5:** Develop advanced rendering skills such as lighting effects and shading to achieve high-quality outputs.

**CO6:** Demonstrate the ability to refine and optimize projects to meet professional standards through iterative processes.

### Learning Resources:

#### Required Resources:

- Autodesk 3ds Max 2021: A Detailed Guide to Arnold Renderer

**BDES 3rd Year**  
**Semester 6**  
**Building Systems (BDES ID 308)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>2</b>	<b>2</b>	

**Course Name: Building Systems**  
**Course Credit Hour: 4**

**Course Contact Hour: 3**  
**Course Code: BDES ID 308**

**Course Objectives:**

- The module aims to develop understanding and application through increased complexity and expanded awareness of Building systems like mechanical, electrical, plumbing, etc. that are required to maintain the necessary conditions of environment comfort, health, and safety for the occupants of the space.
- To effectively integrate all the necessary services, and theoretical knowledge to plan Interior spaces based on plumbing, electrical, mechanical, surveillance and other diverse technologies and critically incorporate them in order to design interior spaces.

**Course Description:**

The design skills are refined through exploration of services, systems, and material technologies. Through this Building Systems module, students will bring an element of practicality and reality to their individual designs by enhancing their knowledge of installation methods, material limitations, and recognition of existing site constraints as well as building structural systems. Along with getting a flavor of the nature of the industry players in this sector, the class will also work towards enhancing their drawing skills and representation beyond the aesthetic values of the space.

**Course content:**

## **Unit Modules**

### **1 Systems studies**

- Systems understanding, frameworks and cross links

### **2 Working Drawing studies**

- Demonstrate various ways of representations of technical data in 2D drawings
- Applying systems of lighting, plumbing, air-conditioning to their designs

### **3. Detailed drawings**

- Demonstrate various fixing details for flooring, cladding, false ceiling, installation of fixtures

## **Course Outcomes:**

**CO1:** Understand : Working knowledge of services and systems ready to incorporate into their own studio designs

**CO2:** Ideate: These 5 weeks will be a resolving and detailing of the office project of the previous semester.

**CO3:** Competent: Detailing and resolving their studio design up to a junior year level

**CO4:** Present: Demonstrating proficiency in working drawing and representing your ideas effectively.

**CO5:** Execute: Apply critical, comprehensive understanding of Building services to develop effective designs for interior space with efficient use.

**CO6:** Engage: Actively participate and observe building services in the premises, around and do case studies collaboratively.

## **Recommended Resources:**

- Ching, F. D. K. 2020. Building Construction Illustrated (3rd ed.). Publisher.
- Gambhir, M., & Jamwal, N. 2017. Building Materials: Products, Properties, and Systems. Publisher.

**Specialization: Product Design (PD)**  
**BDES : 4 year programme**

Course Code	Course	Credits	Periods			Evaluation Scheme			
			Lecture (L)	Tutorial (T)	Practicals (P)	Mid Term	End Term	Attendance	Total
<b>Semester 3</b>									
BDES PD 201	Product Design Studio 3	3	1	1	2	50	40	10	100
BDES PD 203	Prototyping for Products	3	1	1	2	50	40	10	100
BDES PD 205	Process and Digital Representation	3	1	1	2	50	40	10	100
BDES PD 207	Design Seminar 1	3	2	1		50	40	10	100
BDES PD 209	History of Product Design	2	1	1		50	40	10	100
E.LBA1034	ATLAS elective	2	1	1		50	40	10	100
LS 03	Life Skills - Observership	2	1	1		50	40	10	100
ME	Minor Elective	2	1	1		50	40	10	100
	<b>Total</b>	<b>20</b>							
<b>Semester 4</b>									
BDES PD 202	Product Design Studio 4	3	1	1	2			10	100
BDES PD 204	Material Fabrication Processes	3	1	1	2			10	100
BDES PD 206	Digitized Industrial Design	3	1	1	2			10	100
BDES PD 208	Design Seminar 2	3	1	1	2			10	100
BDES PD 210	Introduction to Product Design Studies	2	1	1				10	100
E.LBA1034	ATLAS Elective	2	1	1				10	100
LS 04	Life Skills-Verbal and Non Verbal Communication	2	1	1				10	100
ME	Minor Elective	2	1	1				10	100
	<b>Total</b>	<b>20</b>				50	40	10	100

Course Code	Course	Credits	Periods			Evaluation Scheme			
			Lecture (L)	Tutorial (T)	Practicals (P)	Mid Term	End Term	Attendance	Total
<b>Semester 5</b>									
BDES PD 301	Product Design Studio 5	4	2	1	2	50	40	10	100
BDES PD 303	Research and Development Practices	3	1	1	2	50	40	10	100
BDES PD 305	Design Seminar 3	2	1	1		50	40	10	100
BDES PD 307	User Centric Design and Interaction	3	1	1	2	50	40	10	100
BDES PD 309	Product Technology Lab	4	2	1	2	50	40	10	100
LS 04	Life Skills-Verbal and Non Verbal Communication	2			4	50	40	10	100
ME	Minor Elective	2	1	1		50	40	10	100
	<b>TOTAL</b>	<b>20</b>							
<b>Semester 6</b>									
BDES PD 302	Product Design Studio 6	6	2	2	4	50	40	10	100
BDES PD 304	Design for Production	4	1	2	2	50	40	10	100
BDES PD 306	Design Seminar 4	2	1	1		50	40	10	100
BDES PD 308	Digital Portfolio Design	3	1	1	2	50	40	10	100
BDES PD 310	Experience Driven design	3	1	1	2	50	40	10	100
ME	Minor Elective	2	1	1		50	40	10	100
IT 03	Internship	2			4				
	<b>Total</b>	<b>22</b>							

Semester 7									
BDES PD 401	Product Design Studio 7	6	1	1	8	50	40	10	100
BDES PD 403	User Centric Service Design	3	1	1	2	50	40	10	100
BDES PD 405	Design Thinking for Services	3	1	1	2	50	40	10	100
BDES PD 407	Product Interface Development	4	2	1	2	50	40	10	100
ME	Minor Elective	4	2	2		50	40	10	100
	<b>TOTAL</b>	<b>20</b>							

Course Code	Course	Credits	Periods			Evaluation Scheme			
			Lecture (L)	Tutorial (T)	Practicals (P)	Mid Term	End Term	Attendance	Total
Semester 8									
BDES PD 402	Product Design Studio 8 - Capstone (Explore)	6		1	10	50	40	10	100
BDES PD 404	Product Design Studio 8 - Capstone (Execution)	6		1	10	50	40	10	100
BDES PD 406	Research Writing and Capstone Documentation	4		1	6	50	40	10	100
BDES PD 408	Professional Practice and Ethics - PD	4	2	2		50	40	10	100
	<b>Total</b>	<b>20</b>							

**BDES 2nd Year**  
**Semester 3**  
**Product Design Studio 3 (BDES PD 201)**

L	T	P
1	1	2

**Course Name: Product Design Studio 3**  
**Course Credit Hours : 4**

**Course Contact Hours: 3**  
**Course code : BDES PD 201**

**Course Objectives:**

- Acquire knowledge of various stages of product design, including research, ideation, prototyping, and iteration.
- Apply acquired knowledge to navigate through each stage of the design process effectively, demonstrating proficiency in conceptualizing and refining product designs.
- Develop skills to articulate design concepts and decisions clearly and efficiently, both verbally and visually, to stakeholders and peers.
- Foster empathy towards end-users through user research and iterative design processes, ensuring that designs address real user needs and preferences.
- Enhance creative problem-solving abilities by approaching design challenges with innovation, flexibility, and adaptability.
- Successfully complete a simple product design project from inception to presentation, integrating learned skills and principles into the final deliverable.

**Course Description:**

- Design Studio 1 is aimed at giving students their first experience of designing a product. This course will not only help them understand the Product Design Process, but also provide an opportunity to use the understanding for solving a real life problem through creativity.
- At the end of this course students will have knowledge and experience of various stages of designing a product and also the way to communicate their final design in an efficient and clear manner.
- Empathy and creative problem solving are the two core skills that this course will focus on, using a simple product design project.

**Course Contents:**

### **1. Design Overview**

- Creativity
- Problem identification
- Design methods

### **2. SPD – Intervention area and ideations**

- User Research
- Ideation and conceptualization

### **3. Final concept with CAD details**

- Final concept Design details
- Packaging
- Technical drawing
- Mock-up and final prototype

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:** Understanding of the importance of design research and information synthesis.

**CO2:** Understanding of the overall design process including structured ideation and conceptualization process.

**CO3:** Competence in problem identification and creative problem solving.

**CO4:** Strength in creativity and empathy.

**CO5:** Demonstrate structured approach towards product design projects.

**CO6:** Fluency in communication and documentation of product design process.

### **References:**

#### **Required Resources:**

1. Norman, D. A. (2014). The Design of Everyday Things. Basic Books
2. Kumar. V(2012)101 Design Methods: A Structured Approach for Driving Innovation in Your Organization" Wiley Press

#### **Recommended Resources:**

1. Knapp, J (2023)"Sprint: How to Solve Big Problems and Test New Ideas in Just Five Days" Bharat Publications

**BDES 2nd Year**  
**Semester 3**  
**Prototyping for Products (BDES PD 203)**

<b>L</b>	<b>T</b>	<b>P</b>
1	1	2

**Course Name: Prototyping for Products**

**Course Contact Hours: 4**

**Course Credit Hours: 4**

**Course code : BDES PD 203**

**Course Objectives:**

- Prototyping for products will be integrated with PD Design Studio 1 / Research, Design & Development with various project touch points.
- Focus is on hands-on, full-scale and scaled making, choosing an appropriate modeling method for the intended purpose, experimentation versus planning, trial & error, process documentation, and an introduction to rapid-prototyping and outsourced fabrication.
- Course work is done in construction classrooms like workshops, makerspace.

**Course Description:**

- Models, Mockups & Prototypes aims to educate students in shop etiquette, culture and to instruct appropriate and safe use of hand / power tools / machines in construction classrooms.
- This course supports the design build process in core studios throughout the entire program sequence.

**Course Contents:**

**1. Introduction to MMP (Mock-ups & Process)**

- Introduction to MMP course - Course learning outcomes + Design process overview.
- Understanding scale & proportions.
- Explore & identify new materials.
- Introduction to the concept of material manipulation.

**2. Introduction to Prototypes (Processes & Application)**

- Prototyping Process & Case Study.
- Introduction to Joineries, Mechanism & Moving parts.

- Material alternatives & application.

### **3. Introduction to Product Design Models, Product Replica**

- Scale Rapid Prototyping, Digital library of materials.
- Making techniques, Mixed Materials.
- Product Replica, 3D Physical Models.

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1 :** Understanding tool usage techniques and best practice methodology in a shop environment.

**CO2 :** Develop safe shop usage.

**CO3 :** Create full scale models.

**CO4 :** Build Scaled models.

**CO5 :** Apply experimentation in modeling material.

**CO6 :** Solutions for in class demonstrations and integrated project work.

#### **References:**

#### **Required Resources:**

1. Hallgrímsson, B (2012), Prototyping and Modelmaking for Product Design, Laurence King Publishing
2. Friend, M (2014), Making Scale Models, The Crowood Press Ltd
3. Neat, D (2008 ), Model Making Materials and Methods, The Crowood Press Ltd
4. Akaoka, E., Ginn, T., & Vertegaal, R. (2010, January). DisplayObjects: prototyping functional physical interfaces on 3d styrofoam, paper or cardboard models. In Proceedings of the fourth international conference on Tangible, embedded, and embodied interaction (pp. 49-56).

#### **Recommended Resources**

1. Crawford, Matthew B., Shop Class as Soulcraft: An Inquiry into the Value of Work. New York, NY: Penguin Press, 2009. Print.
2. Sennett, Richard. The Craftsman . Yale University Press, 2008. Print.

**BDES 2nd year**  
**Semester 3**  
**Process and Digital Representation (BDES PD 205)**

<b>L</b>	<b>T</b>	<b>P</b>
1	1	2

**Course Name: Process and Digital Representation**

**Course Contact Hours: 3**

**Course Credit Hours: 4**

**Course code: BDES PD 205**

**Course Objectives:**

- The objective of this course is to equip students with the essential skills in process drawing and digital presentation tailored specifically for product design.
- By mastering traditional drawing techniques and digital tools, students will effectively communicate and visualize product concepts, fostering creativity and professional competency in the field of product design.

**Course Description:**

- In this course, students merge traditional drawing techniques with digital presentation methods tailored for product design.
- Through hands-on practice, they develop skills in sketching, rendering, and digital illustration using digital tools.
- Emphasis is placed on visual communication and presentation of product concepts in professional contexts.

**Course Contents:**

**1. Introduction to Process Drawing**

- Line weights, various types of sketching ellipses, circles, triangles, squares, Rectangles, all 2d shape
- 1 point, 2 point & 3-point perspectives

**2. Analytical Sketching**

- Perspective analytical sketching, creating central axis line, wireframe volume, lines, identifying form line and development.
- Introduction to light and shadow.

**3. Object Drawing & Rendering**

- Object observation drawing

- Marker sketching
- Digital rendering

#### **4. Construction, Free hand sketching & Proportions**

- Construction lines, volume generation
- Radii manipulation
- Construction drawing with light & shadow Proportions.

#### **5. Representation & Exercises**

- Digital representation
- Studio sketching
- Composition and layout understanding

### **Course Outcomes**

- CO1:** Show Understanding of different kinds of product construction sketches/drawings in 2D and 3D on physical sketchbook and digitally.
- CO2:** Show competency in preparing various techniques of product sketching with iterations and final construction drawing with proportion.
- CO3:** Build up aptitude strength with knowledge-based skill development with level of confidence.
- CO4:** Students shall be able to demonstrate the work assignment with fluency.

### **References:**

#### **Required Resources:**

1. Eissen, K. (2009). Sketching: Drawing Techniques for Product Designers. BIS Publishers .
2. Sjölen , K. (2013). Design Sketching: Including an Extensive Collection of Inspiring Sketches by 24 Students at Umeå Institute of Design. Design Sketching

#### **Recommended Resources:**

1. Carl Liu, Innovative product design practice 01, 2007, Ben BISPublisher, Sketching step-by-step+showcase,

**BDES 2nd year**  
**Semester 3**  
**Design Seminar 1 (BDES PD 207)**

<b>L</b>	<b>T</b>	<b>P</b>
2	1	

**Course Name: Design Seminar 1**

**Course Contact Hours: 3**

**Course Credit: 3**

**Course Code: BDES PD 207**

**Course Objectives:**

- To aid and enhance the understanding of perception or ‘look and feel’ aspects of product design which is an umbrella theme of semester 3.
- To be exposed to various ways of achieving the desired look and feel in physical 3D.
- To help understand the expression of object aesthetics using verbal and written medium

**Course Description:**

- The theme of the seminar for Sophomore year students is ‘look and feel’.
- The course is about making them realize and understand the relation between product forms and the intended perception or emotional reaction.
- The course also aims at introducing the students to the theory of color, materials, finishes, and technical drawing.
- They utilize their presentation skills to make and express their forms in the best possible way.

**Course Contents:**

**1. Introduction to form and aesthetics**

- Form and perception
- Elements of form

**2. CMF**

- Color Material and Finishes
- CMF trends and forecasting

**3. Technical drawing**

- Orthographic projections- First angle and Third angle

- Isometric drawings, BOM, Template
- Exploded view

#### **4. Writing and reflections**

- Writing and reflections

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:** Understanding of the role of elements of form in crafting a unique identity/style

**CO2:** Knowledge of alternative processes for designing new form and aesthetics

**CO3:** Understanding the role of elements of form in visually simulating various properties of different materials

**CO4:** Ability to understand technical drawing.

**CO5:** Ability to express various aspects of form and aesthetics using verbal and written mediums

**CO6:** Develop tangible solutions based on historical design and art movements

#### **References:**

##### **Required Resources:**

1. Norman, Don (2005), Emotional Design, Basic Books, United States
2. Gail Greet Hannah (2002), Elements of Design, Princeton Architectural Press

##### **Recommended Resources:**

1. Sonagra, B, Dabhi, B (2020), Nature of Form for Designers, UDLAB products

**BDES 2nd year**  
**Semester 3**  
**History of Product Design (BDES PD 209)**

<b>L</b>	<b>T</b>	<b>P</b>
1	1	

**Course Name: History of product Design**

**Course Contact Hours: 2**

**Course Credit: 2**

**Course code: BDES PD 209**

**Course Objectives:**

- To provide historic grounding to the students about the history of design.
- Studying various design movements, their manifestos, products, manufacturing processes and the socio-political context.
- To be familiar with the icons of the product design industry.
- To understand the progression of technology in the product design industry.

**Course Description:**

- History can be broken down in HIS-STORY. Without knowing the past, it is difficult to understand the present and build on a future.
- Product design has a rich history of movements which coincided with the social, cultural, and political movements leading to invention and innovation.
- History of design as a course looks at studying the rich history of the design movements, iconic designers, their context and the products which took birth in the past and have impacted the present and the future.

**Course Contents:**

**1. Product Design: Industrial Revolution**

- History of Product Design
- Biomimicry
- Ancient Engineering
- Industrial Revolution (Industry 1.0 to 4.0 ) Power, Materials, Manufacturing and Technology

**2. Design Movements**

- Understanding the socio-political context

- Iconic products
- Geography
- Iconic designers
- Design style

### **3. Iconic Designers**

- Understanding their design philosophy
- Studying their key works

### **4. Application of Design movement and Styles**

- Applying Design styles to make products

### **Course Outcomes (COs):**

**CO1:** Understanding the role of Iconic Design movements, Manifestos in the design context

**CO2:** Understanding the impact of Social-Political-Economic-cultural events on design

**CO3:** Understanding the work and design mindset of iconic product designers.

**CO4:** Demonstrate skills to translate complex information into simpler outcomes

**CO5:** Fluency in secondary research

**CO6:** Develop tangible solutions based on historical design and art movements

### **References**

#### **Required Resources:**

1. Molotch, H. (2003). Where Stuff Comes From: How Toasters, Toilets, Cars, Computers and Many Other Things Come To Be As They Are. Routledge.

#### **Recommended Resources:**

1. Selikoff, S. (2020). The COMPLETE BOOK of Product Design, Development, Manufacturing, and Sales. Product Development Academy

**BDES 2nd year**  
**Semester 3**  
**Minor Track - Make Headway (PDS5.01010)**

<b>L</b>	<b>T</b>	<b>P</b>
1	1	

**Course Name: Minor Track - Make Headway**

**Course Contact Hours: 2**

**Course Credit: 2**

**Course Code: PDS5.01010**

**Course Objectives:**

- Understanding Mobility system and design in mobility.
- Study past & modern mobility systems to optimize the utility of urban functions.
- Find out challenges of the modern mobility system.
- Determine the experience of people from different strata.
- Analyze multiple trends to forecast feasible scenarios.
- Generate ideas with positive mobility solutions.

**Course Description:**

- Introduction to Mobility systems to understand the different modes of transportation and the systematic utilization
- Understand the role of public and private transportation
- Being able to know the significance of the different modes of transportation
- Find the constraints and challenges of existing systems of mobility

**Course Contents:**

**1. Introduction**

- Introduction to mobility
- Systems/service approach in mobility]
- Applications
- Evolution

**2. Mobility Categories**

- Modes of transportation
- Different segments of mobility
- Mobility in sports

### **3. Observations and Problem Solving**

- Application of enhanced mobility
- Futuristic approach in problem solution
- Feasibility of solutions to real world scenario

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:** Understanding of mobility & design in mobility systems.

**CO2:** Ability to find opportunities in mobility systems.

**CO3:** Ability to enhance the experience and utility of existing mobility systems.

**CO4:** Ability to analyze trends and forecast futuristic mobility solutions.

**CO5:** Create alternate solutions and sustainable ecosystems.

#### **References:**

##### **Required Resources:**

1. Pratelli, A (2014)Public Mobility Systems, WIT press

##### **Recommended Resources:**

1. Bryson, B. (2003). A Short History of Nearly Everything. Broadway Books

**BDES 2nd Year**  
**Semester 4**  
**Product Design Studio 4 (BDES PD 202)**

<b>L</b>	<b>T</b>	<b>P</b>
1	1	2

**Course Name: Product Design Studio 4**

**Course Contact Hours: 4**

**Course Credit Hours: 4**

**Course code: BDES PD 202**

**Course Objectives:**

- The theme of this Design studio for Second year students is ‘form and meaning’.
- The course is about making them realize and understand the relation between product forms and the intended perception or emotional reaction.
- The course also aims to introduce the students to a few ways and methods of coming up with new and interesting 3D forms in general and for some products.
- They utilize their mockup and model making skills to make and express their forms in the best possible way, apart from sketching etc.

**Course Description:**

- The theme of this second Design studio is ‘form and meaning’. The course is about making them realize and understand the relation between product forms and the intended perception or emotional reaction.
- The course also aims to introduce the students to a few ways and methods of coming up with new and interesting 3D forms in general and for some products.
- They utilize their mockup and model making skills to make and express their forms in the best possible way, apart from sketching etc.

**Course Contents:**

**1. Form Understanding**

- Analyzing 3D forms and
- Merging forms into one

**2. Nature Inspiration study**

- Ideation, conceptualization

### **3. Form Refinement**

- Model making
- Posters, presentation

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:** Understanding form and perception.

**CO2:** Competence in evaluating form quality.

**CO3:** Strength in form ideations

**CO4:** Demonstration of Sketching 3D forms

**CO5:** Demonstration of craftsmanship in model making.

**CO6:** Fluency in form design process

#### **References:**

#### **Required Resources:**

1. Norman, Don (2005), Emotional Design, Basic Books, United States
2. Gail Greet Hannah (2002), Elements of Design, Princeton Architectural Press
3. Sonagra, B, Dabhi, B (2020), Nature of Form for Designers, UDLAB products

#### **Recommended Resources:**

1. 1000 New Eco Designs and Where to Find Them by Proctor, Rebecca  
ISBN: 9781856695855, Publication Date: 2009
2. Biomimicry: Innovation Inspired by Nature by Benyus, Janine M.  
ISBN: 9780688160999, Publication Date: 1997
3. Lewens, Tim. Organisms and Artifacts: Design in nature and elsewhere. Cambridge, MA: MIT Press, 2004.
4. McHarg, Ian L. Design with Nature. Garden City, NY: John Wiley & Sons, 1992.

**BDES 2nd year**  
**Semester 4**  
**Material Fabrication Processes (BDES PD 204)**

<b>L</b>	<b>T</b>	<b>P</b>
1	1	2

**Course Name: Material Fabrication Processes**

**Course Contact Hours: 3**

**Course Credit Hours: 4**

**Course code: BDES PD 204**

**Course Objectives:**

- Material Fabrication Processes introduces basic knowledge of materials and processes commonly used by product designers and manufacturers at various scales of production.
- This course informs the core studio sequence by providing a foundation for understanding properties of materials, how a product is put together and how it can be made better, safer, and more sustainable.
- Assignments will be both individual and team based and will include a number of visuals for better understanding.

**Course Description:**

- Materials & Manufacturing Processes introduces basic knowledge of materials and processes commonly used by product designers and manufacturers at various scales of production.
- This course informs the core studio sequence by providing a foundation for understanding properties of materials, how a product is put together and how it can be made better, safer, and more sustainable.
- Assignments will be both individual and team based and will include a number of visuals for better understanding.

**Course Contents:**

**1. Introduction to the course.**

- Importance of understanding manufacturing processes (Designers Life in the industry).
- How is it relevant to a product designer?
- At what stage is this relevant?

- What are expectations from students?
  - Introduction - Documentary on manufacturing
  - Introduction to Paper, Paper Industry, Printing and Packaging.
  - Demonstrate properties using paper
  - Introduction to Classification of Materials
  - Introduction to Wood, understanding the different types, applications.
- 2. Understanding the making and manufacturing processes w.r.t Wood products / toys / furniture**
- Accessories
  - Wood Cube, wood working
  - Introduction to Molds + Type
  - Introduction to surface finishes.
- 3. Understanding the making and manufacturing processes w.r.t Polymers**
- Introduction to Polymers + Applications
  - Manufacturing processes.
  - Introduction to Metals + Applications
  - Manufacturing processes.

**Course Outcomes (COs):** After completing the course, the student shall be able to-

**CO1:** Understand materials and processes frequently used by product designers.

**CO2:** Apply the knowledge for manufacturing

**CO3:** Analyze the relationship between material and manufacturing

**References:**

**Required Resources**

1. Thompson, R. (2007). Manufacturing Processes for Design Professionals. Thames & Hudson
2. Lesko, J. (2008). Industrial Design: Materials and Manufacturing Guide. John Wiley & Sons Inc

**Recommended Resources**

1. Hudson, J. (2011). Process: 50 Product Designs from Concept to Manufacture. Laurence King Publishing
2. Lefteri, C. (2007). Making It: Manufacturing Techniques for Product Design. Laurence King Publishing



**BDES 2nd Year**  
**Semester 4**  
**Digitized Industrial Design (BDES PD 206)**

<b>L</b>	<b>T</b>	<b>P</b>
1	1	2

**Course Name: Digitized Industrial Design**

**Course Contact Hours: 5**

**Course Credit Hours: 4**

**Course code: BDES PD 206**

**Course Objectives:**

- Understand Technical Drawings of products.
- Understand Solid modeling and organic Surface modeling.
- Better communication between the design and engineering or testing teams.

**Course Description:**

- Digitized Industrial Design introduces two-dimensional and three-dimensional graphic software for sketching, modeling, testing, rendering, and design control drawing.
- The student will be exposed to CAD software's three-dimensional creation of works/ objects.

**Course Contents:**

**1. Technical drawing**

- Understanding of technical and Engineering Drawings, their usage and importance
- Be able to know different types of projections like Isometric Projections, Orthographic Projections
- Knowledge of different angles of Projection
- Be able to create technical drawings on their own.

**2. Solid modeling**

- Understanding different tools to make solid models.
- Understand extrusion and extrusion cut.
- Apply chamfer, bevel, fillet.
- Be able to make solid models using Fusion 360

**3. Sheet Metal**

- Understand different products made of sheet metal.

- Learn different techniques to create various sheet products with different materials.

#### **4. Surface Modeling**

- Understand Bezier curves. NURBS
- Learn visual representation of an object's exterior and its contours.
- Be able to make free forms.
- Applying surface blending techniques

#### **5. Rendering**

- Understand the technique of rendering.
- render a product with different materials.
- Applying textures to different materials
- Set up the light source and be able to generate good quality renders in different backgrounds/environments.

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:** Ability to read technical drawings, measure objects, and create technical drawings.

**CO2:** Understanding of solid modeling tools & processes.

**CO3:** Learn sheet metal modeling

**CO4:** Learn Part Modelling and Assembly

**CO5:** Understand Surface Modelling and ability to generate complex surfaces (CLASS A and B) and forms

**CO6:** Understanding Material rendering and Implementing different materials to products for generating realistic digital renders

#### **References:**

##### **Required Resources:**

1. Software: Autodesk Fusion 360
2. Books AS UNDER:
  - a. Cline, L. S. (2018). Fusion 360 for Makers. Make: Community. ISBN: 9781680453553.
  - b. Verma, S. G. (2017). Autodesk Fusion 360 Book. CAD/CAM/CAE Works. ISBN: 9781988722191.
  - c. Di Marco, G. (2018). Simplified Complexity: Method for Advanced NURBS Modeling with Rhinoceros. Le Penseur. ISBN: 88895315454.

##### **Recommended Resources:**

1. [Fusion 360 - 23 Tips Beginners Must Learn](#)
2. [Fusion 360 Tutorial for Absolute Beginners \(2020\)](#)
3. [Fusion 360 Crash Course: Create your own designs for 3d printing!](#)
4. [Rhino Product Design Tutorials - YouTube](#)
5. [Rhino Basics to Advance in Hindi - YouTube](#)

**BDES 2nd year**  
**Semester 4**  
**Design Seminar 2 (BDES PD 208)**

<b>L</b>	<b>T</b>	<b>P</b>
1	1	2

**Course Name: Design Seminar 2**

**Course Contact Hours: 2**

**Course Credit hours: 4**

**Course code : PRO 208**

**Course Objectives:**

- An overview with aim and objectives to learn Design Research methods with aspects of Pragmatic and Symbolic analysis.
- To help and evaluate user centered research with analyzing qualitative and quantitative research findings.
- To understand the entire journey map of a product wrt user personas and scenarios.
- Interpret and utilize a biomimicry case study
- Biomimicry Thinking

**Course Description:**

- The theme of the seminar for Sophomore year students is ‘Design Appreciation’.
- During this course, students will learn and practice quantitative research and qualitative research tools.
- We'll tackle analytics, data informed decisions, how to look at data and where to get data.
- A deep dive into qualitative research, by actually conducting interviews with real customers, to uncover needs for specific challenges.
- The course is about making them realize and understand the relation between product forms and the intended perception or emotional reaction. The course also aims at making students gain familiarity with the process of integrating biology into design.
- The course is designed to inspire students to begin thinking like a biomimic—regardless of your discipline or career background. They utilize their

presentation skills with report writing to make and express their understanding in the best possible way.

### **Course Contents:**

#### **1. Introduction to Research**

- Types of Research
- Research Methodologies

#### **2. User Centered Research**

- Personas & Scenarios
- User Research: Interviews, Scenarios & Analysis

#### **3. Biomimicry**

- Basics
- Correlation of Products with nature
- Solving Problems with biomimicry

#### **4. Writing and reflections**

- Poster
- Presentations

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:** Understanding the role of research in Design and how it is interlinked with experiences.

**CO2:** Apply Knowledge of research methodologies and different aspects of research.

**CO3:** Understanding the role of user centered research methods & techniques.

**CO4:** Ability to understand and observe nature wrt biomimicry.

**CO5:** Ability to express various aspects of research, product reviews using verbal and written mediums

### **References**

#### **Required Resources:**

1. Norman, Don (2005), Emotional Design, Basic Books, United States
2. Gail Greet Hannah (2002), Elements of Design, Princeton Architectural Press

#### **Recommended Resources:**

1. Sonagra, B, Dabhi, B (2020), Nature of Form for Designers, UDLAB products

**BDES 2nd year**  
**Semester 4**  
**Introduction to Product Design Studies (BDES PD 210)**

<b>L</b>	<b>T</b>	<b>P</b>
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**Course Name: Introduction to Product Design Studies**

**Course Contact Hours: 2**

**Course Credit Hours: 2**

**Course code : BDES PD 210**

**Course Objectives:**

- Students will gain a foundational understanding of the key principles and elements of design, including balance, contrast, rhythm, and proportion.
- Students will explore the historical development of design, understanding its evolution and the cultural, social, and technological factors that have influenced it.
- Through analyzing and critiquing various design works, students will develop critical thinking skills to evaluate design choices and their impact on users and society.
- Students will engage in hands-on design projects to apply theoretical concepts, develop practical design skills, and build a design portfolio.
- Students will be introduced to essential design software tools and technologies used in the industry, gaining proficiency in their use for design creation and presentation. Students will learn the principles of user-centered design, focusing on designing products, services, and experiences that meet user needs and enhance user satisfaction. Students will explore the ethical considerations and responsibilities of designers, considering the environmental, social, and cultural impacts of design decisions. Students will learn how to collaborate effectively with others in a design team, understanding the roles and responsibilities of different team members and the importance of communication and teamwork in the design process.
- Students will develop a vocabulary and language to articulate and communicate design concepts, ideas, and solutions effectively.
- These objectives aim to provide students with a comprehensive introduction to the field of design studies, equipping them with the knowledge, skills, and abilities needed to succeed in further studies and careers in design.

**Course Description:**

- Product Design is often thought of as an isolated practice of innovating / designing an object. However, the relationship between design and society is far more reciprocal.
- This class critically examines the exchange between the designed objects and the world they create; you will debate on the culture that they create and user behavior they manipulate.
- They will also ideate on the scenarios and experiences that can be enhanced. Our work together will lead to new questions and innovative ways of thinking about our material and immaterial worlds.
- It will enhance your personal understanding of design, as well as your professional development.

**Course Contents:****1. Product Design: Industrial Revolution**

- Stone age to Industrial revolution
- Design movements until modernism
- Iconic products through the ages
- Design manifestos - read them in class and discuss

**2. Design Manifestos**

- Sustainable design rules and designers
- Society 5.0
- Design and gender - Class discussion based on reading material

**3. Introduction to design ethics**

- Design ethics
- Speculative Design

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:** Understanding of design movements, design manifestos, cultural implication of design

**CO2:** Apply research and critical writing

**CO3:** Apply analytical thinking

**CO4:** Combine translation of thoughts into tangible outcomes

**CO5:** Create outcomes in self design style

**References:****Required Resources:**

1. Mankiw, N.G. (2013), Macroeconomics, 8th edition, Worth Publishers

**Recommended Resources:**

1. Jones, C.I. and Vollrath, D. (2013), Introduction to Economic Growth, third edition, Norton
2. Romer, D. (2012), Advanced macroeconomics, fourth edition, McGraw Hill
3. Other readings (including, for instance, relevant journal articles) will be informed or perhaps made available prior to each lecture should the need arise.

**BDES 3rd year**  
**Semester 5**  
**Product Design Studio 5 (BDES PD 301)**

<b>L</b>	<b>T</b>	<b>P</b>
2	1	2

**Course Name: Product Design Studio 5**

**Course Contact Hours: 5**

**Course Credit Hours: 5**

**Course code: BDES PD 301**

**Course Objectives:**

- Digital and Analog fabrication techniques.
- Understanding brand language and deriving Ideal Visual Language.
- Exploration of materials and manufacturing constraints
- Perfecting each students' ability to physically prototype
- Digital Documentation of design + Animations skills

**Course Description:**

- Design Studio 3 offers opportunities for students to learn and apply digital fabrication techniques, to better understand the process that goes into taking their designs from Initial Conception to Prototyping.
- Students will work individually towards understanding a brand's design language, its core values and principles to design a brand extension, and adequately understand fundamental innovation and incremental change as they apply the digital fabrication techniques to their designs to make 3D Printed Prototypes.

**Course Contents:**

**1. Research and Initial Morphogenesis**

- Brand Research
- Market study
- Doodling
- Ritual Study

**2. Concept Generation**

- Explorative sketching
- Digital Explorations

**3. Plan of Action**

- 3D Modeling
- Prototype planning and technical drawing
- Fabrication techniques
- Animation/storyboarding

#### **4. Execution**

- Flash forge simulations
- Prototyping
- Assembly
- Documentation

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:** STRENGTH in fundamentals of visual communication (both traditional and digital mediums), the theory of proportions and the basics of storyboarding.

**CO2:** Show COMPETENCE in comprehensive research, exploration and appropriate implementation of research to achieve the perfect balance of aesthetics and feasibility.

**CO3:** STRENGTH of the capabilities and benefits of digital fabrication & manufacturing processes (laser cutter, CNC, 3D printing and/or scanning).

**CO4:** UNDERSTAND the difference between fundamental innovation and incremental change.

**CO5:** UNDERSTAND and articulate the relationship of manufacturing/fabrication processes.

#### **References:**

##### **Required Resources:**

1. Riley, E. E. (2019). The art of digital fabrication: STEAM projects for the makerspace and art studio. Constructing Modern Knowledge Press.
2. Aranda, S. (2017). 3D printing failures. Independently published.

##### **Recommended Resources:**

1. Redwood, B. (2017). The 3D printing handbook: Technologies, design and applications. 3D Hubs.
2. Smyth, C. (2017). Functional design for 3D printing: Designing printed things for everyday use. Independently published.
3. Luyt, B., Bernier, S. N., & Reinhard, T. (2015). Design for 3D printing: Scanning, creating, editing, remixing, and making in three dimensions. Maker Media, Inc.

**BDES 3rd year  
Semester 5**

**Research and Development Practices (BDES PD 303)**

<b>L</b>	<b>T</b>	<b>P</b>
1	1	2

**Course Name: Research and Development Practices**

**Course Contact Hours:3**

**Course Credit Hours: 4**

**Course code : BDES PD 303**

**Course Objectives:**

- To develop understanding of the framework of research process
  - Problem recognizing / framing.
  - Data collection
  - Synthesize
  - Analyze
- Understand & learn various methods of research, Secondary and Primary.
- Learn to choose the appropriate method of research based on the design brief.
- Be aware of the ethical principles of research, ethical challenges, and approval processes.
- Learn ideation techniques to convert research findings into ideas.

**Course Description:**

- Research forms the basis of any good design. Every designer needs to know tools which help them to understand the environment of their product and the users better.
- A better understanding leads to deeper insights into finding new opportunities to make better products/services.
- This course is designed to equip students with theory and practical aspects of design research.
- They will be exposed to a variety of research methods along with the sensibility to understand the context of using these tools.
- The aim of this course is to make the students understand the importance of a research process while practicing it.
- The course also aims at getting the students to write an academic paper so they can communicate their learnings and discoveries.

## **Course Contents:**

### **1. Introduction to Research**

- Importance of research
- Types of research
- Areas of research

### **2. Secondary research**

- Planning of research
- Literature review
- Secondary research
- Market research
- Stakeholder mapping
- Citation and referencing
- Presenting of secondary research

### **3. Primary Research**

- Quantitative research techniques
- Qualitative research techniques
- Affinity mapping
- Insight creation

### **4. Development**

- Highlighting opportunity areas
- Quantitative ideation
- Idea selection Funnel

### **5. Communication**

- Representing their research journey and insights into presentation highlighting opportunities and ideas
- Converting their work into conference and research papers.

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:** Understand the importance of research and its application at various stages of the design process.

**CO2:** Competency in Secondary research Skills and hypothesis formation.

**CO3:** Strength in Primary Research Skills and Insight generation.

**CO4:** Demonstrate the ability to successfully convert insights into ideas and narrowing ideas down to actionable solutions.

**CO5:** Fluency in communicating their findings and process via presentation or research paper writing or Ideations.

**References:**

**Required Resources:**

1. Hanington, B., & Martin, B. (2012). Universal Methods of Design. 1610581997.

**Recommended Resources:**

1. <https://medium.com/designstrat/exploratory-design-research-interview-dc51398c6354>
  2. <http://designresearchtechniques.com/#/>
- 
- 1 MIT Press. (2003). Design research: Methods and perspectives (ISBN: 0262122634).
  - 2 Koskinen, I., Zimmerman, J., Binder, T., Redstrom, J., & Wensveen, S. (2011). Design research through practice: From the lab, field, and showroom. ISBN 0123855020

**BDES 3rd year**  
**Semester 5**  
**Design Seminar 3 (BDES PD 305)**

<b>L</b>	<b>T</b>	<b>P</b>
1	1	

**Course Name: Design Seminar 3**

**Course Contact Hours: 2**

**Course Credit Hours: 2**

**Course Code: BDES PD 305**

**Course Objectives:**

- This course aims to equip participants with the essential skills needed for successful new product development in today's competitive market.
- By focusing on efficient prior research, participants will learn how to gather and interpret crucial information about user requirements, market trends, and future prospects.
- The course also emphasizes the development of critical thinking abilities to assess opportunities and analyze scope, ensuring that new product development decisions are grounded in sound judgment.
- Moreover, participants will become proficient in analyzing market potential and determining the viability of new product concepts, enabling them to make informed strategic decisions.
- Additionally, the course seeks to cultivate an entrepreneurial mindset by exploring cutting-edge methods and tactics for effective new product creation, empowering participants to drive innovation and growth in their organizations.
- Learn how to efficiently do prior research to get knowledge and comprehend user requirements, market trends, and future prospects.
- Develop critical thinking abilities to assess and analyze opportunities and scope to ensure that new product development decisions are well-informed.
- Become proficient in analyzing market potential and determining the viability of new product concepts.

**Course Description:**

- The intended objective of this course is to offer students an adequate understanding of the new product development process while emphasizing the value of behavioral assessments and critical thinking.

- Students will learn substantial knowledge about the essential components of innovation, creativity, and consumer demands through an in-depth investigation of the new product development process.
- By concentrating on the importance of behavioral assessments (through the user's perspective) and critical thinking in understanding the needs of NPD, the course departs from the standard approach.
- Students will gain a profound grasp of the elements that affect consumer decision-making by exploring topics like attitude, insight, needs, and consumption habits.

**Course Contents:**

**1. Introduction to Research for New Product Development**

- A discussion of the new product development process;
- The significance of creativity and innovation in product development.
- Identifying scope and opportunities and aligning them with consumer's needs

**2. Critical Thinking and Decision Making**

- Enhancing critical thinking skills for effective problem-solving
- Evaluating risks and rewards in product development
- Decision-making models (techniques) and strategies

**3. Qualitative Research Framework: Design and Execution**

- Introduction to qualitative research methods for NPD
- Conducting interviews and focus groups
- Analyzing qualitative data and extracting insights
- Introducing the Six Path Framework of scope identification of a NPD

**4. Introduction and understanding the Dimensions of Different Propositions and Relevance & Need of Future Product**

- User's Perspective, Social Dimension, Business Viability
- Forecasting the technology for NPD
- Introduction of Model of Forecasting

**Course Outcomes:** After completing the course, the student shall be able to:

**CO1:** Understanding the process of developing a new product, including its crucial elements, innovation, creativity, and consumer expectations.

**CO2:** Using behavioral assessments and critical thinking to analyze attitudes, perceptions, needs, and consumption patterns to understand how consumers make decisions.

**CO3:** Gaining foundational knowledge in conducting prior research to compile relevant data and insights for determining consumer wants and assessing market potential.

**CO4:** Applying theoretical knowledge and practical skills to accurately recognise, explain, and interpret consumer insights.

**CO5:** Improving observation, comprehension, and articulation skills to comprehend and respond to consumer insights and anticipate future product needs.

**CO6:** Evaluating the effectiveness of strategies used in understanding consumer behavior and developing new products.

**References:**

**Required Resources:**

1. Soares, M. M., & Rebelo, F. (Year). Ergonomics in design: Methods and techniques. Publisher.

**Recommended Resources:**

Additional /Reference Material –Advanced Learners

1. <https://drive.google.com/drive/u/0/folders/1dHj8NUpVaxN7oLu2G8RiwyVmGl-vTPIx>
2. Assignments/ Practice question Papers with solution -Slow Learners
3. [https://docs.google.com/presentation/u/0/d/1teTNouranaDzKZ7naRToWvo-annLrmBK/edit?usp=slides\\_home&ths=true&rtpof=true](https://docs.google.com/presentation/u/0/d/1teTNouranaDzKZ7naRToWvo-annLrmBK/edit?usp=slides_home&ths=true&rtpof=true)
4. [https://docs.google.com/presentation/d/1\\_fFddq\\_C9aEx0htsvEDNbyKFGp1ooOXz/edit#slide=id.p1](https://docs.google.com/presentation/d/1_fFddq_C9aEx0htsvEDNbyKFGp1ooOXz/edit#slide=id.p1)
5. <https://docs.google.com/presentation/d/1ArmFck6cJTc1-1KwraRh63gTPxDhyH1c/edit#slide=id.p1>
6. <https://docs.google.com/presentation/d/1RftqAWwVsf0IAz3hAOPshw8IwRBn6D7u/edit#slide=id.p1>

**Additional Web sources:**

1. <https://www.indeed.com/career-advice/career-development/critical-thinking-examples>
2. <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC4797036/>
3. [https://www.youtube.com/watch?v=iRMsd-X\\_e-0](https://www.youtube.com/watch?v=iRMsd-X_e-0)

**BDES 3rd year  
Semester 5**

**User Centric Design and Interaction (BDES PD 307)**

<b>L</b>	<b>T</b>	<b>P</b>
1	1	2

**Course Name: User Centric Design and Interaction**

**Course Contact Hours: 4**

**Course Credit Hours: 4**

**Course code: BDES PD 307**

**Course Objectives:**

- The key objective of this course is to provide students with a detailed understanding of the HF/E principles and apply them in evaluating the designs and crafting effective user centric interventions.
- The course demonstrates an understanding of the basic concepts and techniques related to human factors in Design.
- The course emphasizes teaching how the HF/E principles can be used while designing the product interactions following the user centered design process.

**Course Description:**

- User Centric Design and Interaction introduces basic understanding of design principles related to physical and cognitive ergonomics, etc.
- This course provides the experience with user research and testing needed to enter Design Studio 4/other user-friendly environment.
- A seminar-based course, a portion of the assignments will be done hands-on through modeling, rigging, and constructing testing props and mechanisms.

**Course Contents:**

**1. Fundamentals of Human Factors in design**

- Definition and need for human factors
- Ergonomics and design: ergonomics-Design relationship; ergonomics in the design process
- Types of ergonomics: Physical, cognitive and organizational (case examples)
- Application of ergonomics: products, work systems and processes
- Design for ergonomics: HMI in work system
- HCD process, interaction design and user experience

- Design of ergonomic requirements: functionality, security, accessibility, and usability

## **2. HF/E in products: HMI: Physical interactions**

- Basic understanding of anatomy, posture, and body mechanics, Anthropometry and human variability Biomechanical aspects (strength, handedness, posture, force)
- Design considerations: designing tools and equipment, handle design.
- Case examples: Protective equipment (safety shoes, helmets, protective gloves, eye protection and spectacles, hearing protection)
- Anthropometric principles in workspace and equipment design Design of work areas and workstations

## **3. Assessment and Design of physical environment and work areas**

- Temperature, lighting and noise
- Assessment of thermal conditions and comfort
- Assessment and principles of Lighting requirements
- Noise control strategies

## **4. HF/E in products/Digital interactions: HMI: Human cognition**

- Basics of cognitive ergonomics
- Understanding users: what is cognition? Cognitive frameworks: mental model, conceptual model
- Basics of Human cognition: Information processing: sensation, attention, perception and memory, Decision making and problem solving Psychology of every day actions
- Human Information processing: 5 SENSES (visual tactile, multimodal information processing)

## **5. Cognition and Design**

- Introduction to Controls and displays, visual displays, Hicks law, Fitts law
- Multimodal interfaces: speech, gesture, touch screen
- Cognitive design principles: affordance, stereotypes, visibility, feedback,
- Constraints, consistency and mapping
- Decision making and cognitive task analysis (task analysis, cognitive task Analysis, hierarchical task analysis)
- Cognitive aspects and design
- Design guidelines: gestalt, visual structure, colour, memory, recognition and Recall

## **6. Emotions and Interactions**

- Affective aspects, interfaces and emotions, persuasive technologies persuasive technologies
- Heuristic evaluation
- Cognitive biases

## **7. Human Machine Interaction, Human error and safety**

- Human error and equipment design
- Cognitive workload
- Psychological aspects of human error
- GOMS
- Prevention of error in Human machine interaction
- Accident and safety

## **8. Usability Testing**

- Purpose of Usability testing
- Types of Usability evaluation methods: formative and summative
- Principles of good usability testing
- Usability testing overview: Usability test plan content
- Protocol related activities: interviews, pre-test, post-test, think aloud
- Usability evaluation methods: cognitive walkthrough, heuristics review, expert review

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:** Understand the fundamentals of human factors by which one can identify and apply HF/E principles and methods to better understand issues affecting people.

**CO2:** Competence in the ability to comprehend and apply relevant principles of anthropometry to identify issues and opportunities affecting user experience, health, safety, performance and/or productivity.

**CO3:** Competence in the ability to recognize and apply cognitive design principles while designing product interactions.

**CO4:** Demonstration of application of relevant knowledge of cognitive, social and/or emotional factors in design to improve people's experience, health, safety, performance and/or productivity.

**CO5:** Demonstrate the usability testing process and conduct the usability testing for the products designed.

**CO6:** Fluency in the ability to evaluate the human factor issues in the user interactions with the product and propose user centric design interventions to improve the quality of life.

## **References:**

### **Required Resources**

1. Pheasant, Stephen, & Haslegrave, C. (2006). Body space, Anthropometry, Ergonomics and the Design of work (3rd ed.). CRC Press.
2. Kroemer, K. (1997). Fitting the task to the man: A textbook of occupational ergonomics. Taylor and Francis.

3. Bridger, R. S. (2018). Introduction to human factors and ergonomics, 4th Edition. CRC Press, Taylor & Francis Group, Boca Raton, FL.

**Recommended Resources:**

1. Lehto, M. R., & Buck, J. R. (Year). Introduction to human factors and ergonomics for engineers. Publisher.
2. Salvendy, G. (Ed.). (2012). Handbook of Human Factors and Ergonomics (4th ed.). Wiley.
3. Tacca, M. C., & Cahen, A. (Year). Linking perception and cognition. Publisher.
4. Soares, M. M., & Rebelo, F. (Year). Ergonomics in design: Methods and techniques. Publisher.

**BDES 3rd year**  
**Semester 5**  
**Product Technology Lab (BDES PD 309)**

<b>L</b>	<b>T</b>	<b>P</b>
2	1	2

**Course Name: Product Technology Lab**

**Course Contact Hours: 4**

**Course Credit Hours: 5**

**Course code: BDES PD 309**

**Course Objectives:**

- Products Design is no longer about static furniture and basic home appliances, the products heavily use multiple sensors and companion mobile applications
- IOT based smart devices to provide a better user experience.
- This course is designed to start building an understanding of electric connections among different electrical components then move to understanding how to use microcontrollers, electronic components used inside a product and their connections.

**Course Description:**

- The course focuses on understanding and applying the fundamentals of electronic components and circuits to create functional prototypes.
- The course aims to introduce the various principles of Internet of Things (IoT), including a multi-layer framework for ideation and developing prototypes which solve a particular problem.
- The data from the solution then will be plotted on an online platform using the Internet.

**Course Contents:**

**1. Simple Product without microcontroller**

- Understanding AC & DC current, usage, storage & limitations.
- Electrical components and their connections read & draw Schematic Diagram build a simple product.

**2. Build a Smart Device using multiple sensors and a microcontroller.**

- Understand what a microcontroller is and how it works.
- Write code to program a microcontroller.d

- Introduction to sensors
- Decision making based on the input from multiple sensors
- Basics of Human-machine interaction.

### **3. Internet of things (IoT) based products**

- Understand IoT
- Introduction to networking using Bluetooth / wifi.
- Connect to laptop / mobile phone.

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:** Understand the functionality of individual electronic components for prototyping and overcoming fear of the same.

**CO2:** Interpreting and implementing schematic diagrams for prototype development

**CO3:** Articulating the programming logic and implementing the same using Arduino Programming

**CO4:** Evaluating the components and selecting appropriate ones to prototype.

**CO5:** Testing the prototype for the intended purpose and reiterating the design based on output.

#### **References:**

##### **Required Resources:**

1. Monk, S. (Year). Programming Arduino: Getting Started with Sketches. Publisher.
2. Bell, C. (Year). MicroPython for the Internet of Things. Publisher.

##### **Recommended Resources:**

1. Margolis, M., & Jepson, B. (Year). Arduino Cookbook. O'Reilly.

**BDES 3rd year**  
**Semester 6**  
**Product Design Studio 6 (BDES PD 302)**

<b>L</b>	<b>T</b>	<b>P</b>
2	2	4

**Course Name: Product Design Studio 6**

**Course Contact Hours: 4**

**Course Credit Hours: 8**

**Course code : BDES PD 302**

**Course Objectives:**

- Introduction to product design process.
- Exploring and understanding empathy.
- Exposure to design research and research synthesis.
- Experiencing structured ideation process.
- Model making.

**Course Description:**

- The past courses, more specifically Design Studios (1+2+3), have developed a great understanding of the design process in the students.
- They are very capable of approaching and solving design problems.
- However, large organizations have well set, very detailed product development processes - called the New Product Development (NPD).
- This Design Studio intends to simulate the real-life industry scenario and help understand the role of designers in planning, designing, developing, and delivering products to the market.

**Course Contents:**

**1. Design research**

- Market research, product research
- User research, research synthesis

**2. Ideation, conceptualisation**

- Ideation, conceptualisation

**3. Design detailing and delivery**

- Model making
- Posters, presentation

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:** Understanding of the importance of design research and information synthesis.

**CO2:** Understanding of the overall design process including structured ideation and conceptualization process.

**CO3:** Competence in problem identification and creative problem solving.

**CO4:** Demonstrate structured approach towards product design projects.

**CO5:** Fluency in communication and documentation of product design process.

**References:**

**Required Resources**

1. Norman, D. (2013). *The Design of Everyday Things*. Basic Books.
2. De Bono, E. (2010). *Simplicity*. Penguin.

**Recommended Resources:**

1. Brown, T. (2009). *Change by Design*. HarperCollins Publishers.

**BDES 3rd year**  
**Semester 6**  
**Design for Production (BDES PD 304)**

<b>L</b>	<b>T</b>	<b>P</b>
1	2	2

**Course Name : Design for Production**

**Course Contact Hours:4**

**Course Credit Hours: 5**

**Course code : BDES PD 304**

**Course Objectives:**

- Balance desirability and feasibility of product design
- Understand factors affecting and contributing to DFM
- Assembly, part design, joineries etc.
- Product and Manufacturing Cost cutting.
- Sustainability through DFM

**Course Description:**

- Design for production course is aimed at increasing their ability to convert or refine their product concepts to a more feasible level from a manufacturing point of view.
- The aim of course also goes a little beyond and tries to empower them to look at the product details from sustainability point of view, improving the reparability, durability, nature friendliness etc.
- While the content of the course is little technical for undergraduate design students, the execution and tasks are aimed at making it a very relevant, enjoyable, and useful course as part of their curriculum.

**Course Contents:**

**1. Introduction to DFM**

- Overview of materials and manufacturing process
- Introduction Surface decorative technique
- Introduction to DFM- factor affecting, contributing to good DFM

**2. Tear down activities**

- Simple product tear down- Understanding assembly of components

- Moderate complex product tear down- Understanding joineries and joining technique, material combination
- Complex product tear down- cost cutting, no. of parts, change of mfg. process
- Complex product tear down- Design of mating parts, assembly fit and tolerance.

### **3. DFM of students project**

- Analysis of product for mfg. constrain
- Modification required in CAD model for assembly
- Working on material and Mfg. process selection
- Working on joineries
- Working on cost cutting
- Working on surface decoration technique

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:** Ability to Balance desirability and feasibility of product design

**CO2:** Ability to identify factors affecting and contributing to DFM

**CO3:** Assembly, part design, joineries, sustainable alternatives etc.

**CO4:** Tear down analysis of products.

**CO5:** Application of DFM to design project.

### **References:**

#### **Required Resources:**

1. Thompson, Rob. (2007) Manufacturing Processes for Design Professionals. New York: Thames & Hudson. Print.
2. Hudson, Jennifer. (2011) Process: 50 Product Designs from Concept to Manufacture, 2nd edition, Laurence King. Print

#### **Recommended Resources:**

1. K. G. Swift, J. D. Booker (2013) Manufacturing Process Selection Handbook. print

**BDES 3rd year**  
**Semester 6**  
**Design Seminar 4 (BDES PD 306)**

**BDES 3rd year**  
**Semester 6**  
**Digital Portfolio Design (BDES PD 308)**

<b>L</b>	<b>T</b>	<b>P</b>
1	1	2

**Course Name: Digital Portfolio Design**

**Course Contact Hour: 3**

**Course Credit Hours: 4**

**Course Code: BDES PD 308**

**Course Objective:**

- The Digital Portfolio Design course in product design aims to equip students with the skills to curate and present their design work effectively.
- It focuses on creating presentations to enhance storytelling.
- Students learn to communicate their design process, technical proficiency, and UX principles through visually compelling portfolios, fostering professionalism and presentation skills for diverse contexts.

**Course Description:**

- The Digital Portfolio Design course in product design teaches students how to craft compelling portfolios using presentations and multimedia elements. Emphasizing effective storytelling, students learn to communicate their design process, technical skills, and UX principles.
- Through hands-on training, they develop proficiency in software tools and presentation techniques, enhancing their ability to showcase their work professionally in various contexts.

**Course Contents:**

**1. Introduction to Portfolio**

- Introduction to the Idea of Portfolio
- Introduction and revision of Typography
- Writing about you.

**2. Design systems**

- Design systems for project presentation + Design Trends + Layouts
- Photography Workshop for Students

### **3. Execution**

- Redesign of Projects from past semester
- Execution of the projects
- Execution of the Web page / Behance
- Execution Continues

### **4. Visualization & Execution**

- Data Visualization + Infographic
- Execution of the Web page / Behance

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:** Understanding of different kinds of product construction sketches/drawings in 2D and 3D on physical sketchbook and digitally.

**CO2:** Competency in preparing various techniques of product sketching with iterations and final construction drawing with proportion.

**CO3:** Build up aptitude strength with knowledge based skill development with level of confidence.

**CO4:** Students shall be able to demonstrate the work assignment with fluency.

### **References:**

#### **Required Resources:**

1. Tumolo, L. (2019). How to Create a Portfolio and Get Hired, Second Edition: A Guide for Graphic Designers and Illustrators. Laurence King Publishing.

#### **Recommended Resources:**

1. Petty, D. (2020). That Portfolio Book. Ebook
2. <https://www.behance.net/>
3. <https://issuu.com/>

**BDES 3rd year**  
**Semester 6**  
**Experience Driven design (BDES PD 310)**

<b>L</b>	<b>T</b>	<b>P</b>
1	1	2

**Course Name: Experience Driven design**

**Course Contact Hours: 4**

**Course Credits Hours: 4**

**Course Code: BDES PD 310**

**Course Objective:**

Introduce students to -

- Heuristic evaluation - Understanding how to conduct a heuristic evaluation of any website or application.
- Business to customer - Design their own/or improve on an existing B2C application.
- Complex UX (enterprise, B2B or Financial products) - Understand how Enterprise UX works and design a B2B, Enterprise or Financial product.

**Course Description:**

- The Experience Design course empowers students with the knowledge, skills, and ethical understanding necessary to create considerate and impactful user experiences that transcend conventional design boundaries while keeping inclusive needs accessible to users.
- The course is an industry-based approach to solving UX problems and will focus on 2 core projects one, a B2C simple project and the second one being a Complex Ux project (B2B, Enterprise or Finance)

**Course Contents:**

**1. Understanding the UX process and power of Observation**

- Understanding the use of observation and how it can be used for UX research
- Understanding heuristics and the application of the same.
- Understanding the ux process

**2. Application into a real-world project (Simple)**

- Applying the understanding through a learning by doing/repetition & reviews for a simple B2C project
- Micro vs macro interactions

### **3. Application into a real-world project (Complex)**

- Applying the understanding through a learning by doing/repetition & reviews for a complex (enterprise, B2B, SaaS, financial product)

**Course Outcomes (COs):** After completing the course, the student shall be able to

**CO1:** Understanding: The concept of observation and how it can be used in UX research

**CO2:** Heuristic Evaluation: Principles of conducting a heuristic evaluation

**CO3:** Ability to build a B2C & Enterprise UX project from scratch.

**CO4:** Understanding of the UX process through learning by doing.

### **References:**

#### **Required Resources:**

1. "The Design of Everyday Things" by Don Norman (2013)  
ISBN-13: 978-0465050659
2. "About Face: The Essentials of Interaction Design" by Alan Cooper, Robert Reimann, and David Cronin (2014)  
ISBN-13: 978-1118766576

#### **Recommended Resources:**

1. "Lean UX: Designing Great Products with Agile Teams" by Jeff Gothelf and Josh Seiden (2016)  
ISBN-13: 978-1491953600
2. "100 Things Every Designer Needs to Know About People" by Susan Weinschenk (2011)  
ISBN-13: 978-0321767530
3. "Hooked: How to Build Habit-Forming Products" by Nir Eyal (2014)  
ISBN-13: 978-1591847786
4. Nielsen Norman Group: Provides valuable insights, articles, and research on UX design. Website: <https://www.nngroup.com/>
5. Smashing Magazine: Offers a plethora of articles and resources on web design, including UX/UI topics. Website: <https://www.smashingmagazine.com/>

## Specialization: Strategic Design and Management

Course Code	Course	Credits	Periods			Evaluation Scheme			
			Lecture (L)	Tutorial (T)	Practicals (P)	Mid Term	End Term	Attendance	Total
<b>Semester 3</b>									
BDES SDM 201	Creative Visualization	3	1	1	2	50	40	10	100
BDES SDM 203	Creative Team Management	3	1	1	2	50	40	10	100
BDES SDM 205	Marketing Strategies	3	1	1	2	50	40	10	100
BDES SDM 207	Trends and Forecasting	3	1	1	2	50	40	10	100
BDES SDM 209	History of Design Management	2	1	1		50	40	10	100
E.LBA4.51034	ATLAS elective	2	1	1		50	40	10	100
LS 03	Life Skills - Observership	2			4	50	40	10	100
ME	Minor Elective	2	1	1		50	40	10	100
	<b>Total</b>	<b>20</b>							
<b>Semester 4</b>									
BDES SDM 202	Service Research Methodology - SDM	3	1	1	2	50	40	10	100
BDES SDM 204	Strategic Reasoning	3	1	1	2	50	40	10	100
BDES SDM 206	Service and Experience Design	3	1	1	2	50	40	10	100
BDES SDM 208	Folklores driven Strategies	3	1	1	2	50	40	10	100
BDES SDM 210	Introduction to Strategic Design Studies	2	1		2	50	40	10	100
E.LBA4.51034	ATLAS elective	2	1	1		50	40	10	100
LS 04	Life Skills-Verbal and Non Verbal Communication	2	1	1		50	40	10	100
ME	Minor Elective	2	1	1		50	40	10	100
	<b>Total</b>	<b>20</b>				50	40	10	100

Course Code	Course	Credits	Periods			Evaluation Scheme			
			Lecture (L)	Tutorial (T)	Practicals (P)	Mid Term	End Term	Attendance	Total
<b>Semester 5</b>									
BDES SDM 301	Data Visualisation for Design	3	1	1	2	50	40	10	100
BDES SDM 303	Introduction to Emerging Technologies	2	1	1		50	40	10	100
BDES SDM 305	Basics of Financial Management for Design	3	2	1		50	40	10	100
BDES SDM 307	Business Design	4	1	1	4	50	40	10	100
BDES SDM 309	Business Research	4	1	1	4	50	40	10	100
LS 04	Life Skills-Verbal and Non Verbal Communication	2			4	50	40	10	100
ME	Minor Elective	2	1	1		50	40	10	100
	<b>TOTAL</b>	<b>20</b>							
<b>Semester 6</b>									
BDES SDM 302	Entrepreneurial Blueprinting	4	2	1	2	50	40	10	100
BDES SDM 304	Strategic Innovation	4	2	1	2	50	40	10	100
BDES SDM 306	User experience Design - SDM	4	2	1	2	50	40	10	100
BDES SDM 308	Strategic Planning and Implementation	3	2	1		50	40	10	100
BDES SDM 310	Portfolio & Dynamic Media	3	1	1		50	40	10	100
ME	Minor Elective	2	1	1		50	40	10	100
	<b>Total</b>	<b>20</b>							

Course Code	Course	Credits	Periods			Evaluation Scheme			
			Lecture (L)	Tutorial (T)	Practicals (P)	Mid Term	End Term	Attendance	Total
<b>Semester 7</b>									
BDES SDM 401	Future Focused Design	4	2	1	2	50	40	10	100
BDES SDM 403	ESG Impact and Redesign	4	2	1		50	40	10	
BDES SDM 405	Applied AI	3	2	1		50	40	10	100
BDES SDM 407	Workshops and Toolkits	3	2	1		50	40	10	100
BDES SDM 409	User Interface Design	2	1		1	50	40	10	100
LS 05	Life Skills-Apprenticeship	2			4	50	40	10	100
ME	Minor Elective	4	2	2					100
	<b>TOTAL</b>	<b>22</b>							
<b>Semester 8</b>									
BDES SDM 402	Capstone Project Exploration - SDM	6		1	10	50	40	10	100
BDES SDM 404	Capstone Project Execution - SDM	6		1	6	50	40	10	100
BDES SDM 406	Research Writing and Thesis book	4		1	4				
BDES SDM 408	Capstone Display	4		1	2	50	40	10	100
	<b>Total</b>	<b>20</b>							

**BDES 1st Year**  
**Semester 3**  
**Creative Visualization (BDES SDM 201)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>1</b>	<b>2</b>

**Course Name: Creative Visualization**  
**Course Credit Hours: 4**

**Course Contact Hours: 3**  
**Course Code : BDES SDM 201**

**Course Objectives:**

- This course will help the students to create and visualize an idea from scratch to its final execution.
- Explore and understand the factors of basic typography, color and composition which makes Creative Visualisation easy
- It will get a student into a practice to follow a systematic process of making scribbles and generating ideas for a given task leading to its execution digitally.

**Course Description:**

In this course, students will learn/ explore/ study about Fundamentals of Creative Visualisation. Understanding what is creativity, graphic design, typography, color and composition. These would be applied to different creatives. All this will be taught with a blend of theory, practice /class discussion + hands on work.

**Course Contents:**

**1.Introduction to Creative Visualization**

- What is creativity
- Understanding the Process
- What is Graphic Design and knowing about famous graphic designers

**2. Learning the Basics of Design**

- Learning about the basics of design – Typography, Colour and Composition
- The process and its application

**3. Understanding the process to create a creative**

- What kind of process goes into making any creative
- It's understanding and application
- Evaluating good and bad design

**4. Team Work & Working Individually**

- Experiences with peers
- Developing presentation skills

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:** Understand the entire process of Creative Visualisation.

**CO2:** Understand graphic design and basic principles of design.

**CO3:** Demonstrate composition in any creative produced using graphic design principles

**CO4:** Create Ideations for different briefs for different formats

**CO5:** Develop strong pitching & presentation skills

**CO6:** Demonstrate working in a team and as an individual

**References:**

**Required Resources:**

1. Tufte, E. R. (2001). The Visual Display of Quantitative Information. Cheshire, CT: Graphics Press.

**Recommended Resources:**

1. Tufte, E. R. (1990). Envisioning Information (ISBN 978-1930824140). Cheshire, CT: Graphics Press

**BDES 2nd Year**  
**Semester 3**  
**Creative Team Management (BDES SDM 203)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>1</b>	<b>2</b>

**Course Name: Creative Team Management**

**Course Contact Hours: 4**

**Course Credit Hours: 4**

**Course Code : BDES SDM 203**

**Course Objectives:**

- Deeper understanding of self - professionally and personally
- Studying creative teams, team dynamics and working on teams to learn from them.
- Speaking to industry professionals and understanding their pain points.
- Building tools and systems to help teams perform better
- Understanding of Game Design

**Course Description:**

This course is aimed at sensitizing sophomore students about exploring the symbiotic relationship between self, environment and ecosystem through creativity and curiosity. It will also intrigue students regarding design and its applicability in the context of organizational strategies and their functional behavior. The attempt is to give the students an understanding of the working of creative teams of different disciplines and sizes and help them develop their personal style of working with creative teams. In a burst of workshops, students will learn about the transforming organizational structures around the globe.

**Course Contents:**

**1. Understanding Oneself & Developing Oneself**

- SWOT Analysis
- Personality Tests
- 15 Dares
- How to Improve Yourself

**2. Understanding Teams & Their Working**

- Team Building Activities
- Recipe of a Good Team
- Choosing a Perfect Team
- Qualities of a Good Leader & Follower

### **3. Game Design**

- Interviewing industry professionals to understand team related problems
- Drawing insights
- Designing a board/card game to solve for a team problem

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:** Understand tangible and intangible values needed for a team to work efficiently

**CO2:** Gain competence in self-understanding and professional communication

**CO3:** Demonstrate research skills to draw insights from industry interactions

**CO4:** Demonstrate strength in industry etiquettes

**CO5:** Demonstrate game design skills

**CO6:** Gain fluency in teamwork, empathy, and agility

#### **References:**

##### **Required Resources:**

1. Belsky, S. (2010). Making Ideas Happen: Overcoming the Obstacles Between Vision and Reality. New York, NY: Portfolio

##### **Recommended Resources:**

1. Tom Kelley, & Kelley, D. (n.d.). Creative Confidence. Retrieved from <https://www.creativeconfidence.com/>

**BDES 2nd Year**  
**Semester 3**  
**Marketing Strategies (BDES SDM 205)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>1</b>	<b>2</b>

**Course Name: Marketing Strategies**  
**Course Credit Hours: 4**

**Course Contact Hours: 4**  
**Course Code : BDES SDM 205**

**Course Objectives:**

To introduce basic concepts of Marketing such as Marketing Mix, SWOT, Ansoff Matrix, Kano Model, PLC, etc

- To build an understanding of the principles of Marketing, PR, and Branding
- To make students aware of the roles and responsibilities of the Marketing function in the business
- To help the learner in developing skills in creating marketing strategies and finding areas of engagement for a designer

**Course Description:**

Marketing Strategies is the first “business” related subject that the students of Strategic Design Management are exposed to. This course therefore introduces students to Marketing Concepts and builds an understanding of the roles of marketing and branding managers.

**Course Contents:**

**1. Introduction to Marketing**

- Marketing of the 21<sup>st</sup> Century
- Marketing Mix
- Understanding Customer, Customer segments, Needs, Wants and Desires, Target Customer

**2. Value Identification**

- Understanding Value, Value Proposition, Value Chain
- Understanding Market, Market Research, Market Intelligence
- Sector – Industry - Competition
- Framework and Tools of a marketing manager

**3. Value Creation**

- Introduction to Product Development

- Marketing strategy for new and existing products
- Introduction to Branding
- Branding concepts – Brand positioning, Brand Image, Brand Prism, Brand Audit

#### **4. Value Communication**

- Brand Communication
- Sales Promotion
- Advertising
- Public Relations

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:** Demonstrate knowledge of Marketing Principles that drive marketing activities in organizations.

**CO2:** Fluency in target Market Identification and understanding the needs and preferences of different customer segments.

**CO3:** Develop of Marketing Strategies by leveraging their knowledge of target markets, product and brand positioning, pricing strategies, and distribution channels

**CO4:** Evaluate and select appropriate communication channels for different target markets.

**CO5:** Apply Marketing Concepts in real-world scenarios

**CO6:** Gain competency in presenting solutions backed by good reasoning

#### **References:**

##### **Required Resources:**

1. Kotler, P., & Armstrong, G. (n.d.). Principles of Marketing (12th ed.). Pearson Publication.

##### **Recommended Resources:**

1. Easy, M. (2009). *Fashion Marketing* (3rd ed.). Wiley Blackwell Publishing.

**BDES 2nd Year**  
**Semester 3**  
**Trends and Forecasting (BDES SDM 207)**

L	T	P
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**Course Name: Trends and Forecasting**  
**Course Credit Hours: 4**

**Course Contact Hours: 4**  
**Course Code : SDM 207**

**Course Objectives:**

- The course focuses on making the students understand the basics of Trends and Forecasting and its relevance to all the industries.
- It helps students to understand Trend to develop a successful business Strategy or outcome

**Course Description:**

Explore emerging design trends and forecasting methodologies in this dynamic undergraduate course. Analyze market shifts, consumer behaviors, and cultural influences to anticipate future design directions. Develop skills in trend research, analysis, and application to stay ahead in the ever-evolving world of Business.

**Course Contents:**

**1.Introduction to Trend & Forecasting**

- What is trend and forecasting?
- Why is it important?
- Methods of Trend forecasting.
- Steps of trend forecasting.
- The right questions to ask as a trend Forecaster

**2. Fundamentals of Forecasting**

- Methods of forecasting(brief introduction to qualitative and quantitative methods)
- Basic Research Methodologies
- Trend Analysis (previous, present and future)
- Stages of identifying a trend.

**3. Relevance of Trend in Strategic Design Management**

- Strategic Design Management.
- Business Forecasting and its steps.
- Case study Discussion and analysis
- Introduction to Mind mapping and Evidence Wall.

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:** Understand the theory of Trend and Forecasting and its relevance in business

**CO2:** Understand different methods of forecasting

**CO3:** Analyze trends to draw insights

**CO4:** Apply trends to business to create new scenarios and opportunities

**CO5:** Demonstrate Pitching and information visualization skills

**References:**

**Required Resources:**

1. Raymond, M. (2010). The Trend Forecaster's Handbook. Laurence King Publishing.
2. Trend Hunters Forecasting Report

**Recommended Resources:**

1. Wunderman & Thomson. Trend Forecast Report.
2. Vejlgard, H. (2008). Anatomy of a Trend. McGraw Hill

**BDES 2nd Year**  
**Semester 3**  
**History of Design Management (BDES SDM 209)**

L	T	P
1	1	0

**Course Name: History of Design Management**  
**Course Credit Hours: 2**

**Course Contact Hours: 2**  
**Course Code : BDES SDM 209**

**Course Objectives:**

- To acquaint the student with a historical perspective on various elements of design, with an emphasis on strategic planning.
- By the end of the course, the student would have developed a firm grasp of the numerous styles of art, architecture, ideas, and innovation that have shaped the course of human history, while also understanding how the past affects not just our present, but future as well.

**Course Description:**

Tracing the History of Design Management" This angle explores the progression of design management over time, highlighting key milestones, influential figures, and significant movements that have shaped the field. It gives students a comprehensive understanding of the historical context and how it impacts contemporary design practices.

**Course Contents:**

**1.The Synthesis of Strategy & Design- An Overview**

- Texts & Treatises written during Ancient & Medieval Period.
- First Cities and their Designs.
- The Medieval Age I
- The Medieval Age II

**2. India- A History**

- Schools of Design
- Analysis of Schools of Design

**3. The Colonial Age**

- Characteristics of the colonial age
- Society in the colonial age

**4. The Industrial Age**

- Characteristics of the industrial age
- Society in the industrial age

**5. World War I**

- Strategic Planning & Implementation on a Grand Scale
- Economic after effects of the World War

#### **6. The Interwar Period**

- The Bloom & Evolution
- Economic conditions & impact on society

#### **7. World War II**

- How motorisation kicked history into high gear
- The cold war & the advent of globalization

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:** Demonstrate acquaintance with a historical perspective on various elements of design

**CO2:** Develop an understanding of different styles of art, architecture, ideas and innovation.

**CO3:** Understand how the past affects our present and future.

**CO4:** Understand the past from a lens of strategic planning

**CO5:** Develop an Understanding of different Schools of design from local and global perspective

**CO6:** Understand the cascading effects of decision making

**CO7:** Understand the importance of planning

#### **References:**

##### **Required Resources:**

1. Ferebee, A., & Byles, J. (Year of Publication). A History of Design from the Victorian Era to the Present: A Survey of the Modern Style in Architecture, Interior Design, Industrial Design, Graphic Design, and Photography. W.W. Norton & Company

##### **Recommended Resources:**

1. Strachan, H. (2016). The Oxford Illustrated History of the First World War. Oxford University Press.
2. Roth, D. (Ed.). (2013). History of Retail 100 Objects. WPP Group

**BDES 2nd Year**  
**Semester 4**  
**Service Research Methodology - SDM (BDES SDM 202)**

<b>L</b>	<b>T</b>	<b>P</b>
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**Course Name: Service Research  
Methodology - SDM**  
**Course Credit Hours: 4**

**Course Contact Hours: 4**  
**Course Code : BDES SDM 202**

**Course Objectives:**

- Introduction to design tools
- To build the skills of problem framing, research planning, execution and synthesis in the students.
- To help the students make choices in selection of one research method over another.

**Course Description:**

Research is the basis for any innovation. This course is designed to dive into various research methods which help to understand the market, the product and the user in depth. This intern helps to generate insights which form the basis of any product or service strategy.

**Course Contents:**

**1. Introduction to Research**

- Traditional Research Vs. Design Research
- Double Diamond Method

**2. Secondary Research**

- Research Planning
- Research Tool

**3. Primary Research**

- Contextual Research Planning
- Quantitative Research
- Qualitative Research

**4. Data Analysis**

- Affinity Mapping
- Findings & observations

- Inferences & Insights

### **5. Report writing**

- Concept filtering and finalizing
- Creating professional reports

### **6. Review**

- Presenting ideas to the mentor
- Feedback from the mentor

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:** Understand the research process and its importance.

**CO2:** Gain competence in research planning and selecting the right tool

**CO3:** Demonstrate strength in conducting secondary research and primary research

**CO4:** Demonstrate documentation of research

**CO5:** Develop of ideas based on insights

**CO6:** Gain fluency in converting research to insights.

### **References:**

#### **Required Resources:**

1. Portigal, S. (2013). Interviewing Users: How to Uncover Compelling Insights. Rosenfeld Media.

#### **Recommended Resources:**

1. Martin, B., & Hanington, B. (2012). Universal Methods of Design: 100 Ways to Research Complex Problems, Develop Innovative Ideas, and Design Effective Solutions. Rockport Publishers

**BDES 2nd Year**  
**Semester 4**  
**Strategic Reasoning (BDES SDM 204)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>1</b>	<b>2</b>

**Course Name: Strategic Reasoning**  
**Course Credit Hours: 4**

**Course Contact Hours: 2.5**  
**Course Code : BDES SDM 204**

**Course Objectives:**

- The course equips students with essential quantitative skills and analytical thinking crucial for modern business.
- Divided into two parts, it covers business quants, financial analysis, and decision modeling, alongside statistics and basic data analytics concepts. Students gain proficiency in problem-solving and data interpretation, preparing them for real-world challenges
- Through collaborative learning and ethical considerations, they develop communication skills and responsibility in applying quantitative methods.
- The course aims to mold proficient, ethical business professionals capable of thriving in data driven environments.

**Course Description:**

‘Strategic Reasoning’ is a contemporary course designed to allow students to practice formulating numerical strategies by learning and applying quantitative concepts used in business and data analysis. The course has been divided in two parts:

- I. Business Quants & Logical Thinking
- II. Statistics & basic concepts of Data Analytics

**Course Contents:**

**1. Introduction to Strategic Reasoning**

- Introduction
- Applications of strategic reasoning

**2. Application in Business**

- Financial Application
- Partnerships & Strategies

**3. Data Analysis**

- Basics of Data in Business
- Analytics - Central Tendencies

- Analytics - Dispersion
- Time Series & Forecasting

#### **4. Business Models**

- Business Model Canvas.
- Reviewing Existing Models
- Understanding values involved in making a life decision.

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:** Demonstrate application of Mathematical and Statistical Techniques.

**CO2:** Develop critical thinking skills to assess data, identify patterns, and draw relevant conclusions for business scenarios.

**CO3:** Utilize logical reasoning and quantitative methods to solve complex business problems, including those related to finance and data analysis.

**CO4:** Interpret and analyze data effectively using statistical techniques

**CO5:** Develop the ability to make evidence-based decisions by analyzing data, assessing risks, and considering various factors impacting business outcomes.

#### **References:**

##### **Required Resources:**

1. Dikshit, Dr. A., & Jain, Dr. J. K. (2019). Business Mathematics. Himalaya Publishing House.

##### **Recommended Resources:**

1. Kapoor, V. K. (2011). *Introductory Business Mathematics*. Sultan Chand & Sons

**BDES 2nd Year**  
**Semester 4**  
**Service and Experience Design (BDES SDM 206)**

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1	1	2

**Course Name: Service and Experience Design**  
**Course Credit Hours: 4**

**Course Contact Hours: 3**  
**Course Code : BDES SDM 206**

**Course Objectives:**

- To introduce the fundamentals of services such as service economy, service sectors etc & to explain the importance of service design.
- To introduce the various tools & framework & process required for service design.
- To build competency in solving service design challenges and identify new service opportunities.

**Course Description:**

The course is designed to introduce the subject of and to explain the importance of service design to the learners. Learners will learn various tools, frameworks and processes required for service design. Through design research they will discover service design challenges and identify new service design opportunities. This course will also contribute to the holistic understanding of the UI/UX industry.

**Course Contents:**

**1. Understanding if there's need for a Service**

- Introduction
- Elements of Service Design
- Case studies
- Stakeholder Understanding
- Identify Projects
- Service Blueprints.

**2. Creating a Service**

- Research Analysts
- Ideation
- Development
- Testing
- Prototyping
- Pitch

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:** Gain an understanding of the service sector & the importance of learning service design.

**CO2:** Gain competency in identifying different opportunities in improving an existing service or introducing new service innovations.

**CO3:** Gain competency in analyzing different interactions in a service ecosystem by means of different tools such as service blueprint and stakeholder interactions.

**CO4:** Demonstrate fluency in understanding of service design process and application of different tools to improve innovative services.

**CO5:** Showcase strength in planning and executing new ideas by means of iterative prototyping.

**References:**

**Required Resources:**

1. Macintyre, M. (2011). Service Design and Delivery. Springer International Publishing.
2. Penin, L. (2018). An Introduction to Service Design: Designing the Invisible. Bloomsbury Visual Arts.

**Recommended Resources:**

1. Meroni, A., & Sangiorgi, D. (2011). Designing for Services. Routledge
2. Smith, A., Osterwalder, A., Bernarda, G., Papadacos, T., & Pigneur, Y. (2014). Value Proposition Design: How to Create Products and Services Customers Want. Wiley

**BDES 2nd Year**  
**Semester 4**  
**Folklore driven Strategies (BDES SDM 208)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>1</b>	<b>2</b>

**Course Name: Folklore driven Strategies**  
**Course Credit Hours: 4**

**Course Contact Hours: 3**  
**Course code : BDES SDM 208**

**Course Objectives:**

- To introduce students to the realm of folk tales and storytelling through reading, writing, conceptualization, drawing & observational and practical exploration of the styles of folklore across India.
- To reinforce the treasure of Folklore at the core of culture and design across our country.
- To bridge generations through modern means.
- To envision and design a vibrant new India for tomorrow by delving into the wide range of stories, morals and mythologies stored in these tales & traditions.

**Course Description:**

This 15 week elective program is designed to introduce students to the realm of folk tales and storytelling through writing, conceptualization, drawing & observational and practical exploration of the styles of folklore across India. Folklore is at the core of culture and design across our country. It helps us engage multiple generations simultaneously while bridging them as well. By delving into the wide range of stories, morals and mythologies stored in these age old tales, we can envision and design a vibrant new India for tomorrow.

**Course Contents:**

**1. Introduction to Folklore and Storytelling in India**

- Introduction to Folklore and Storytelling Across India
- The North
- The West & Central
- The East
- The South
- Urban Folklore and the Future of Storytelling

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:** Understand the Societal Structures of the past through storytelling & communication

**CO2:** Understand the Idea Validation Process

**CO3:** Show strength in Human interaction and Behavior analysis

**CO4:** Demonstrate of contextualization of Ideas using storyboarding

**CO5:** Gain fluency in materializing of Design Concepts and writing skills

**References:**

**Required Resources:**

1. Collins, W., et al. (2018). *Graphic Design and Print Production Fundamentals*. BCcampus
2. Savage, A. (2019). *Every Tool's A Hammer*. Atria Books.

**Recommended Resources:**

1. Kandinsky, W. (2013). *Point & Line To Plane*. Martino Fine Books.(available in Library)
2. Kandinsky, W. (2019). *Concerning The Spiritual In Art*. Digireads.com. (available in Library)
3. Pranay. (2020). *BUDDHA: Spirituality For Leadership & Success* [Paperback]. Fingerprint Publishing.(available in Library)
4. Singh, K. (2019). *Folk Theatres of North India: Contestation, Amalgamation and Transference*. Routledge.(available in Library)
5. Ramanujan, A.K. (1994). *Folktales from India*. Pantheon.

**BDES 2nd Year**  
**Semester 4**  
**Introduction to Strategic Design Studies (BDES SDM 210)**

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**Course Name: Introduction to Strategic Design Studies**

**Course Contact Hours: 3**

**Course Credit Hours: 3**

**Course code : BDES SDM 210**

**Course Objectives:**

- Strategic Design Studies focus on ideological contexts set by design thinkers and commentators.
- Examines how these ideologies help designers engage with everyday dilemmas.
- Encourages students to create their own design manifestos.
- Guides students to use these manifestos to inform future design and strategic initiatives.

**Course Description:**

Design Ideologies and Manifestos is a dynamic exploration of the ideological landscapes established by influential design thinkers and commentators. This course delves into the nuanced dilemmas encountered by emerging designers in their creative journey, such as the tension between excessiveness and minimalism, the imperative for environmentally friendly practices versus sustainability, the trade-off between affordability and durability, and the choice between permanence and ephemerality. Through a series of thought-provoking examples and case studies, students engage deeply with these dilemmas to formulate their own design manifestos. By critically analyzing the ideologies at play and synthesizing their personal design philosophies, students are empowered to shape their future design endeavors and strategic initiatives. Through a blend of theoretical exploration, practical application, and reflective discourse, this course serves as a catalyst for students to navigate the complex intersections of design theory and practice, ultimately fostering the emergence of innovative and socially conscious designers.

**Course Contents:**

**1. Manifesto Building**

- Deconstruction of iconic manifestos
- What goes into a manifesto? What is the need for manifestos?

- How do manifestos impact the design world?
- Building a personal manifesto

## **2. Mission, Vision, and Strategy**

- Understanding of mission and vision statements
- Importance of strategy building through mission and vision
- Analysis of statements by organizations
- Goal-defining and goal-achieving strategies for companies
- Building mission and vision statements
- Understanding project-building through organizational goals

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:** Understanding design ideologies by individual designers, schools of thought, and organizations

**CO2:** Developing an understanding of the socio-political, geographical and cultural contexts of design

**CO3:** Deconstruct the underlying assumptions and potential biases of various design approaches

**CO4:** Understanding the importance of the strategy employed by organizations which later reflects into the philosophy and goals

**CO5:** Develop a manifesto that embodies their design philosophy while remaining contextually relevant

**CO6:** Build a comprehensive understanding of the ideal future an organization is working towards, considering its impact on stakeholders and the broader environment

### **References:**

#### **Required Resources:**

1. Covey, S. R., & Garland, K. (2003). First Things First. Pocket Books.
2. Mau, B. (1998). Incomplete Manifesto for Growth. [Self-published].

#### **Recommended Resources:**

1. Rams, D. (2021). Ten Principles for Good Design. Prestel.
2. Hanna, K. (n.d.). The Riot Grrrl Manifesto-  
<https://designmanifestos.org/kathleen-hanna-the-riot-grrrl-manifesto/>

**BDES 3rd Year**  
**Semester 5**  
**Data Visualisation for Design (BDES SDM 301)**

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**Course Name: Data Visualisation for Design**  
**Course Credit Hours:4**

**Course Contact Hours: 3**  
**Course code : BDES SDM 301**

**Course Objectives:**

- **Understanding the Power of Data Visualization:** This course delves into the significance of data visualization in diverse industries, emphasizing its role in driving innovation and problem-solving through data-driven insights.
- **Fundamental Concepts of Data Visualization:** Through hands-on exercises and practical examples, students will gain a solid understanding of key principles, including data types, data encoding, visual perception, and effective storytelling through visuals.
- **Tools and Technologies:** Students will be introduced to popular data visualization tools and software commonly used in the industry. They will learn to harness the capabilities of these tools to create interactive and visually engaging data representations.
- **Dashboard Design:** The course explores the design of dynamic dashboards, enabling students to craft interfaces that showcase data analytics in a user-friendly manner. Emphasis will be placed on intuitive layouts and navigation.
- **Infographics and Storytelling:** Students will explore the art of data storytelling through infographics, mastering the creation of compelling narratives that convey complex information in visually engaging formats.
- **Data Exploration and Analysis:** Techniques for data exploration and analysis will be covered, ensuring students can uncover meaningful patterns and insights from datasets before transforming them into visual prototypes.
- **Ethical Considerations:** The course encourages students to approach data visualization with a strong ethical framework, understanding the potential impact of visual representation on decision-making and the responsibility of accuracy and fairness.

**Course Description:**

This course offers a comprehensive exploration of the principles and techniques behind effective data visualization. In a data-driven world, the ability to convey complex

information visually has become an essential skill across various fields. This course aims to empower students with the necessary knowledge to transform raw data into compelling and insightful visual representations, enabling them to contribute to better decision-making processes.

## **Course Contents:**

### **1. Introduction to Data Visualization**

- Importance of Data Visualization: Understand how data visualization plays a pivotal role in strategic design management, aiding in decision-making and problem-solving processes
- Selecting Engaging Topics: Explore techniques for choosing relevant and captivating subjects based on personal interest and their relevance to strategic design challenges.

### **2. Research Methods and Data Collection**

- Data Acquisition: Explore various research methods for obtaining data, including surveys, interviews, and data scraping, to gather information relevant to strategic design projects.
- Ethical Considerations: Understand the ethical implications of data collection, privacy concerns, and data handling in the context of design management.
- Data Types and Preprocessing: Learn about different data types (categorical, numerical, time-series) and how to preprocess data, including data cleaning, filtering, and handling missing values.

### **3. Data Preprocessing and Structuring**

- Data Storytelling: Master the art of crafting data narratives to effectively communicate insights, trends, and patterns to stakeholders and decision-makers.
- Planning Visualization Flow: Understand the importance of structuring data for visualization, considering the key message to be conveyed and the target audience's needs.
- Defining Key Insights: Identify critical insights from raw data and prioritize them for inclusion in visualizations.

### **4. Data Crunching with Google Sheets**

- Introduction to Google Sheets: Familiarize with the functionalities of Google Sheets for data analysis, visualization, and collaboration
- Data Analysis and Calculations: Learn how to perform basic data analysis, including aggregations, statistical calculations, and creating charts in Google Sheets.

### **5. Design Principles and Infographics**

- Fundamental Design Principles: Understand color theory, typography, layout, and consistency, and apply these principles to create visually appealing and informative data visualizations.

- **Crafting Infographics:** Learn how to design impactful infographics that convey complex data insights in a visually engaging manner.

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:** Understanding of Data Visualization

**CO2:** Demonstrate Decision-Making with Data

**CO3:** Fluency in Designing Static Dashboards and Infographics

**CO4:** Strengths in Ethical and Responsible Data Visualization

**CO5:** Develop the ability to critically evaluate

**CO6:** Gain experience in working on real-world data visualization projects

**References:**

**Required Resources:**

1. Few, S. (n.d.). Information Dashboard Design: Displaying Data for At-a-glance Monitoring [Kindle Edition]. Retrieved from <https://a.co/d/11NUAHd>.

**Recommended Resources:**

1. Data Visualization Society. (n.d.). Data Visualization Society (DVS). Retrieved from <https://www.datavisualizationsociety.com/>
2. Yau, N. (n.d.). FlowingData. Retrieved from <https://flowingdata.com/>
3. Datawrapper. (n.d.). Datawrapper Academy. Retrieved from <https://academy.datawrapper.de/>
4. McCandless, D. (n.d.). Information is Beautiful. Retrieved from <https://informationisbeautiful.net/>
5. Visual Capitalist. (n.d.). Visual Capitalist. Retrieved from <https://www.visualcapitalist.com/>
6. Tableau Software. (n.d.). Tableau Public Gallery. Retrieved from <https://public.tableau.com/en-us/gallery/>
7. Laptop with Adobe software (PS, AI, ID), Google Sheets, Figjam & Tableau

**BDES 3rd Year**  
**Semester 5**  
**Introduction to Emerging Technologies (BDES SDM 303)**

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**Course Name: Introduction to Emerging Technologies**  
**Course Credit Hours: 2**

**Course Contact Hours: 2**

**Course code : BDES SDM 303**

**Course Objectives:**

- Deconstruct and critically evaluate current use cases of emerging technologies like IoT, Blockchain, AR, and VR.
- Design or refine a framework (e.g., Emerging Technology Canvas) to systematically assess emerging technologies.
- Apply the framework to analyze existing use cases of emerging technologies (IoT, Blockchain, AR, VR).
- Leverage the framework to brainstorm and develop new use cases for emerging technologies.
- Utilize the framework to create concrete examples demonstrating the feasibility and benefits of novel applications.
- Communicate the potential of emerging technologies and their novel use cases, identified through the framework, to relevant stakeholders

**Course Description:**

The course focuses on understanding about emerging technologies, how these emerging technologies came into existence, how these technologies changed from only knowledge to trend in the market. We also focus on understanding about an emerging technology canvas and how it can be used to assess current and future emerging technologies.

**Course Contents:**

**1. Understanding Emerging Technologies**

- Defining the meaning of Emerging Technology
- Understanding origin and impact in different sectors
- Current and Future Trends in Emerging Technology
- Using different research reports for understanding trends

**2. Emerging Technology Canvas & Use Cases**

- Understand the Emerging technology Canvas.
- Applying Emerging Technology Canvas to different technologies:

**Course Outcomes (COs):**

After completing the course, the student shall be able to:

**CO1:** Remember key terms related to emerging technologies, such as artificial intelligence, blockchain, and robotics.

**CO2:** Understand and Explain the basic principles and functionalities of various emerging technologies.

**CO3:** Apply and Utilize the "emerging technology canvas" to analyze existing use cases of emerging technologies in different sectors.

**CO4:** Analyze, Compare and contrast different emerging technologies based on their strengths, weaknesses, and potential applications.

**CO5:** Evaluate and Critically assess the potential social, economic, and environmental impacts of an emerging technology on a specific sector.

**CO6:** Create a future-oriented case study by envisioning a new application of an emerging technology and analyzing its potential impact using the "emerging technology canvas."

**References:**

**Required Resources:**

1. Kufeoglu, S. (2022). Emerging Technologies: Value Creation for Sustainable Development (Sustainable Development Goals Series). Springer International Publishing AG.
2. Isaacson, W. (2014). The Innovators: How a Group of Hackers, Geniuses, and Geeks Created the Digital Revolution. Simon & Schuster.

**Recommended Resources:**

1. McAfee, A., & Brynjolfsson, E. (2017). Machine, Platform, Crowd: Harnessing Our Digital Future. W.W Norton & Company.
2. Drescher, D. (2017). Blockchain Basics: A Non-Technical Introduction in 25 Steps. Apress.
3. Lanier, J. (2019). Virtual Reality (MIT Press Essential Knowledge Series). MIT Press.
- 4.

**BDES 3rd Year**

**Semester 5**

**Basics of Financial Management for Design (BDES SDM 305)**

<b>L</b>	<b>T</b>	<b>P</b>
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**Course Name: Basics of Financial Management for Design**

**Course Contact Hours: 3**

**Course Credit Hours: 3**

**Course code : BDES SDM 305**

**Course Objectives:**

- The course aims at developing knowledge on reporting, sourcing, allocating and valuing financial resources
- The course introduces the concepts of accounting and analyzing audited reports of companies.
- The course includes the techniques of cost-volume-profit analysis for costing.
- The Course also aims at introducing concepts of Time Value of Money, Working capital Management & Capital Budgeting.

**Course Description:**

Products and services use design extensively to enhance the experience of people and industries. The development of any product, service or feature requires knowledge about securing adequate financing and its costing. It is also important to understand the financial implications of strategic decisions made by an organization

**Course Contents:**

**1. Cost of Capital**

- Weighted average cost of capital
- Cost of Debt
- Cost of Equity & retained Earnings

**2. Cost Accounting**

- Direct costs & indirect costs
- Material costs
- Labor costs
- Variable & Fixed Costs
- Contribution Margin Ratio
- Break Even point

**3. Leverage & its importance in business**

**4. Working Capital Cycle**

- Cash Conversion Cycle

- Cash Requirement for Working Capital
- Financing Working Capital

### **5. Capital Budgeting**

- NPV
- IRR
- Payback Period

#### **Course Outcomes (COs):**

After Completing the course, the student shall be able to:

**CO1:** Understand Financial Statements & its Components. Comprehend the purpose, structure, and components of financial statements such as the income statement, balance sheet, and cash flow statement.

**CO2:** Apply the methods and techniques of CVP Analysis, breakeven analysis, fixed & variable costs in Cost Accounting.

**CO3:** Understand the concepts of Cost of Capital

**CO4:** Understand the relevance, importance & components of the Working Capital cycle of a Company

**CO5:** Understand basics of Capital Budgeting decisions & concepts like Net Present Value(NPV), IRR & Payback period.

**CO6:** Communicate using business & finance terminologies.

#### **References:**

##### **Required Resources:**

1. Chandra, P. (2017). Financial Management: Theory and Practice (10th ed.). McGraw Hill Education.
2. Damodaran, A. (2011). The Little Book of Valuation. Wiley.

##### **Recommended Resources:**

1. Lamba, A. (2016). Romancing the Balance Sheet. HarperCollins Publishers India.

**BDES 3rd Year**  
**Semester 5**  
**Business Design (BDES SDM 307)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>1</b>	<b>4</b>

**Course Name: Business Design**  
**Course Credit Hours: 6**

**Course Contact Hours: 4**  
**Course code : BDES SDM 307**

**Course Objectives:**

- This course introduces students to the fundamentals of the “Business” – its components, structure, operations, processes, etc
- The students get familiar with different challenges in business whether strategic or operational.
- The students will learn to apply design methods to solve these business challenges which could range from new products, process improvements, business development, go-to-market plans, and customer experiences.
- This course also includes case studies on how design and design thinking have started to create business impact in organizations.

**Course Description:**

This course introduces students to the fundamentals of the “Business” – its components, structure, operations, processes, etc. The students get familiar with different challenges in business whether strategic or operational and learn to apply design methods to solve these business challenges. Students work with Live clients to understand client interactions and professional practices.

**Course Contents:**

**1. Fundamentals of Business**

- Indian Economy > Industry Sectors > Different Businesses in an industry
- Offerings – Products and Services
- Business structure and Business functions
- Customer and Market
- Value and Value Proposition

**2. Business Purpose & Outcomes**

- Business Vision and Mission
- Strategy, Goals and Plan

- Financial Health
- Social responsibilities
- Environmental sensitivity

### **3. Business Design Project**

- Choose a Company or a start-up
- Study current company performance, market, product feedback, technology/ regulatory/ social trends impacting its performance
- Primary and Secondary Research to identify new opportunities or gaps in the current business
- Generate Solutions that improve the performance – increase market share, channel strategy, customer experience creation or new offerings

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:** Develop familiarity to business glossary

**CO2:** Understanding of fundamentals of business structure, strategy, operations and **processes**.

**CO3:** Build competence in analyzing business scenarios including, market research, competition and trend analysis

**CO4:** Develop strength in applying design thinking processes and tools to create innovative business

**CO5:** Strength in evaluating business impact of the new solutions.

**CO6:** Strength in presenting solutions to various stakeholders backed with good analytical and strategic reasoning.

### **References:**

#### **Required Resources:**

1. Kumar, V. (2012). 101 Design Methods: A Structured Approach for Driving Innovation in Your Organization. Wiley.
2. Davis, D. (2016). Creative Strategy and the Business of Design. Adams Media.

#### **Recommended Resources:**

1. Martin, R., & Martin, R. L. (2009). The Design of Business: Why Design Thinking is the Next Competitive Advantage. Harvard Business Press.
2. Brown, T. (2009). Change by Design: How Design Thinking Transforms Organizations and Inspires Innovation. HarperCollins.
3. Lafley, A. G., & Martin, R. L. (2013). Playing to Win: How Strategy Really Works. Harvard Business Review Press.

**BDES 3rd Year**  
**Semester 5**  
**Business Research (BDES SDM 309)**

L	T	P
1	1	4

**Course Name: Business Research**  
**Course Credit Hours: 6**

**Course Contact Hours: 4**  
**Course Code : BDES SDM 309**

**Course Objectives:**

- Learning research tools specific to business design, concentrating more on Market and Industry research.
- Learning and mastering new tools of primary research with deeper user conversations
- Plan, execute, analyze, and document a research project.
- Using research for product idea testing
- Learning to funnel out ideas and select the right solution to a problem.

**Course Description:**

Research is an integral part of the design process. Understanding the users, their context, their problems, their dreams, and aspirations is an important and unavoidable step in design. Thomas John Watson of IBM once said, “Good Design is Good Business”, but for Good Design you need Good Research.

Research has many dimensions – qualitative and quantitative, secondary, and primary, design research and market research, before concepts and after concepts, user research and engineering and technology research, etc. Designers need to practice all these research categories depending on the nature of the problem they are addressing.

**Course Contents:**

**1. Understanding use of research for business design**

- Introduction to business research
- APA Referencing & research formats (word document)
- Visual representation of research
- Case studies from various industries - Business problem research & solution ideation

**2. Business Research Tools**

- Business research for a live project
- Market research

- Competition research

### **3. Qualitative Research Tools**

- Business research plan & secondary tools
- Primary tools - In depth interviews, focus groups, surveys
- Defining business problem & compiling primary data (text + visual)

### **4. Development Techniques & Research Paper**

- Insight formation
- Advance ideation tools
- Idea testing & refinement, Research paper

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:** Understanding advanced research tools for business design.

**CO2:** Strength in conducting market research.

**CO3:** Strength in conducting qualitative research to understand market segments.

**CO4:** Demonstration of creating deep insights based on research.

**CO5:** Fluency in converting insights into actionable business ideas.

**CO6:** Justify business decisions using research insights.

### **References:**

#### **Required Resources:**

1. Murthy, S. N., & Bhojanna, U. (2008). Business Research Methods. Excel Books.
2. Greener, S. (2008). Business Research Methods. Ventus Publishing.

#### **Recommended Resources:**

1. ICMR India. (n.d.). Case studies. Retrieved from [https://icmrindia.org/casestudies/Case\\_Studies.asp?cat=Business%20Strategy](https://icmrindia.org/casestudies/Case_Studies.asp?cat=Business%20Strategy)

**BDES 3rd Year**  
**Semester 6**  
**Entrepreneurial Blueprinting (BDES SDM 302)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>2</b>	<b>1</b>	<b>2</b>

**Course Name: Entrepreneurial Blueprinting**  
**Course Credit Hours: 5**

**Course Contact Hours: 3**  
**Course code : BDES SDM 302**

**Course Objectives:**

- To understand the importance of business model canvas
- To evaluate various pricing strategies for the brand.
- To apply market entry strategies based on real-world scenarios.
- To analyze into the brand-consumer fit
- To create business strategy design

**Course Description:**

This course provides an in-depth exploration of business models and entrepreneurial strategy, equipping students with the knowledge and skills needed to identify, develop, and implement effective business models in various entrepreneurial contexts. Students will learn how to assess market opportunities, design value propositions, and create sustainable business models that drive innovation and competitive advantage. A key component of the course involves collaboration with students from other specializations to build go-to-market strategies for products they design.

**Course Contents:**

**1. Introduction to Business Strategy Design**

- Introduction to Business Strategy Design
- Introduction to Business Model Canvas
- Types of business models
- Box 1 2 3 innovation
- Role of a strong value proposition for a business.
- Types of customer segmentation

**2. Brand-Consumer Fit**

- Project Selection | Ai in marketing
- Exploring Revenue Models, Pricing Strategies, and Investments
- Finding the pricing strategy

- Understanding Brand- consumer Fit

### **3. Investment Ready**

- Pitch 1 for the product market fit
- Understanding Persuasion Tools/ Sales Funnel
- Differentiate between a Pitch deck vs business plan
- The Startup Funding: Seed to A, B, C
- Funding strategy for a Start up | The art of Bootstrapping

### **4. Market Ready**

- Market Size and Acquisition Plan
- Competitor Analysis | Segmentation, Targeting & positioning
- Pitch 2- Pitch Deck
- Mapping your competitors and understanding the uniqueness of your business |
- Barriers to entry
- Go to Market Strategy
- Business simulation & Risk Analysis

### **Course Outcomes (COs):**

After completing the course, the student shall be able to:

**CO1:** Understand the core elements of the business model canvas.

**CO2:** Demonstrate an ability to evaluate varied pricing strategies.

**CO3:** Fluency In using strategic analysis tools to evaluate business situations.

**CO4:** Competence in analyzing brand and customer fit

**CO5:** Strength in assessing the appropriateness of different strategies and create the business strategy design

**CO6:** Demonstrate mature presentation/communication skills

### **References:**

#### **Required Resources**

1. Start with Why. Penguin Books Limited, (Sinek, 2023, #)
2. Solomon, L. K. (2016). Design a Better Business: New Tools, Skills, and Mindset for Strategy and Innovation. John Wiley & Sons.
3. Osterwalder, A., Pigneur, Y., Bernarda, G., & Smith, A. (2015). Value Proposition Design. Wiley.
4. Martin, R. (2009). The Design of Business. Harvard Business Review Press.

#### **Recommended Resources:**

1. Harvard Business Review. (2022). HBR's 10 Must Reads on Strategy (including featured article "What Is Strategy?" by Michael E. Porter). Harvard Business Review Press.

2. Kaplan, R., & Norton, D. (2001). *The Strategy-Focused Organization: How Balanced Scorecard Companies Thrive in the New Business Environment*. Harvard Business Press.

**BDES 3rd Year**  
**Semester 6**  
**Strategic Innovation (BDES SDM 304)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>2</b>	<b>1</b>	<b>2</b>

**Course Name: Strategic Innovation**  
**Course Credit Hours: 6**

**Course Contact Hours: 4**  
**Course code : BDES SDM 304**

**Course Objectives:**

- The course focuses on providing you with the knowledge and fundamental understanding of Creativity, Innovation, and some contemporary approaches to innovation including design thinking
- The course will cover seminal models, key principles, and methods and techniques in innovation and design thinking, including their applications.
- The course will cover all the stages of Design thinking through thorough exploration and practice.
- The course will encourage the students to innovate a new product by utilizing innovation theories and tools.

**Course Description:**

The course is aimed at guiding students through an Iterative, rapid Innovation exercise that explores the creation of a new category by an existing brand /or fulfilling an unmet need through the creation of a new product, while being human centered.

How do you spot opportunities to create, refine, and communicate a response to needs and opportunities? How does your response fit within the context and legacy of ideas that have come before it and will come after it?

This course explores these and other questions by critically engaging topics central to innovators as well as offering tools for putting innovation theory into practice. Using the Design Thinking approach that stresses participation and iteration, the course lectures, discussions, exercises, and projects will address these topics.

In the process, participants will gain fluency in the fundamental topics of innovations and tools like brainstorming, prototyping, and positioning, needed to innovate in any context.

**Course Contents:**

**1. Basics of Innovation**

- Human psychology and interaction

- Data collation
  - Product Scan and Dissection
  - Design Heuristics
- 2. Design Discovery**
- Exploratory market scan
  - Problem definition
- 3. Research Module**
- Primary Research
  - Secondary Research
  - Data Synthesis
  - Product brief
- 4. Ideation & Prototyping**
- Ideation Techniques
  - Prototyping
  - Iteration
  - User testing

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:**Understanding the concept of diffusion and the dynamics of innovation;

**CO2:**Demonstrate the capability in the application of Design thinking theory to current business problems. Soft skills specific to Design decision-making.

**CO3:**Fluency in the role of innovation in society from a multidisciplinary perspective.

**CO4:** Competence in Strengthening your abilities to deal with wicked problems using Design thinking and Agile as a method.

**CO5:**Strengthen and Acquire Design Thinking tools to critically analyse, discuss and present on topics related to innovation within a larger cultural and disciplinary context.

**CO6:**Interpret the Insights gained from User Testing the Quick prototypes for further refinement, so as to come up with a Desirable, Viable and Feasible Business Idea.

**References:**

**Required Resources**

1. Christensen, C. M. (2013). The Innovator's Dilemma. Boston, Massachusetts: Harvard Business School Press.
2. Kumar, V. (2012). 101 Design Methods: A Structured Approach for Driving Innovation in Your Organization. John Wiley & Sons.

**Recommended Resources**

1. Rogers, E. M. (2003). *Diffusion of Innovations* (5th ed.). New York: Free Press.

**BDES 3rd Year**  
**Semester 6**  
**User experience Design – SDM (BDES SDM 306)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>2</b>	<b>1</b>	<b>2</b>

**Course Name: User experience Design - SDM**  
**Course Credit Hours: 4**

**Course Contact Hours: 4**  
**Course Code : BDES SDM 306**

**Course Objectives:**

Introduce students to

- **Heuristic evaluation** - Understanding how to conduct a heuristic evaluation of any website or application.
- **Business to customer** - Design their own/or improve on an existing B2C application
- **Complex UX (enterprise, B2B or Financial products)** - Understand how Enterprise UX works and design a B2B, Enterprise or Financial product.

The course will introduce the students to real life applications by utilizing their understanding and learnings.

**Course Description:**

The Experience Design course empowers 6<sup>th</sup> sem students with the knowledge, skills, and ethical understanding necessary to create considerate and impactful user experiences that transcend conventional design boundaries while keeping inclusive needs accessible to users. The course is an industry based approach to solving UX problems and will focus on 2 core projects one, a B2C simple project and the second one being a Complex Ux project (B2B, Enterprise or Finance)

**Course Contents:**

**1. Understanding the UX process and power of Observation**

- Understanding the use of observation and how it can be used for UX research
- Understanding heuristics and the application of the same.
- Understanding the ux process

**2. Application into a real-world project (Simple)**

- Applying the understanding through a learning by doing/repetition & reviews for a simple B2C project Micro vs macro interactions

**3. Application into a real-world project (Complex)**

- Applying the understanding through a learning by doing/repetition & reviews for a complex (enterprise, B2B, SaaS, financial product)

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:** Demonstrate a comprehensive knowledge of heuristic principles and apply them to digital products in diverse contexts to improve the usability and user experience of digital interfaces.

**CO2:** Analyze key stakeholders including primary users, vendors, partners, investors, government and regulatory bodies, ensuring a holistic understanding of the ecosystem in which UX design operates.

**CO3:** Develop understanding of advanced concepts in UX design, including accessibility and equity-focused design to create inclusive, and engaging experiences.

**CO4:** Proficient in conducting comprehensive research and investigation to establish effective information architectures tailored for complex structures.

**CO5:** Demonstrate understanding of user behaviors, preferences, and optimizing digital interfaces to enhance user engagement and satisfaction in consumer-focused environments for B2C.

**CO6:** Execute strategic insight into B2B structures gaining insights into the business ecosystem to further explore potential business opportunities, foster partnerships, and understand the intricacies of designing user experiences within a business-to-business context.

### **References:**

#### **Required Resources**

1. Norman, D. (2014). The Design of Everyday Things. Basic Books.
2. Gothelf, J. (2016). Lean UX: Applying Lean Principles to Improve User Experience. Shroff/O'Reilly.

#### **Recommended Resources:**

1. Krug, S. (2014). Don't Make Me Think: A Common Sense Approach to Web Usability (3rd ed.). New Riders.
2. Tidwell, J. (2020). Designing Interfaces: Patterns for Effective Interaction Design. O'Reilly.

**BDES 3rd Year**  
**Semester 6**  
**Strategic Planning and Implementation (BDES SDM 308)**

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2	1	-

**Course Name: Strategic Planning and Implementation**      **Course Contact Hours: 4**  
**Course Credit Hours: 3**      **Course code : BDES SDM 308**

**Course Objectives:**

- To provide students with a comprehensive understanding of strategic analysis and decision-making.
- To explore various business models, including those driven by digital transformation and AI.
- To examine strategies for gaining and sustaining competitive advantage.
- To delve into corporate and international strategies, including diversification, portfolio management, and market entry strategies.
- To discuss the implementation of strategy, managing strategic change, and risk management.

**Course Description:**

This Business Strategy course is designed to provide a comprehensive understanding of strategic analysis, business models, competitive advantage, corporate strategy, international strategy, strategy implementation, strategic change, social responsibility and ethics. The curriculum incorporates the latest trends and challenges in business strategy, including AI and digital transformation, ensuring that students are well-prepared for the realities of today's business environment.

**Course Contents:**

**1. Introduction to Business Strategy**

- Understanding the concept of strategy
- The role of strategy in business success

**2. Strategic Analysis & Decision Making**

- Introduction to strategic analysis
- Tools for strategic analysis: SWOT, PESTEL, Porter's Five Forces
- Data driven decision making

**3. Business Model & Digital Transformation**

- Understanding business models
  - Designing and innovating business models
  - Digital Transformation and Business Model Innovation
- 4. Competitive Strategy**
- Sources of competitive advantage
  - Sustaining competitive advantage
  - Introduction to Agile and Lean Methodologies
  - Understanding and leveraging business ecosystems
- 5. Corporate and International Strategies**
- Diversification and portfolio management
  - Mergers, acquisitions, and alliances
  - Globalization and international business strategy
  - Strategies for entering foreign markets
- 6. Strategy Implementation and Change Management**
- Organizational structure and controls
  - Leadership and corporate culture
  - Managing strategic change
  - Introduction to Resilience and Risk Management
- 7. Innovation, Entrepreneurship, and Sustainability**
- The role of innovation in strategy
  - Strategic entrepreneurship
  - Introduction to Sustainability and Circular Economy
- 8. AI & Business Strategy & Social Responsibility, Ethics in Strategy**
- AI and Business Strategy
  - Corporate social responsibility
  - Ethical considerations in strategy

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:** Students will remember the key concepts and theories of business strategy.

**CO2:** Understand and comprehend the implications of strategic decisions on business performance.

**CO3:** Applying: Students will use strategic analysis tools to evaluate business situations.

**CO4:** Analyzing: Students will dissect business models and strategies to understand their components and effectiveness.

**CO5:** Evaluating: Students will assess the appropriateness of different strategies for various business scenarios.

**CO6:** Creating: Students will devise innovative business strategies using the knowledge and skills acquired in the course.

**References:****Required Resources**

1. Rumelt, R. (2013). *Good Strategy Bad Strategy: The Difference and Why It Matters*. Profile Books Limited.
2. Lafley, A. G., Martin, R. L., et al. (2014). *Playing to Win: How Strategy Really Works*. Brilliance Audio.

**Recommended Resources:**

1. Kim, W. C., & Mauborgne, R. (2015). *Blue Ocean Strategy: How to Create Uncontested Market Space and Make the Competition Irrelevant*. Harvard Business School Press.
2. Bet-David, P., & Dinkin, G. (2020). *Your Next Five Moves: Master the Art of Business Strategy*. Gallery Books.

**BDES 3rd Year**  
**Semester 6**  
**Portfolio & Dynamic Media (BDES SDM 310)**

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**Course Name: Portfolio & Dynamic Media**  
**Course Credit Hours: 2**

**Course Contact Hours: 2**  
**Course Code :BDES SDM 310**

**Course Objectives:**

- Portfolio & Dynamic Media is a hands-on course designed to equip students with the skills and knowledge necessary to create compelling portfolios and dynamic media presentations that effectively showcase their skills, competencies, and personality
- Throughout the course, students will explore various aspects of portfolio development, including typography, design systems, and photography techniques.
- The course will help students with effective communication of data by introducing and diving deeper into Data Visualization.
- Through a combination of classroom discussions, practical exercises, and project work, students will learn how to curate their professional identity and present their work in a visually engaging and impactful manner.

**Course Description:**

In today's digital age, a compelling portfolio and proficiency in dynamic media are essential for designers to showcase their skills, creativity, and expertise effectively. This course equips design students with the knowledge, tools, and strategies necessary to develop professional portfolios and create dynamic media content that captivates audiences across various platforms.

Through a combination of theoretical exploration, hands-on exercises, and real-world projects, students will learn how to curate and present their work in a visually engaging and cohesive portfolio that reflects their unique style, strengths, and career aspirations. Emphasis will be placed on leveraging digital platforms and multimedia formats to create interactive, immersive, and impactful portfolio experiences

## **Course Contents:**

### **1. Introduction to the Idea of Portfolio**

- Understanding Portfolios
- Reviewing Professional Portfolios
- Reflection and Discussion

### **2. Crafting Personal Introductions**

- Writing a Self-Introduction
- Developing Different Tones of Voice
- Project Brief and Self-Introduction

### **3. Design Systems and Presentation Guidelines + Design Trends + Layouts**

- Identifying Color Palettes
- Review basic principles of typography
- Explore different font types, styles, and usage
- Choosing Typefaces for Personal Attributes

### **4. Redesign of Previous projects**

- Explore different arrangements and compositions
- Writing Project Descriptors and Essential Text

### **5. Photographic Execution and representation**

- Principles and techniques of Photography
- Photographic Design Language
- Scenario Design and Execution

**Course Outcomes (COs):** After completing the course, the student shall be able to:

**CO1:** Demonstrate proficiency in developing portfolios that effectively showcase their skills, competencies, and personality through a variety of media formats.

**CO2:** Master the principles of visual communication, including typography, design systems, and photography techniques, to create dynamic and engaging media presentations.

**CO3:** Apply strategic design thinking principles to curate their professional identity, ensuring that their portfolios align with their career goals and target audience expectations.

**CO4:** Develop creative problem-solving skills by addressing challenges in portfolio development, such as data visualization and layout design, to effectively communicate their message and engage viewers.

**CO5:** Acquire effective presentation skills through classroom discussions and practical exercises, enabling them to confidently articulate their work and engage with potential employers or clients.

**CO6:** Engage in critical analysis and reflection throughout the course, evaluating their own work and that of their peers to continually improve their portfolio development skills and strategies

**References:**

**Required Resources:**

1. Bringhurst, R. (1996). The Elements of Typography. Hartley & Marks Inc., U.S.

**Recommended Resources:**

1. Wix Blog. (n.d.). Best Portfolio Websites. Retrieved from <https://www.wix.com/blog/best-portfolio-websites>
2. Webflow. (n.d.). Webflow. Retrieved from <https://webflow.com/>
3. Behance. (n.d.). Behance. Retrieved from <https://www.behance.net/>
4. Visme. (n.d.). Best Data Visualizations. Retrieved from <https://visme.co/blog/best-data-visualizations/>