



**ATLAS SKILLTECH UNIVERSITY  
SCHOOL OF DESIGN**

**Courses Offered  
Core and Elective Courses**

**Bachelor of Vocational Studies  
3 Year Full Time Program**

**(Academic Years 2021-24)**

## 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 analyze 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-centered 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.

### **Fashion Luxury & Lifestyle Design**

#### **PSO1**

Ability to design and develop strategies to be able to adapt to the fashion luxury and lifestyle industry and the fashion industry in general.

#### **PSO2**

Show strength in the creative design process and generate concepts pertaining to the market.

**PSO3** Understanding and application of technical knowledge to materials and surfaces for execution of fashion and lifestyle products.

### **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.

## **Communication Design (CD)**



**BVOC: Three-Year (6-Semester)**

Course Code	Course	Course Type	Periods			Evaluation Scheme				Credits
			L	T	P	MT	ET	A	Total	
<b>Semester 1</b>										
COM 207	History of Design 1850 – 2000 - CD	Elective	2	-	2	50%	40%	10%	100%	4
COM 201	Core Lab Typography	Core	3	-	3	50%	40%	10%	100%	6
COM 203	Core Studio Typography	Core	-	4	4	50%	40%	10%	100%	8
COM 205	Creative Computing	Core	-	4	4	50%	40%	10%	100%	8
LA	Liberal Arts Elective	Elective	-	2	2	50%	40%	10%	100%	4
	TOTAL									30
<b>Semester 2</b>										
COM 210	Introduction to Design Studies - CD	Elective	2	-	-	50%	40%	10%	100%	2
COM 202	Core Studio Interaction	Core	-	4	2	50%	40%	10%	100%	6
COM 204	Core Lab Interaction	Core	-	2.5	1.5	50%	40%	10%	100%	4
COM 206	Advanced Typography - A Illustration Type, Advanced Typography - B Type in Motion Advanced Typography – C Supergraphics	Elective	-	4	-	50%	40%	10%	100%	4
COM 208	Creative Computing 2	Core	-	4	-	50%	40%	10%	100%	4

AE	ATLAS Elective	Elective	2	-	-	50%	40%	10%	100%	2
AE	Atlas Elective	Elective	2	-	-	50%	40%	10%	100%	2
	TOTAL									24
<b>Semester 3</b>										
AE	Atlas Elective	Elective	2	-	-	50%	40%	10%	100%	2
COM 301	Advanced Research Seminar 1	Core	2	-	4	50%	40%	10%	100%	6
COM 303	Program Elective (A) - Knowledge and Wisdom, Program Elective (B) - Game Design	Elective		5	1	50%	40%	10%	100%	6
COM 309	Independent Studio	Core	-	4	2	50%	40%	10%	100%	6
COM 305	Semiotics	Core	2	-	2	50%	40%	10%	100%	4
COM 307	Visual Communication 1	Core	-	4	-	50%	40%	10%	100%	4
LA	Liberal Arts Elective	Elective	2	-	-	50%	40%	10%	100%	2
	TOTAL									30
<b>Semester 4</b>										
COM 304	Program Elective- A- Compelling Comics, B- Tell Me a Story	Elective	-	4	2	50%	40%	10%	100%	6
COM 302	Collaborative Studio	Core	-	4	2	50%	40%	10%	100%	6
COM 306	Visual Communication	Core	-	4	-	50%	40%	10%	100%	4

	2									
COM 308	Advanced Research Seminar - Visual Culture	Core	2	-	2	50%	40%	10%	100%	4
COM 310	Indian Aesthetics 4	Core	2	-	2	50%	40%	10	100%	4
AE	Atlas Elective	Elective	2	-	-	50%	40%	10%	100%	2
LA	Liberal Arts Elective	Elective	2	-	-	50%	40%	10%	100%	4
	TOTAL									30

### Semester 5

COM 401	Advance Interaction Design and Digital Behaviours	Core	-	4	2	50%	40%	10%	100%	6
COM 403	Communication Strategies (Campaign Design Strategies)	Core	-	4	2	50%	40%	10%	100%	6
COM 405	Design for SDGs	Core	-	4	-	50%	40%	10%	100%	4
COM 407	Digital Dynamics (Motion Graphics)	Core	-	4	2	50%	40%	10%	100%	6
COM 409	Professional Practice - CD	Core	2	-	1	50%	40%	10%	100%	3
COM 411	Thesis / Capstone Ideation	Core	2	-	1	50%	40%	10%	100%	3
LA	Liberal Arts Elective	Elective	2	-	-	50%	40%	10%	100%	4
	TOTAL									30

### Semester 6



**Bachelor of Vocation (Design)**  
**Semester 1**  
**Core Lab Typography (COM 201)**

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

**Course Name: Core Lab Typography**  
**Course Credit Hours: 6**

**Course Contact Hours: 3**  
**Course code: COM 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 scribes, as hand-calligraphed texts, and as the industrial revolution provided us with opportunities of technology, through letterpress, 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 Scripts and language

**2. Typography in Traditional Setting**

- Architecture and Typography
- Tool Application

**3. New Media Typography**

- Web Fonts

- Type on Digital Platforms

#### **4. Type in Publication**

- Type as a system
- Layout Principles
- Final Project
- Presentation and Feedback

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

CO1. Understand the evolution of typography and its tools.

CO2. Use and understand basic vocabulary and semantics of typographic terms.

CO3. Learn how type is used effectively as text, to deliver information, and as image.

CO4. Deconstructing the use of type across different media.

CO5. Assign reasons and make choices of type for different messages.

#### **References**

There is no required textbook, but there will be occasional readings required for the class.

**BVOC 1st Year  
Semester 1  
Core Studio Typography COM 203**

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

**Course Name: Core Studio Typography**  
**Course Credit Hours: 8**

**Course Contact Hours: 4**  
**Course code : COM 203**

**Course Objectives**

- Understand and use basic vocabulary and semantics of typographic terms 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.
- 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. Introduction to Type Design**

- Lines, symmetry, and control, composition with lines

**2. Letterform**

2.1 Alphabet structure, Decisions for type design

**3. Using Rectangle, Triangle, and a Circle to Represent Sound**

3.1 Creating alphabets to achieve consistency

**4. Design Impact Altered with Alphabets**

4.1 The logic of each alphabet

## **5. Design for a Planned Identity of Alphabets**

### 5.1 The numeral and special characters

## **6. Interpretation of a System**

### 6.1 Fonts and the type family

### 6.2 Working with alphabet units to create messages through repetition

### 6.3 Hierarchy in Layouts

## **7. Introduction to Grid Systems**

### 7.1 Consumers' habit and behaviour response

### 7.2 Hierarchy in Layouts

## **Course Outcomes**

CO1: Proficiency in Typographic Terminology to demonstrate a strong command of typographic terminology and concepts.

CO2: Critically analyze typographic choices and articulate the rationale behind their decisions.

CO3: Apply typographic principles to create cohesive brand identities that reflect the personality and values of a brand.

CO4: Learn to select and use typefaces effectively for specific needs and contexts.

CO5: Understand type as image and experiment with typography.

## **References**

### **Required Resources**

- Bringhurst, R. (1992). *The Elements of Typographic Style*. Hartley & Marks Publishers.
- Garfield, S. (2011). *Just My Type: A Book About Fonts*. Gotham Books.
- Carter, R., Day, B., & Meggs, P. B. (2012). *The Anatomy of Type: A Graphic Guide to 100 Typefaces*. Harper Design.
- Lupton, E. (2014). *Thinking with Type: A Critical Guide for Designers, Writers, Editors, & Students* (2nd ed.). Princeton Architectural Press.
- Tschichold, J. (1995). *The New Typography: A Handbook for Modern Designers*. University of California Press.

### **Recommended Resources:**

<https://befonts.com/>

<https://www.dafont.com/>

<https://www.siteinspire.com/websites?categories=24>



**BVOC 1st Year  
Semester 1  
Creative Computing (COM 205)**

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

**Course Name: Creative Computing**  
**Course Credit Hours: 8**

**Course Contact Hours: 4**  
**Course code : COM 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.

This course introduces the basics of what makes up the World Wide Web and discusses about the basics of human-computer interaction (HCI). The course then focuses on providing a hands-on understanding to HTML and CSS programming and helps the students create a basic portfolio website. The course then 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**

Sr.No Modules/ Units

- 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 (COs):**

- CO 1 Understanding of Computers and it's working.
- CO 2 Understanding of the World Wide Web, websites, & mobile applications
- CO 3 Understand the significance of HCI and Graphical User Interface (GUI)
- CO 4 Develop a basic portfolio website using HTML and CSS programming
- CO 5 Strength in building responsive prototypes of mobile apps or websites.
- CO 6 Understand the logic building with JavaScript.

### **Required Resources**

- Duckett, J. (2011). HTML & CSS: Design and Build Websites.
- Wiley. Arslan, E. (2018). Learn JavaScript with p5.js: Coding for Visual Learners. Apress.

### **Recommended Resources:**

- Duckett, J. (2010). Beginning Web Programming with HTML, XHTML, and CSS. Wiley.
- Frain, B. (2012). Responsive Web Design with HTML5 and CSS. Packt Publishing.
- Reas, C., & McCarthy, L. (2016). Make: Getting Started with p5.js: Making Interactive Graphics in JavaScript and Processing. Maker Media, Inc.

**BVOC 1st Year**  
**Semester 1**  
**History of Design 1850 – 2000 - CD (COM 207)**

L	T	P
2	-	2

**Course Name: History of Design 1850 – 2000 - CD**

**Course Credit Hours: 4**

**Course Contact Hours: 2**

**Course code : COM 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 our society's need, urges and desires.
- 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, and social constructs and rituals play a role in defining expression.

**Course Contents:**

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

- 1.1 Gothic
- 1.2 Renaissance
- 1.3 Baroque
- 1.4 Rococo

**2. Shifting Ideas/ Inquiry**

- 2.1 Romanticism
- 2.2 Neo-Classicism
- 2.3 Impressionism
- 2.4 Post-Impressionism

**3. Personal Expression and Exploration**

- 3.1 Symbolism
- 3.2 Expressionism
- 3.3 Art Nouveau

## **4. Experimentation**

4.1 Fauvism

4.2 Cubism

4.3 Dadaism

## **5. New world**

5.1 Art Deco, Bauhaus

5.2 Surrealism, Abstract

5.3 Pop Art, Minimalism

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

CO1: Demonstrate a broad-based knowledge of significant 16th to 20<sup>th</sup>-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**

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

**BVOC 2nd Year  
Semester 2  
Introduction to Design Studies – CD (COM 210)**

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

**Course Name: Introduction to Design Studies - CD**  
**Course Credit Hours: 2**

**Course Contact Hours:2**  
**Course code :COM 210**

**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:**

Unit Modules  
1 Design in India  
1.1 What is Indianness? And Indian design?  
1.2 Understanding the India Report by Charles & Ray Eames  
1.3 Storytelling forms in India  
1.4 Short-film exploration  
2 Research Paper  
2.1 Exploration of diverse Indian sources  
2.2 Research methodology and citation

**Course Outcomes (COs):**

- Building an understanding of cultural systems, their unique role in current society, media, and modern Indian design
- Develop agency into their work through exploration of visual design and theoretical approaches.

- Building narratives by collecting/using evidence and presenting the same through diverse visual mediums
- Demonstrate fluency of significant markers of Indian art/design through exploration of personal narratives
- Identify and discuss the relationship between social and cultural contexts and expression.

### **References**

Charles, E., & Ray, E. (1958). The India Report. NID.

**BVOC 1st Year  
Semester 2  
Core Studio Interaction (COM 202)**

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

**Course Name: Core Studio Interaction**  
**Course Contact Hours:4**  
**Course Credit Hours: 6**  
**Course code: COM 202**

**Course Objectives:**

Gaining more knowledge about materials used in an interior space  
Awareness about joining techniques and methods  
Ability to maintain a balance between functionality and aesthetics

**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
  - 1.1 Human Computer Interaction
  - 1.2 Principles of Interaction Design
  - 1.3 GESTALT Principles
  
2. Interaction Design
  - 2.1 5 Dimensions of Interaction Design
  - 2.2 Low Fidelity Prototypes
  
3. Models
  - 3.1 Mental & Conceptual Models
  - 3.2 Ethnography Research

**Course Outcomes (COs):**

- Understand the history and evolution of interaction design as a discipline
- Develop the ability to analyze problems based on primary and secondary research, and reframe them through an understanding of the larger context.
- 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.
- Demonstrate the ability to design purposeful, pragmatic, and elegant interactive design solutions.
- Demonstrate a comprehension of skills, methods, techniques and processes to realize interactive systems

**References- Nil**



**BVOC 1st Year**  
**Semester 2**  
**Core Lab Interaction (COM 204)**

<b>L</b>	<b>T</b>	<b>P</b>
-	<b>2.5</b>	<b>1.5</b>

**Course Name: Core Lab Interaction**  
**Course Credit Hours: 4**

**Course Contact Hours: 2.5**  
**Course code : COM 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
  - 1.1 Understanding Computers
  - 1.2 Structure and Functioning of the World Wide Web
  - 1.3 Website Front-end and Back-end Development Overview
  - 1.4 Mobile Application Development Cycle
  
2. UI Design
  - 2.1 Understanding UX & UI
  - 2.2 User Research
  - 2.3 Information Architecture
  - 2.4 Design Systems
  
3. High Fidelity Prototype
  - 3.1 Paper Mockup to Low Fidelity Prototype
  - 3.2 Functional Prototype and Micro-interactions
  - 3.3 Typography and High-Fidelity Prototype

**Course Outcomes (COs):**

- Understanding of Computers and it's working.
- Understanding of how the World Wide Web works
- Understanding of the process of mobile apps and website development.
- Ability to Adapt information architectures for low-fidelity prototypes.
- Ability to build multimedia Media-rich high-fidelity prototypes.
- Competence in publishing and user testing prototypes.

## **References**

### **Required References:**

Get started with "Figma for beginners" tutorials

[https://www.youtube.com/playlist?list=PLXDU\\_eVOJTx7QHLShNqIXL1Cgbxj7HIN4](https://www.youtube.com/playlist?list=PLXDU_eVOJTx7QHLShNqIXL1Cgbxj7HIN4)

Build it in Figma

[https://www.youtube.com/playlist?list=PLXDU\\_eVOJTx6ZQswH9nVKVMCsK83OzhoV](https://www.youtube.com/playlist?list=PLXDU_eVOJTx6ZQswH9nVKVMCsK83OzhoV)

**BVOC 1st Year**  
**Semester 2**  
**Advance Typography - Illustration Type**  
**(COM 206 (A))**

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

**Course Name: Advance Typography - Illustration Type**  
**Course Credit Hours: 4**

**Course Contact Hours: 4**  
**Course code : COM 206 (A)**

**Course Objectives:**

- To develop further understanding of type after having worked with conventional header-and-text organization in two-dimensional applications.
- To develop expressive typography
- To sharpen students' ability to design and style type for various media
- To apply illustration techniques to typographic forms and develop a visual narrative.
- To become aware of various approaches to communicating with typographical forms.
- To narrate stories using expressive and creative typography.

**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 colour. Now imagine the same word with hard corners, squared-off, in deep black, and spikey-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
  - 1.1 Basic Typography
  - 1.2 Type Anatomy
  - 1.3 Type as Expression
  
2. Introduction to Illustration

2.1 Style of Illustrations

2.2 Type as Illustration

3. Introduction to Storyboarding & Narrative

3.1 Storyboarding Technique

4. Types of Narrative Techniques

4.1 Narrative Styles and Modes

**Course Outcomes (COs):**

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

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

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

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

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

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

**References**

**Required Resources:**

- Fowkes, A. (2016). *Drawing Type: An Introduction to Illustrating Letterforms*. Laurence King Publishing.
- Fowkes, A. (2013). *Expressive Type: Unique Typographic Design in Sketchbooks, in Print, and On Location around the Globe*. RotoVision.
- Omigari, T. (2019). *Arcade Game Typography: The Art of Pixel Type*. Thames & Hudson.
- Shaoqiang, W. (2018). *Optimum Type: Custom Typography Design and Application*. Promopress.

**BVOC 1st Year  
Semester 2  
Advanced Typography - Type in Motion COM 206 (B)**

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

**Course Name: Advanced Typography - Type in Motion**  
**Course Credit Hours: 4**

**Course Contact Hours: 4**  
**Course code :COM 206 (B)**

**Course Objectives:**

- Equip students with typography principles for motion design.
- Develop proficiency in animation software.
- Foster creativity in crafting captivating kinetic typography.
- Deepen understanding of animation principles.
- 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
  - 1.1 Intro to the Platform
  - 1.2 Design for Motion
  - 1.3 Typography in Motion (Case Study)
  
2. Media for Motion Graphics
  - 2.1 Platform Constraints
  - 2.2 Filters and Effects
  
3. Communication through Motion
  - 3.1 Methods of Writing for Communication
  - 3.2 Graphic Design for Motion

**Course Outcomes (COs):**

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

## **References**

Recommended Resources:

David, G. (2019). The Complete Beginner's Guide To Adobe After Effects. In Gareth David studio.

<https://www.youtube.com/watch?v=uRdfvpQ5rcQ&list=PLYfCBK8Ip1O77FDDLnS06qEMoVLD7Qyib>

## **Required References:**

Rosten, J. (2011). Kinetic Typography Tutorial.

<https://www.youtube.com/watch?v=fOi5P1qxrM4>

**BVOC 1st Year  
Semester 2  
Advanced Typography - Supergraphics (COM 206 (C))**

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

**Course Name: Advanced Typography - Supergraphics**  
**Course Credit Hours: 4**

**Course Contact Hours: 4**  
**Course code :COM 206 (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:**

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

1.1 Definition

1.2 Exploration

## 2 Scale and Proportion in Supergraphic Typography

### 2.1 Understanding scale and proportion

### 2.2 Techniques

## 3 Color and Material Considerations

### 3.1 Color theory and its application

### 3.2 Selection of materials

### 3.3 Exploring the psychological impact of color and materials

## 4 Typography in Environmental Branding

### 4.1 Typography's role in branding and identity systems

### 4.2 Wayfinding

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

CO1: Understanding 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: Practical aspects of producing supergraphic installations with type, including material selection, fabrication techniques

### **References**

#### Web Resources

Dimensional Typography by J. Abbott Miller

Big Type

The field guide to Supergraphics by Sean Adam



**BVOC 2nd Year  
Semester 2  
Creative Computing 2 (COM 208)**

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

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

**Course Contact Hours: 4**  
**Course code : COM 208**

**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.

This course introduces the basics of what makes up the World Wide Web and discusses the basics of human-computer interaction (HCI). The course then focuses on providing a hands-on understanding to HTML and CSS programming and helps the students create a basic portfolio website. The course then provides an understanding of P5.js 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 Contents:**

1. Introduction to Basics of Devices, Screens, and Human-Computer Interaction (HCI)
  - 1.1 Basics of Computer Devices and Screens
  - 1.2 Smart Devices and Intelligent Devices at Homes
  - 1.3 Basics of HCI, GUI, and Websites

**Course Outcomes (COs):**

- Understand the basics of the World Wide Web, websites, and mobile applications
- Understand the meaning of HCI and Graphical User Interface (GUI)
- Develop a basic portfolio website using HTML and CSS programming
- Understanding of bootstrap grids for responsive design
- Understand the basics of P5 and JavaScript programming through examples
- Better Communication between engineering and design teams.

**References**

- Duckett, J. (2011). HTML & CSS: Design and Build Websites. Wiley.
- Arslan, E. (2018). Learn JavaScript with p5.js: Coding for Visual Learners. Apress.

- Duckett, J. (2004). *Beginning Web Programming with HTML, XHTML and CSS*. Wrox.
- Frain, B. (2014). *Responsive Web Design with HTML5 and CSS*. Packt Publishing.
- Reas, C., & McCarthy, L. (2015). *Make: Getting started with p5.js*. Maker Media, Inc.

**BVOC 2nd Year  
Semester 3  
Advanced Research Seminar 1 (COM 301)**

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

**Course Name: Advanced Research Seminar 1**  
**Course Credit Hours: 6**

**Course Contact Hours: 2**  
**Course code : COM 301**

**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 their 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 the applications of theory into practice.

**Course Contents:**

Unit Modules

**1 Purpose of Research**

- 1.1 Need for research
- 1.2 Phases of research
- 1.3 Research types

**2 Methods and Methodologies**

- 2.1 Primary and Secondary Research
- 2.2 Research Context and Opportunity

**3 Research Design**

- 3.1 Framing Aims and Objectives
- 3.2 Approaches and Techniques
- 3.3 Research Template

**4 Research Proposal**

- 4.1 Writing a proposal.
- 4.2 Literature Review

**Course Outcomes (COs):**

- Understand the importance of research in industry, academics and future studies.
- Frame questions for research question, Aims and Objectives for research.
- Design and use their own primary research tools.
- Conduct an extensive study on their own and conclude preliminary insights from the gathered data
- Prepare to present the research proposal

**Required Resources**

<https://designthinking.ideo.com/>

**Recommended Resources:**

Flick, U. (2018). Managing Quality in Qualitative Research (Vol. 10 of Qualitative Research Kit). SAGE Publications.

**BVOC 2nd Year  
Semester 3  
Program Elective - Game Design COM 303 (B)**

<b>L</b>	<b>T</b>	<b>P</b>
-	<b>5</b>	<b>1</b>

**Course Name: Program Elective - Game Design**  
**Course Credit Hours: 6**

**Course Contact Hours: 5**  
**Course code : COM 303(B)**

**Course Objectives:**

1. Overview of Game design aspects, types, and categories
2. Getting exposed to applications of game and gamification techniques in a real-world context and problem-solving
3. Learn game design techniques and develop an actual game design project (Physical Card game or board game)
4. Importance of game design thinking in solving problems
5. Learn and practice the iterative process of playtesting

**Course Description:**

The course is about exploring game design strategies and theories and cultivating a gamification mindset for solving problems while making things fun, and playful. The students will go through a hands-on experience in designing board/card games, combined with a series of lectures on principles of game design, from the basics to intermediate knowledge. The lectures will also incorporate real-life examples where game design and gamification were put in use and created impactful results. Further, students will learn how to analyze existing games, what makes them captivating, engaging and fun. The course's main objective is to learn game design theories and develop an actual game design project aimed at influencing behaviours.

**Course Contents:**

- Unit    Modules
- 1      Introduction to Game Design
  - 2      Gamification as a mindset
  - 3      Deciding game goals  
+ Making rules  
+ Designing challenges
  - 4      Playtesting
  - 5      Designing conflict in games and its importance.
  - 6      Designing meaningful rewards and punishments.
  - 7      Designing for fun.

**Course Outcomes (COs):**

1. Understand the basics of the Game, aspects, and techniques.
2. Critically analyze what makes the game playable and fun.
3. Apply appropriate game mechanics in the game outcome
4. Have the ability to analyze gamification based on the Octalysis framework.
5. Understand how to ideate, analyze, design, document, and present a game design project

**BVOC 2nd Year  
Semester 3  
Program Elective - Knowledge and Wisdom COM 303 (A)**

<b>L</b>	<b>T</b>	<b>P</b>
-	<b>5</b>	<b>1</b>

**Course Name: Program Elective - Knowledge and Wisdom**  
**Course Credit Hours: 6**

**Course Contact Hours: 5**  
**Course code: COM 303(A)**

**Course Objectives:**

To help the students understand the origin, accusation and propagation of Knowledge in the world.

It aims to help communication design students analyze and utilize the available knowledge networks to communicate more effectively.

To develop strategies for knowledge transfer in a larger context.

**Course Description:**

To Know is to Grow!

Knowledge has been at the center of our evolution, pervasive dominion over the world and the future of the entire humanity. As communication designers, we are in the business of creation, dissemination, processing, and re-generation of knowledge on an hourly basis. How is this omnipresent, intangible, cloud of knowledge getting created, where does it come from and where is it taking us or where are we taking it? – these are some questions that we will be dealing with in this course and eventually try to find how Knowledge turn into Wisdom does; How can this Wisdom be used to bring about transformation?

As future change - makers and citizens of this world, we need to realize the truth – about ourselves and the world and knowledge can help in that. This course focuses on developing that awareness which can help us navigate through the web of communication. Whether in the space of digital marketing or FMCG or political campaigns or social development projects, being aware always helps!

**Course Contents:**

- Knowledge & Knower, Wisdom & Wise
- Purpose of knowledge
- Evolution & knowledge
- Learning from the Learned
- Dissemination of knowledge In Religious context
- Documentation and propagation of religious knowledge
- Dissemination of knowledge
- Belief and Faith
- Story-telling and faith
- Oral culture
- Indigenous Knowledge (tribes, cults and closed knowledge groups)

- Truth finding
- Creator of Knowledge v/s Knowledge of Creator
- How is new knowledge formed?
- Technology and its role in formation of new knowledge
- School education
- Parenting
- Truth Finding

**Course Outcomes (COs):**

- By the successful completion of this course, students will be able to:
- Understand the interconnectedness of knowledge.
- Identify the influencer communication strategies in knowledge creation and dissemination.
- Being aware of one's own dynamic behaviour drawn from life experiences.
- Process knowledge to become wisdom and then eventually one's own truth.

**Required Resources:**

Netflix Series - AD:

AD: The Bible Continues. (Year of release). Title of the specific episode where Jesus asks his disciples to "Build his church." [Streaming platform].



**BVOC 2nd Year  
Semester 3  
Independent Studio (COM 309)**

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

**Course Name: Independent Studio**  
**Course Credit Hours: 6**

**Course Contact Hours: 4**  
**Course code : COM 309**

**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 the 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:**

Unit Modules

**1 Introduction to Branding**

1.1 What is a brand?

1.2 Brand Story

1.3 Brand Architecture

1.4 Brand Identity

- 2     **Brand Architecture**
  - 2.1 Brand Mission & Vision
  - 2.2 Brand Positioning
  - 2.3 Brand Strategy
- 3     **Brand Identity & Visual Language**
  - 3.1 Brand vs. Brand Identity
  - 3.2 Color Symbolism & Psychology
  - 3.3 Shapes & Form
  - 3.4 Typography
- 4     **Brand Identity (contd.)**
  - 4.1 Brand Image
  - 4.2 Brand Culture
  - 4.3 Brand Personality
- 5     **Brand Manual**
  - 5.1 Brand Image
  - 5.2 Brand Culture
  - 5.3 Brand Personality

**Course Outcomes (COs):**

- Understand the significance of a brand mark; (form)
- Understand the value of research and study of competitive brand communication; (form)
- Conducting their analysis to substantiate a set of design challenges.
- Develop a brand mark based on a generated brief; (form)
- Learn from peer and faculty feedback the different possible approaches undertaken and the outcomes thereof.
- Differentiate the different elements that constitute the mark, hierarchies, and ratios.
- Manipulate the variants of the brand mark for different uses.
- Create applications of the brand mark in and as a brand manual for print and digital use (form)
- Understand how brand can be positioned.
- Critically appraise the relationship of brand narratives and imagery with brand resonance (Form)
- Develop learner's knowledge of branding frameworks, strategies and branding's role within business and society. (form)

**References**

**Recommended Resources:**

- Airey, D. (2009). Logo Design Love: A Guide to Creating Iconic Brand Identities (Voices That Matter). Peachpit Press.
- Evamy, M. (2012). Logotype. Laurence King Publishing.
- Evamy, M. (2013). Logo Rev (2nd ed.). Laurence King Publishing.
- Muller, J., & Remington, R. R. (2015). Logo Modernism (Multilingual Edition). Taschen.
- Bateman, S., & Hyland, A. (2014). Symbol: The Reference Guide to Abstract and Figurative Trademarks.

- Laurence King Publishing. Miller, D. (2017). Building a Story Brand: Clarify Your Message So Customers Will Listen. HarperCollins Leadership.
- Airey, D. (2019). Identity Designed: The Definitive Guide to Visual Branding. Rockport Publishers.
- Neumeier, M. (2005). The Brand Gap. New Riders.
- Wozniak, C., Budelmann, K., & Kim, Y. (2010). Brand Identity Essentials: 100 Principles for Designing Logos and Building Brands. Rockport Publishers.
- Slade, C. (2016). Creating a Brand Identity: A Guide for Designers. Laurence King Publishing.
- Yohn, D. L. (2013). What Great Brands Do: The Seven Brand-Building Principles that Separate the Best from the Rest. Jossey-Bass.

**BVOC 2nd Year  
Semester 3  
Semiotics (COM 305)**

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

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

**Course Contact Hours: 2**  
**Course code : COM 305**

**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 varies 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 resemble 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**
  - 1.1 Cultural Signs & Symbols
  - 1.2 Basic geometry and its meanings
  - 1.3 Rangoli & Mandalas
  - 1.4 Religious & Cultural Symbols
  
- 2 **Introduction to Semiotics**
  - 2.1 Semiotics
  - 2.2 Symbols, Icons & Index

3     **Colour Symbolism**  
3.1 The Psychology of Colour Symbolism

4     **Philographic**  
4.1 Big Ideas in Simple Shapes

**Course Outcomes (COs):**

- Students will understand the significance of cultural symbols and the metaphorical meaning behind these symbols. (form)
- Understand the difference between symbols, icons, and index.
- Conducting their analysis to substantiate a set of design challenges.
- Develop an icon set based on a generated brief. (form)
- Learn from peer and faculty feedback the different possible approaches undertaken and the outcomes thereof.
- Students will understand how Color symbolism is the subjective meaning humans attach to various colors. (form)

**References**

**Recommended Resources:**

Bruce-Mitford, M. (2019). Signs & Symbols: An Illustrated Guide to Their Origins and Meanings. Hardcover.

**BVOC 2nd Year  
Semester 3  
Visual Communication 1 (COM 307)**

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

**Course Name: Visual Communication 1**  
**Course Credit Hours: 4**

**Course Contact Hours: 4**  
**Course code : COM 307**

**Course Objectives:**

Understand the fundamental concepts of artificial intelligence (AI) and machine learning (ML) and their relevance to graphic design. Students will examine case studies and real-world examples to understand the benefits, limitations, and best practices of integrating AI and ML in Communication design projects.

**Course Description:**

The course “Impact of Artificial Intelligence and Machine Learning on Graphic Design” delves into the transformative role of AI and ML technologies in the field of graphic design. Through an exploration of fundamental concepts and practical applications, students gain insight into how AI algorithms and machine learning techniques are revolutionizing design processes and workflows. From automated image generation to personalized design solutions, the course examines the diverse ways in which AI is reshaping the creative landscape. Additionally, discussions on ethical considerations, challenges, and future implications provide students with a comprehensive understanding of the dynamic intersection between technology and design. Through case studies, examples, and interactive discussions, students emerge with the knowledge and skills to navigate the evolving landscape of graphic design in the age of AI and ML.

**Course Contents:**

- Introduction to AI and ML (30 minutes)
- Definition and basic concepts of artificial intelligence and machine learning.
- Overview of AI and ML algorithms and techniques.
- Applications of AI and ML in Graphic Design (45 minutes)
- Automated image generation and manipulation.
- Personalization and customization of designs using AI algorithms.
- Predictive analytics for design trends and user preferences.
- Optimization of design processes through AI-powered tools and software.
- Case Studies and Examples (45 minutes)
- Presenting real-world examples of AI and ML applications in graphic design.
- Analyzing case studies to understand the benefits and limitations of AI-driven design solutions.
- Impact on the Creative Process (30 minutes)
- Discussion on how AI and ML influence the creative process of graphic designers.

- Exploring the role of AI in generating design inspiration and idea generation.
- Examining the collaboration between human designers and AI systems.
- Ethical Considerations and Challenges (30 minutes)
- Addressing ethical concerns related to AI-generated content and plagiarism.
- Discussing the potential impact of AI and ML on employment in the graphic design industry.
- Identifying challenges such as bias in AI algorithms and data privacy issues.
- Q&A and Discussion (30 minutes)
- Open floor for questions, comments, and reflections from students.
- Facilitate a discussion on the future implications of AI and ML on graphic design.

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

- Understand the fundamental concepts of artificial intelligence (AI) and machine learning (ML)
- and their relevance to graphic design.
- 2. Explore the various applications of AI and ML in graphic design, including automated image generation, personalization, and predictive analytics.
- 3. Analyze the impact of AI and ML on the creative process and workflow of graphic designers, including changes in ideation, iteration, and production.
- Examine case studies and real-world examples to understand the benefits, limitations, and best practices of integrating AI and ML in graphic design projects.
- Discuss the ethical considerations and challenges associated with AI-generated content, bias in algorithms, and data privacy in the context of graphic design.
- Develop critical thinking skills to evaluate the future implications of AI and ML on the graphic design industry and adapt to the evolving technological landscape.

### **References**

- Wexler, S., Shaffer, J., & Cotgreave, A. (2017). *The Big Book of Dashboards: Visualizing Your Data Using Real-World Business Scenarios*. Hoboken, NJ: Wiley.
- Tufte, E. R. (1983). *The Visual Display of Quantitative Information*. Cheshire, CT: Graphics Press.
- Few, S. (2013). *Information Dashboard Design: The Effective Visual Communication of Data*. Burlingame, CA: Analytics Press.

**BVOC 2nd Year  
Semester 4  
Program Elective - Compelling Comics (COM 304 A)**

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

**Course Name: Program Elective- Compelling Comics**  
**Course Credit Hours: 6**

**Course Contact Hours: 4**  
**Course code : COM 304(A)**

**Course Objective:**

- 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 Content**

Modules

- 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?
- Dissecting Comics: Script, Character, Visual Elements
  - Scriptwriting for a comic
  - Character building and interaction
- Building a Compelling Comic: From Script to Print



- Script development
- Character sketch
- Building a visual identity
- Printing a comic

**Course Learning Outcomes (COs):**

CO1: Develop knowledge of the world of comics, diving deep into what is required to make comics alongside 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: Demonstrate proficiency in traditional or digital inking techniques for comic art.

CO6: Develop a strong story concept for a comic project, with a complete understanding of characters, motivation, and visual style.

**Required Reading:**

McCloud, S., & Martin, M. (2018). Understanding comics: The invisible art. William Morrow, HarperCollinsPublishers. (specifically, chapter 2)

**Recommended Reading:**

Chute, H. (2019). WHY COMICS? : from underground to everywhere. Harper Collins.

**BVOC 2nd Year  
Semester 4  
Program Elective - Tell me a Story (COM 304 B)**

L	T	P
-	4	2

**Course Name: Program Elective- Tell me a Story**  
**Course Credit Hours: 6**

**Course Contact Hours: 4**  
**Course code : COM 304(B)**

**Course Objectives**

- Understand inspiration, idea gathering, and story development
- Introduction to the Narrative Theory
- Understanding the processes of creating original characters, and developing them.
- Understanding of Story Boarding – a combination of images/Type / Audio – sufficient cues and direction to shoot the sequence.

**Course Description:**

Communication Design students must learn how to creatively imagine characters, spaces and sequences and translate them effectively into the written word/images, congenial to making others understand precisely what the story or underlying narrative is. To develop an understanding of the nuances of its relationship to other media novels, still photography, performing arts, radio etc., and its natural emergence as a unique visual language

They will also be required to create collaterals applied in film or motion graphics or as web applications as part of the brand extension. The need to extend all the deliverables to a storytelling format for a TV show / Small films / YouTube promotional films, etc. is intrinsic. As a designer one needs to visualize how one can showcase complex integrated information or messages using Motion graphics effectively. Students also learn to use audio effectively to connect the value of images and sequencing. Students understand the moving image as a power of a dominant mass medium.

**Course Content:**

**1. Introduction to Narrative Theory**

- 1.1 Understand inspiration, idea gathering, and story development.
- 1.2 Introduction to Narrative Theory.

**2. Visual Language and Cinematic Techniques**

- 2.1 Dive into the nuances of visual storytelling, focusing on the tone of voice and expressive visual language.

2.2 Acquire knowledge of different camera angles and editing principles to enhance storytelling impact.

2.3 Practice applying these cinematic techniques to effectively convey narratives through multimedia formats.

### **3. Advanced Video Production and Graphic Design Integration**

3.1 Explore advanced concepts in video filming, including storyboarding, shoot planning, and camera operation.

3.2 Experiment with various filming techniques such as chroma shoot, stop motion, and clay modeling to add depth to storytelling.

3.3 Emphasize the application of graphic sensibilities in creating compelling visuals and develop skills in art direction for cohesive multimedia narratives.

### **Course Outcomes**

- The tone of voice – Visual language.
- Understanding different Camera angles, aspects of Editing
- Understanding and applying video filming which comprises all the aspects of storyboarding, planning for a shoot, Camera Handling – Chroma shoot /stop motion/clay modelling etc. Application of Graphic sensibilities in creating visuals.
- Sensitivity and graphic application towards Art direction.

**BVOC 2nd Year  
Semester 4  
Collaborative Studio COM 302**

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

**Course Name: Collaborative Studio**  
**Course Credit Hours: 6**

**Course Contact Hours: 4**  
**Course code : COM 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 objective 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:**

- **Understanding of the brief**

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

- **The Strategy**

Conceptualizing the final plan which the client abhors to  
 Pitching the plan and incorporating feedback  
 Understanding the sustainability of the strategy building

- **Execution of the plan**

Executing the delivery mechanism  
 Working through group dynamics

- **The feedback machine**

Taking client feedback into consideration and acting on it

**Course Outcomes (COs):**

- 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.

**Required Resources**

- Verganti, R. (2009). *Design Driven Innovation: Changing the Rules of Competition by Radically Innovating What Things Mean*. Boston, MA: Harvard Business Press.
- Roberts, N. C. (Year of Publication). *Design Strategy: Challenges in Wicked Problem Territory*.
- Resnick, E. (Ed.). (2010). *The Social Design Reader*. New York, NY: Allworth Press.
- Bujdosó, A. (Year of Publication). *Social Design Cookbook: Recipes for Social Cooperation*.

**BVOC 2nd Year  
Semester 4  
Visual Communication 2 (COM 306)**

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

**Course Name: Visual Communication 2**  
**Course Credit Hours: 4**

**Course Contact Hours: 4**  
**Course code : COM 306**

**Course Objectives:**

- Developing research skills to work collaboratively and ethically.
- Designing packaging to last longer, and reusing products and materials.
- Understanding the value of communication design that is socially responsible and sustainable.
- Understanding the elegant intelligence of natural systems and processes and man-made production techniques.

**Course Description:**

In packaging lies an incredible potential for innovation. Product packaging, in ‘Graphic design’, is an industry itself. Students will also examine how social change is a significant driver in the professional practice of communication design. A consideration of form, function, communication and aesthetics has to be understood in terms of the essentials of the design process. The essential understanding of how visual communication through the packaging of products is developed into product and Brand recall. The importance of packaging to communicate, product information and its attributes in graphical terms while understanding the importance of packaging in terms of shelf dominance and branding in retail environment must be developed. The communication role needs to be appreciated in sync with the functional aspects such as safety, preservation, shelf life and logistics in transportation, etc. Thorough study of the competition and understanding of your consumer, students should guide their choice of colour and graphic design. Know their market, options, and impact on consumers and the environment. Students then put that information to use for maximum sales impact emphasizing on how social responsibility and sustainability are presented in design practices. In addition to pursuing packaging material functions and user-friendliness, considering human needs for safety and security will be as important.

**Course Contents:**

**Course Outcomes (COs):**

- CO1: Understanding of key sustainability principles as they relate to packaging, including reduction of environmental impact, resource conservation, and social responsibility.
- CO2: Developing an understanding of how to select packaging material.

CO3: Design concerning characteristics, marketing considerations (including distribution needs and consumer needs), environmental and waste management issues, and cost.

CO4: Developing insights and contributions which are unique and original concepts.

CO5: Developing packaging with tangible outcomes which contains as much recycled content as possible, and the end waste can return to the cradle through an easy and convenient recycling process.

### **Required Resources**

(n.d.). Packaging Design - Material Innovation.

(n.d.). Packaging Essentials: 100 Design Principles for Creating Packaging.

(n.d.). Packaging the Brand: The Relationship between Packaging Design and Brand Identity.

(n.d.). New Structural Packaging.

### **Recommended Resources:**

[www.packagingoftheworld.com](http://www.packagingoftheworld.com)

[Thedieline.com](http://Thedieline.com)

**BVOC 2nd Year  
Semester 4  
Advanced Research Seminar - Visual Culture (COM 308)**

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

**Course Name: Advanced Research Seminar - Visual Culture**  
**Course Credit Hours: 4**

**Course Contact Hours: 2**  
**Course code : COM 308**

**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 the objectives of the subject learning.

**Course Description:**

This course is an enhanced version of Advanced Research Seminar 1. 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**

1.1 SWOT analysis

**2. Research Lens and Perspective**

2.1 Research Lens

2.2 Research Perspective

**3. Research beyond data collection**

3.1 Insights

3.2 Ethics

**4. SOP Writing**



- 4.1 How to write SOP
- 4.2 Using secondary research
- 4.3 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

**Recommended Resources:**

IDEO. (n.d.). Research Design Kit. Retrieved from <https://www.designkit.org/methods.html>

**BVOC 2nd Year  
Semester 4  
Indian Aesthetics 4 (COM 310)**

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

**Course Name: Indian Aesthetics 4**  
**Course Credit Hours: 4**

**Course Contact Hours: 2**  
**Course code : COM 310**

**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 Content**

Modules:

**1. Poetics of Painting**

- 1.1 Indian Mural Traditions
- 1.2 Indian Paintings
- 1.3 Narrative Paintings

**2. Poetics of Performing Arts**

- 2.1 Dance-Dramatics
- 2.2 Puppets

**3. Idioms of Indian Architecture**

- 3.1 Buddhist-Jain-Hindu-Islamic Architecture

## 3.2 Performing Arts & Architecture

### 4. Metaphors in Indian Art

#### 4.1 Anthropomorphism

#### 4.2 Motifs

#### Course Outcomes (COs):

- Understand the value of research and study the evolution of folk and traditional paintings.
- Conducting their analysis to substantiate a set of design challenges.
- Learn from peer and faculty feedback the different possible approaches undertaken and the outcomes thereof.
- Students will understand the importance of Indian art and identify various methods to promote some of the dying forms of Indian art.
- Students will take inspiration from various regional art forms and implement them in their designs.
- Students will gain insight into the various traditional performing arts and storytelling traditions in India and how they can be implemented in design.

#### References

Dehejia, H. V. (Year of Publication). Akriti to Sanskriti: The Journey of Indian Forms.  
Publisher's Location: Publisher's Name.

#### Recommended Resources:

Dallapiccola, A. L. (n.d.). Indian Painting: The Lesser-Known Traditions.  
Kumar, A. (n.d.). Indian Folk and Tribal Art.  
Jain, P. C. (n.d.). Early Indian Art and Architecture.  
Nath, P. (n.d.). Elements of Indian Art & Architecture.  
Seth, M. (n.d.). Indian Painting: The Great Mural Tradition.  
Sivaramamurti, C. (n.d.). Indian Painting.  
Dayal, B. (n.d.). Madhubani Art.

**BVOC – 4th Year**  
**Semester - 5**  
**Advance Interaction Design and Digital Behaviours (COM 401 )**

L	T	P
-	4	2

**Course Name: Advance Interaction Design and Digital Behaviours**

**Course Contact Hours: 4**

**Course Credit Hours: 6**

**Course code: COM 401**

**Course Objective:**

- To understand various approaches in the user experience process.
- To understand interactive marketplace and management platforms.
- Knowing human wants and the influence of different demands to comprehend the varied moods of human beings and being able to develop systems which satisfy all of them.
- To understand the crucial behaviors of human beings and being able to design micro-interactive systems for all of them.

**Course Description:**

Advanced Interaction and Digital Behaviors is dedicated to building human-centric digital systems, settings, services, and products with a focus on user experiences and interactions. It includes the process of developing engaging and meaningful user experiences across a variety of digital platforms, including wearable tech, mobile apps, software, websites, and interactive exhibits.

**Course Content:**

**1 Understanding of the product**

- Different types of products
- Digital products vs services - Challenges and pitfalls
- Understanding pain points from a product perspective
- Understanding Heuristic Analysis of existing websites.

**2 Understanding Service Design**

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

**3 Understanding user needs**

- Understanding findability vs discoverability.
- Accessibility vs Desirability.

- Understanding Research Methods

#### **4 Understanding Digital Navigations**

- Understanding Triggers - Positive & Negative.
- Importance of Information Hierarchy.

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

CO1 Understanding user needs through high-level use research.

CO2 Understanding the importance of user personas and user scenarios.

CO3 Understanding Information Architecture and Interaction Design.

CO4 Understanding the importance of Accessibility and Inclusive Design.

CO5 Understanding the application of strategy in the digital space.

CO6 Design a prototype of a digital platform.

CO7 Publishing and user testing the prototype.

#### **Required Resources**

UXmatters. (n.d.). Visual-Design Principles and UX Design Best Practices. Retrieved from <https://www.nngroup.com/>

**BVOC – 4th Year**  
**Semester - 5**  
**Communication Strategies (Campaign Design Strategies) (COM 403)**

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

**Course Name: Communication Strategies (Campaign Design Strategies)**

**Course Contact Hours: 4**

**Course Credit Hours: 6**

**Course code : COM 403**

**Course Objectives:**

Exploring the existing communication of the world's best brands. Dissecting the communication to understand common denominators. Using data-driven insights to inform communication strategy. Effective storytelling and how to craft compelling narratives. Understanding the differences between traditional media and digital communication. Copywriting techniques and best practices. User-centric communication principles. How to solve communication challenges using design and how to measure communication effectiveness.

**Course Description:**

Communication is important in the business world, even more so, as companies that communicate smartly can eventually have more customers and be more profitable. The students will develop an advanced understanding of theoretical knowledge in media and communication and learn to strategically design for a myriad of communication platforms, both online and print. The curriculum will help the students apply the concepts in real-world scenarios. The students will be working on refining and sharpening the communication of hypothetical projects they will be working on throughout the 15 weeks. By engaging in activities such as reading, note-taking, thinking, research, brainstorming, and designing, the students will become effective communicators in both personal and professional lives.

**Course Content :**

1. Exploring the Existing Communication of the World's Best Brands Sample Points:
  - Digital products vs services - Challenges and pitfalls
  - Understanding pain points from a product perspective
2. Dissecting Communication to Understand Common Denominators Sample Points:
  - Digital products vs services - Challenges and pitfalls
  - Understanding pain points from a product perspective
3. Using Data-Driven Insights to Inform Communication Strategy

- Understanding findability vs discoverability.
- Accessibility vs Desirability.
- Understanding Research Methods

4. Effective Storytelling and How to Craft Compelling Narratives Sample Points:

- Digital products vs services - Challenges and pitfalls
- Understanding pain points from a product perspective

**Course Outcomes:**

CO1 Understand the fundamentals of communication strategy.

CO2 Develop critical thinking skills to analyze research data and generate valuable insights for effective communication.

CO3 Master the art of crafting compelling narratives and visual communication that resonate with diverse audiences.

CO4 Apply design thinking methodologies to solve complex communication challenges and drive innovation.

CO5 Gain practical skills in content creation, copywriting, visual design, user experience, and digital marketing to excel in various communication roles.

CO6 Adapting communication strategy for diverse audiences and global markets and looking at a variety of brand communication projects.

**References**

[www.neilsen.com](http://www.neilsen.com)

**BVOC – 4th Year  
Semester - 5  
Design for SDGs (COM 405)**

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

**Course Name: Design for SDGs**  
**Course Credit Hours: 4**

**Course Contact Hours: 4**  
**Course code : COM 405**

**Course Objectives:**

- Understanding the relevance of SDGs in current design context
- Drawing tangible research insights to create design solutions for selected SDG context
- Creating innovative, disruptive design solutions for selected SDG context
- Analysis of the impact of design solution as contribution towards the SD

**Course Description:**

In this course, students will explore the intersection of communication design and the Sustainable Development Goals (SDGs), delving into how visual communication can drive awareness, engagement, and action towards achieving these global objectives. Through a blend of theory, case studies, practical projects, and discussions, students will develop a comprehensive understanding of how communication design plays a critical role in achieving sustainable development agendas.

The course begins with an overview of the SDGs, examining their significance, principles, and interconnectedness. Students will analyze the communication strategies employed by organizations, governments, and grassroots movements to promote the SDGs effectively. They will critically assess the visual narratives, branding, and messaging strategies used to communicate complex sustainability issues to diverse audiences.

Drawing from principles of graphic design, typography, photography, and digital media, students will create compelling visual content aligned with the SDGs in their selected Design Context. Emphasis will be placed on ethical considerations, cultural sensitivity, and inclusivity in design practice. Through hands-on exercises, students will develop skills in conceptualization, prototyping, and iteration to produce communication materials such as infographics, social media campaigns, and other unconventional ways to address the SDGs.

By the end of the course, students will have projects demonstrating their ability to harness the power of communication design to advocate for positive social and environmental change. They will be equipped with the knowledge and skills to engage in meaningful dialogue, inspire action, and contribute to global efforts towards a more sustainable future.

**Course Content:**

1. Understanding the UNO's SDGs & Targets



2. Main SDG explained.
3. Target under the SDG
4. Demographic research for a deeper understanding of context
5. Identified Context (mention people, planet, profit aspects)
6. Identified Demographics (Persona of Stakeholders)
7. PESTEL Analysis of the identified context
8. Ideating to arrive at unconventional solutions for the given SDGs in the Indian Context
9. Timeline of Historical, Present, Near Future and Waterfall of the given context
10. Contextualization of solutions to meet the on ground user needs through User Testing
11. Final presentation of ideas.

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

- Understand the principles and objectives of the Sustainable Development Goals (SDGs) and their relevance to global sustainability challenges.
- Analyze and critique communication strategies and visual narratives used to promote the SDGs, considering their effectiveness and ethical implications.
- Apply principles of communication design, including graphic design, typography, and digital media, to create visually compelling and culturally sensitive materials aligned with the SDGs.
- Develop critical thinking and problem-solving skills through hands-on projects that address specific SDGs, fostering creativity and innovation in communication design practice.
- Evaluate the impact of communication design interventions on raising awareness, driving engagement, and catalyzing action towards achieving sustainable development objectives, considering diverse audience perspectives and cultural contexts.

### **Required Resources:**

- United Nations. (n.d.). Sustainable Development Goals. Retrieved from <https://sdgs.un.org/goals>
- Papanek, V. (1971). *Design for the Real World: Human Ecology and Social Change*. New York, NY: Pantheon Books.

### **Recommended Resources:**

- Shea, A. (2012). *Designing for Social Change: Strategies for Community-Based Graphic Design*. New York, NY: Princeton Architectural Press.
- McQuiston, L. (2013). *Graphic Advocacy: International Posters for the Digital Age 2001-2012*. London, UK: Phaidon Press.
- Manzini, E. (2015). *Design, When Everybody Designs: An Introduction to Design for Social Innovation*. Cambridge, MA: The MIT Press.
- Todd, A. M. (2013). *Communicating Sustainability: A Guide to Sustainable Communication*. New York, NY: Bloomsbury Academic.
- Kruse, J., & Egenhofer, R. B. (Eds.). (2013). *Visualizing Sustainability*. New York, NY: RIT Press.

**BVOC – 4th Year  
Semester - 5  
Digital Dynamics (Motion Graphics) (COM 407)**

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

**Course Name: Digital Dynamics (Motion Graphics)**  
**Course Credit Hours: 6**

**Course Contact Hours: 4**  
**Course code: COM 407**

**Course Objectives**

- Introduction to motion design and key terms related.
- Observe and appreciate the details of motion design elements like speed, breathing space, kinetic typography, etc.
- Capturing the mood of various brands and animating their visual elements in accordance with the context.
- Using the above-mentioned skills to develop well-designed visual packaging for a TV channel / Live sport / Brand / Series

**Course Description:**

Digital Dynamics, as the name suggests, combines movement with media technology. Graphic design technology has changed a lot over the years. These logos have been static for a long time, it's high time they moved.

When brands work with Motion Design, they can find it's inconsistent, inaccessible, and difficult to implement.

Brands who use motion successfully:

1. Have consistency across their Motion Language
2. Enhance their Brand Identity
3. Make Motion Design accessible
4. Increase user engagement and understanding of the Brand
5. Provide a better experience
6. Streamline the Motion Design process

Motion branding, also known as motion graphics branding or animated branding, refers to the use of animated elements, graphics, and visual effects to convey a brand's identity, personality, and messaging. It involves the integration of animation and motion design techniques to create engaging and dynamic visuals that reinforce a brand's values, enhance its storytelling, and leave a lasting impression on the audience.

Motion branding can be applied across various media platforms, including television commercials, online videos, social media content, websites, presentations, and more. It adds

movement, energy, and interactivity to static brand elements such as logos, typography, colors, and visual assets, making them more memorable and captivating.

### **Course Content:**

1. Introduction to Digital Dynamics
  - 1.1 Ice-Breaking, chit chat, banter
  - 1.2 Demographic analysis (Software knowledge)
  - 1.3 Show & tell about motion design resources
  - 1.4 Introduction to presentation platforms
2. Kinetic Typography
  - 2.1 Classification of fonts & semiotics
  - 2.2 Introduction to animated typefaces
  - 2.3 Ethical usage and resources/foundries
3. Animating an Identity
  - 3.1 Examples of animated logos
  - 3.2 Illustration for Animation Setup
  - 3.3 Importance of naming your layers
  - 3.4 To animate or not to animate?
4. Animating Iconography
  - 4.1 Examples of animated icons
  - 4.2 Animating icons for an existing brand
  - 4.3 Animating brand patterns
5. Introduction to Texture Techniques
  - 5.1 Stock Image & Illustration
  - 5.2 Blending modes
  - 5.3 Fair Use and Repercussions
6. Incorporation [Basic]
  - 6.1 Examples of channel branding
  - 6.2 Designing an identity for motion
  - 6.3 Introduction to brand voice
  - 6.4 Branding the identity
7. Incorporation [Advanced]
  - 7.1 Designing Branding Collateral
  - 7.2 Compilation of assets Feedback sessions
8. Let's talk Money!
  - 8.1 Miscellaneous / Buffer / Extra Classes

### **Course Outcomes**

- Logo Animation (Stacked and Horizontal)
- A MoGRT template
- A set of assets necessary for a channel branding
- Motion Brand Film (A showreel of point no.3)

### **Required Resources**

- Adobe After Effects CC
- Adobe Illustrator CC
- Adobe Media Encoder CC

### **Recommended Resources:**

- Abstract: The Art of Design (Season 1, Episode 6)
- Helvetica (2007 Documentary)

**BVOC – 4<sup>th</sup> Year**  
**Semester - 5**  
**Professional Practice – CD (COM 409)**

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**Course Name: Professional Practice – CD**

**Course Contact Hours: 2**

**Course Credit Hours: 3**

**Course code : COM 409**

**Course Objectives:**

1. To help communication design students understand their Individual hard and soft skills to succeed as a professional communication designer and chart a roadmap
2. To offer an understanding of the professionalism, project management, and skills required to support a Design project in corporate enterprises
3. To offer an insight into skills required to be part of a design agency or studio.
4. To be introduced to entrepreneurship and the potential for starting a successful design business.

**Course Description:**

This course's purpose is to introduce students to the business and communication skills they need to succeed in the Design world. Understand the business side of it and shape them to be overall Communication designers, while working in professional spaces and also in organizational structures.

**Course Content:**

**1. Introduction and overview: What are professional skills and why are they important?**

- 1.1 What do we mean by Hard and Soft Skills for a Professional Communication Designer?
- 1.2 Mapping your own Hard and Soft Skills as a Professional Communication Designer

**2. Presenting yourself to the Professional World Part I and 2**

- 2.1 Looking at your portfolio and revamping it accordingly
- 2.2 Looking at your Resume and content

**3. Presenting yourself to the Professional World Part 3 and scenarios**

- 3.1 Looking at different scenarios, job profiles, functions within organizations
- 3.2 Adapting to the professional space, ethics, conduct

**Course Learning Outcomes (Cos):**

CO1 Understanding hard skills and soft skills

CO2 Understanding the importance of professionalism in oneself and in professional spaces CO3

Understanding the skills needed to be a professional designer in the industry

CO4 Understanding the importance of professionalism, project management, and skills required to support a design project in corporate enterprises

CO5 Understanding entrepreneurship and the potential for starting a successful design business

CO6 Adapting to the professional space, ethics, conduct, and looking at different scenarios, job profiles, functions within organisations

**BVOC – 4<sup>th</sup> Year**  
**Semester - 5**  
**Thesis / Capstone Ideation (COM 411)**

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2	-	1

**Course Name:** Thesis / Capstone Ideation

**Course Contact Hours:** 2

**Course Credit Hours:** 2

**Course code:** COM 411

**Course Description:**

The thesis is perceived as a culmination of the student's learning journey through the previous seven semesters feeding into a self-driven singular project vision to be demonstrated in this semester. This course is conducted under the guidance of a pre-assigned academic mentor per student with the possibility to add an external/industrial mentor to their journey. It tackles the first part of the thesis ideation. So, observation, presentation, external factors like justifying, defending their decisions become important.

**Course Objectives:**

The aim of this course is to ensure a student can stand on their own when faced with the challenge of finishing a project (or process) from start to finish using all the learnings gained over their educational journeys. This is phase 1 of that course, which culminates fully in next semester, while they take up either capstone or Thesis.

- Internship presentation, showing the brief outcomes, routes taken and understanding of the structure.
- Learn how to give interviews, position yourself so that you can be clear about what you want to be, like for eg.. What are your strengths, weakness, core...etc
- Thesis/ passion idea - 2 ideas, 1 passion project and another Skill building Topic. The project will hold at least 15 weeks' worth of work put in.

**Course Outcomes:**

1. DEMONSTRATE ability to present their internship work to all peers.
2. Show COMPETENCY in picking up any challenge live or hypothetical, or anything close to their heart.
3. Showcase FLUENCY in analyzing and responding to the said challenge along with KNOWLEDGE of various pathways of ideation possible.
4. Demonstrate STRENGTH in understanding, whether they would take thesis Or capstone as their semester 8 project.

5. Present their ideas/concepts to others, while using communication skills
6. Engage and participate in classroom discussions, and be able to give interviews, voice their opinion and take a stance of their own while respecting others too.



**BVOC – 4<sup>th</sup> Year**  
**Semester - 6**  
**Thesis / Capstone (COM 402)**

L	T	P
-	-	30

**Course Name: Thesis / Capstone**

**Course Contact Hours: online weekly update**

**Course Credit Hours: 30**

**Course code : COM 402**

**Course Description:**

Capstone is a studio project where students are encouraged to pursue a live project as a four-month long internship with an Industry partner or a self-led project in an area of their choosing. The Capstone is perceived as a culmination of the student's learning journey through the previous seven semesters feeding into a self-driven singular project vision to be demonstrated in this semester. This course is conducted under the guidance of a pre-assigned academic mentor per student with the possibility to add an external/industrial mentor to their journey.

**Course Objectives:**

This course aims to ensure a student can stand on their own when faced with the challenge of finishing a project (or process) from start to finish using all the learnings gained over their educational journeys.

Industry-Led Thesis/Capstone Project

Individual Thesis/ Capstone Project - Hypothetical/Live

Team-Led Capstone Project

Multiple Projects with the Industry - To be combined under a common thread.

The project will have a weekly touchpoint for each student with their mentor to update and (re)align their research, processes, and outcomes. The project will hold at least 15 weeks' worth of work put in.

**Course Content:**

1. Discover - Other competitors, analysis, understanding the brief and refining it again.
2. Define - Finalizing the outcome, creative route.
3. Develop - Think of the outcome, what will it be, ideate and brainstorm.
4. Deliver - Executing and laying out the whole Capstone Book and deliverables.

**Course Learning Outcomes (COs):**

- DEMONSTRATE ability to select and apply relevant Design Processes
- Show COMPETENCY in picking up any challenge live or hypothetical.
- Showcase FLUENCY in analyzing and responding to the said challenge along with KNOWLEDGE of various pathways of ideation possible.
- Demonstrate STRENGTH in bringing the entire journey under one umbrella of the Design Capstone.
- Present their ideas/concepts to others, while using communication skills.
- Engage and participate in classroom discussions, and be able to give interviews, voice their opinion and take a stance of their own while respecting others too.

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

**BVOC: Three-Year (6-Semester)**

Course Code	Course	Course Type	Periods			Evaluation Scheme				Credits
			L	T	P	MT	ET	A	Total	
<b>Semester 1</b>										
<b>FCS 201</b>	Creative Technical Studio	Core	<b>1</b>	<b>4</b>	<b>3</b>	50	40	10	100	<b>8</b>
<b>FCS 203</b>	Fashion Culture & Society	Core	<b>1</b>	<b>2</b>	<b>3</b>	50	40	10	100	<b>6</b>
<b>FCS 205</b>	Fashion System Orientation	Core	<b>1</b>	<b>4</b>	<b>3</b>	50	40	10	100	<b>8</b>
<b>FCS 207</b>	Visual Communication Studio 1 FCS	Core	<b>1</b>	<b>4</b>		50	40	10	100	<b>4</b>
<b>FCS 209</b>	Fashion Illustration	Elective	<b>2</b>	<b>2</b>		50	40	10	100	<b>4</b>
	<b>TOTAL</b>									<b>30</b>
<b>Semester 2</b>										
<b>FCS 202</b>	Fashion Photography - FCS	Core	<b>1</b>	<b>4</b>	<b>1</b>	50	40	10	100	<b>6</b>
<b>FCS 206</b>	Fashion Styling 1 Beginners	Core	<b>1</b>	<b>4</b>	<b>1</b>	50	40	10	100	<b>6</b>
<b>FCS 208</b>	Fashion business models & new markets	Core	<b>1</b>	<b>4</b>		50	40	10	100	<b>4</b>
<b>FCS 210</b>	History of Fashion (Research)	Core	<b>1</b>	<b>2</b>	<b>1</b>	50	40	10	100	<b>4</b>
<b>AE</b>	ATLAS Elective	Elective	<b>2</b>			50	40	10	100	<b>2</b>
<b>AE</b>	ATLAS Elective	Elective	<b>2</b>			50	40	10	100	<b>2</b>



Semester 5										
<b>FCS 401</b>	Thesis Ideation	Core	<b>1</b>	<b>6</b>	<b>1</b>	50	40	10	100	<b>8</b>
<b>FCS 403</b>	Thesis Research	Core	<b>1</b>	<b>6</b>	<b>1</b>	50	40	10	100	<b>8</b>
<b>FCS 405</b>	New Age Media	Core	<b>1</b>	<b>3</b>	<b>2</b>	50	40	10	100	<b>6</b>
<b>FCS 407</b>	Branding In The Digital Age	Core	<b>1</b>	<b>3</b>	<b>2</b>	50	40	10	100	<b>6</b>
<b>LA</b>	Liberal Art Elective	Elective				50	40	10	100	<b>4</b>
	<b>TOTAL</b>									<b>30</b>
Semester 6										
<b>FCS 402 A</b>	Thesis Resolution	Core	<b>1</b>	<b>3</b>	<b>4</b>	50	40	10	100	<b>8</b>
<b>FCS 402 B</b>	Thesis Writing	Core	<b>1</b>	<b>6</b>	<b>3</b>	50	40	10	100	<b>10</b>
<b>FCS 406</b>	Fashion Entrepreneurship	Core	<b>1</b>	<b>5</b>		50	40	10	100	<b>6</b>
<b>FCS 404</b>	Professional Practice - FCS	Core	<b>1</b>	<b>3</b>	<b>2</b>	50	40	10	100	<b>6</b>
<b>IT 402</b>	Summer Internship	Core				50	40	10	100	<b>6</b>
	<b>TOTAL</b>									<b>30</b>

**BVOC 1st Year  
Semester 1  
Creative Technical Studio (FCS 201)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>4</b>	<b>3</b>

**Course Name:** Creative Technical Studio

**Course Credit Hours:** 8

**Course Contact Hours:** 5

**Course code:** FCS 201

## **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 a 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, openings etc.

## **Course Contents:**

Unit Modules

### **1 Introduction to Fashion Technical**

- 1.1 Fashion Terminology
- 1.2 Tools, Terminology, and Equipment
- 1.3 Introduction to Elements and Details of Technical Design

### **2 Construction Technicalities**

- 2.1 Introduction to the Pattern Block
- 2.2 Technical Understanding of Garment Details

### **3 The Fit and Finish**

- 3.1 Use of Darts, Types of Finishing
- 3.2 Zero Waste Cutting
- 3.3 Deconstruction & Repurpose

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

1. Comprehend explorations in techniques and processes through the use and application of tools, equipment, and machinery to interpret and comment on technical design features in fashion apparel.
2. Fluency to recognize, record and articulate creative techniques, and terminology used in the development of design ideas into finished garments by pattern and garment construction. Strength to Demonstrate a high degree of professionalism characterized by initiative, creativity, motivation, teamwork, and self-organization.
3. Demonstrate visually recorded and referenced techniques, processes and terminology used in pattern and garment construction.
4. Competence in confidently applying visual references that inform the development of garment-making and manufacturing skills for the fashion industry.
5. Plan and organize.

## **References**

- Armstrong, H. J. (2015). Patternmaking for Fashion Design. Publisher's Name.

- Beard, D. (2013). The Complete Book of Technical Design for Fashion and Technical Designers. Publisher's Name.



**BVOC 1st Year**  
**Semester 1**  
**Fashion Culture and Society FCS 203**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>2</b>	<b>3</b>

**Course Name:** Fashion Culture and Society

**Course Contact Hours:** 3

**Course Credit Hours:** 6

**Course code:** FCS 203

**Course Objectives:**

- Understanding socio-cultural contexts that guide students in deciphering how society, human behaviour, and needs determine our identity (including 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 about why and who decides what style and fashion are, including their elements, nuances, features, and markers.
- Immerse students in various styles of communication, develop a strong understanding of culture, heritage, and communities, and create expressions including textual and 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

● **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 (COs):**

- CO1 - Comprehend human behaviour and identity through what they wear, adorn, and present themselves.
- CO2 - Fluency through research, analysis, communication and expression tools and methodologies imparted through the course.
- CO3 - Strength on fashion expressions in art and commerce
- CO4 - Competence to analyze information to identify insights, patterns and relationships.
- CO5 - Demonstrate and decipher personal style and create expressions discovered from the sociocultural contexts.

#### **References**

- Roche, D. (1995). *The Culture of Fashion: A New History of Fashionable Dress* (Studies in Design). Paperback – Illustrated.
- Google Arts & Culture. (n.d.). Retrieved from <https://artsandculture.google.com/>
- Wilson, E. (2020). *Adorned in Dreams: Fashion and Modernity* Paperback. Publisher's Name.
- Rocamora, A. (Editor), Smelik, A. (Editor), & Wilson, E. (Author). (2019). *Thinking Through Fashion: A Guide to Key Theorists* (Dress Cultures). Kindle Edition.

**BVOC 1st Year  
Semester 1  
Fashion System Orientation (FCS 205)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>4</b>	<b>3</b>

**Course Name:** Fashion System Orientation

**Course Contact Hours:** 5

**Course Credit Hours:** 8

**Course code:** FCS 205

**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 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**

- 1.1 Fashion Ecosystem
- 1.2 Fashion Markets
- 1.3 Circular Economy

**2 Elements & Principles of Fashion**

- 2.1 Explore and apply the use of visual elements, including schemes, psychology trends.
- 2.2 Explore, analyze, and apply the use of principles and how they influence imagery.

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

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

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

4.1 Emerging Markets: Explore the growth of emerging fashion markets in regions through studying the zeitgeist.

4.2 Fashion Industry Trends for the Current Season.

4.3 Global Supply Chains and Analyze the complexity of forecasting.

**Course Outcomes (COs):**

- CO 1 - Comprehend the structure of the fashion industry, awareness of people involved and important roles at a variety of levels.
- CO2 - Clarity on information and layers involved in the fashion industry and considerations while communicating about it.
- CO 3 - Demonstrate strength in understanding of the multiple levels encompassed by fashion communication in the interconnected fashion marketplace.
- CO4 - Enable students to grasp the movements in fashion, the reason for change in trends.
- CO5 - Explore and demonstrate the fashion making processes in the fashion industry, explore a range of materials & techniques.
- CO6 - Awareness on fashion expressions in art and commerce
- CO 7 - Demonstrate the ability to effectively explore, interpret, evaluate, and create images and visual media as fashion expressions.
- CO8 - Competency to analyse information to identify insights, patterns and relationships.

**References**

**Required Resources**

- Stone, E. (2015). The Dynamics of Fashion (4th Edition). Fairchild Books.
- Tungate, M. (2012). Fashion Brand
- Dior, C. (2007). Little Dictionary of Fashion.
- Business of Fashion. (n.d.). Retrieved from <https://www.businessoffashion.com>

**BVOC 1st Year  
Semester 1  
Visual Communication Studio 1 FCS (FCS 207)**

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

**Course Name:** Visual Communication Studio 1 FCS

**Course Contact Hours:** 5

**Course Credit Hours:** 4

**Course code:** FCS 207

**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' 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 Communication Studio 1 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 the integration of a variety of 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 (COs):**

- CO1 - Understanding a variety of contexts and audiences.
- CO2 - Comprehend basic design principles of design in the fashion context to present ideas, information, products, and services in a creative visual manner.
- CO3 - Fluency to communicate ideas graphically and help to convey more meaningful content by applying required digital skills.
- CO4 - Strength in 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 - Demonstrate the ability to critically compose their visual work, for communication, integrating its most essential aspects through skilful organization.
- CO6 - Competence in hierarchy and composition while working with basic as well as complex grids.

**References**

Davis, M., & Hunt, J. (2017). Visual Communication Design: An Introduction to Design Concepts in Everyday Experience (Required Reading Range). Paperback

**Recommended Resources:**

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

**BVOC 1st Year  
Semester 1  
Fashion Illustration (FCS 209)**

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

**Course Name:** Fashion Illustration

**Course Contact Hours:** 2

**Course Credit:** 4

**Course code:** FCS 209

**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
- Analyse information to identify insights, patterns, and relationships.
- Develop a cohesive digital portfolio showcasing personal style and growth

**Course Description:**

The AutoCAD for Interior Design course is designed to provide Interior Design Sophomores with a comprehensive understanding of AutoCAD, a widely used computer-aided design (CAD) software in the field of interior design. The course aims to equip students with the necessary skills to create detailed and accurate 2D and basic 3D digital representations of interior spaces. Through hands-on projects and practical exercises, students will learn to translate their creative design concepts into professional drawings using AutoCAD.

**Course Contents:**

**1 Introduction to Illustrations**

- 1.1 Figure Analysis
- 1.2 Tracing Images
- 1.3 Revision of Adobe Illustrator

**2 Floral Illustrations**

- 2.1 Collaging Techniques
- 2.2 Material Exploration

**3 Medium Exploration**

- 3.1 Material Exploration with paint mediums
- 3.2 Strokes, Scribbles & Textures

**4 Digital Techniques**

- 4.1 Use of Patterns through masking
- 4.2 Creating Gifs
- 4.3 Enhancing Analog illustrations
- 4.4 Creating Tech Sheets

## **5 Realistic Illustration**

- 5.1 Rendering Hair
- 5.2 Drawing Faces
- 5.3 Light & Shadow

## **6. Rendering Clothing**

- 6.1 Volume Clothing
- 6.2 Fitted Clothing
- 6.3 Rendering Fabric

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

- CO 1 - Compare and contrast traditional and digital fashion illustration techniques.
- CO 2 - Explain the principles of fashion illustration, including figure proportion and garment rendering
- CO3 - Utilize digital illustration software to create fashion figures with accurate proportions.
- CO4 - Apply color theory principles to create harmonious and visually appealing illustrations.
- CO5 - Critique and evaluate fashion illustrations, identifying effective use of color and texture.
- CO6 - Produce original digital fashion illustrations demonstrating mastery of techniques.
- CO7 - Develop a cohesive digital portfolio showcasing personal style and growth.

### **References**

#### **Required Resources**

Kiper, A. (2011). Fashion Illustration & Design: Methods & Techniques for Achieving Professional Results. David & Charles.

#### **Recommended Resources:**

[https://www.youtube.com/watch?v=5UMP3NMPmqw&list=PLp58ZmolkVQWSV7bCvf\\_70eGJC4XiSKUI](https://www.youtube.com/watch?v=5UMP3NMPmqw&list=PLp58ZmolkVQWSV7bCvf_70eGJC4XiSKUI)



**BVOC 1st Year  
Semester 2  
Fashion Photography – FCS (FCS 202)**

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

**Course Name:** Fashion Photography – FCS

**Course Contact Hours:** 5

**Course Credit Hours:** 6

**Course code:** FCS 202

**Course Objectives:**

1. Gain insight into the role of photography in showcasing fashion imagery, brand storytelling products and concepts.
2. 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, and the photographer's creative team.

**Course Contents:**

**1 Fashion photoshoot 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):**

CO 1- Understanding visual ideas for fashion photography.

CO 2- Competence use of relevant equipment's, media, materials, techniques

CO 3 - Strength to analyze creative strategy for a fashion shoot.

CO 4-Demonstration processes and new technology to develop a fashion photo-shoot.

CO 5 -Fluency proficiency in fashion orientated shots

## **References**

### **Required Resources**

Sontag, S. (1977). On Photography.

### **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

### **Recommended Resources:**

Nochlin, L. (1971). Why Have There Been No Great Women Artists? Retrieved from [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)

**BVOC 1st Year  
Semester 2  
Fashion Styling 1 Beginners (FCS 206)**

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

**Course Name:** Fashion Styling 1 Beginners

**Course Contact Hours:** 5

**Course Credit Hours:** 6

**Course code:** FCS 206

**Course Objectives:**

1. Students must learn to process ideas to build mood boards and have the chance to see their ideas come to life.
2. Hands-on experiences on how to adjust for both on- and off-figure styling creatively and technically.
3. 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**

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

**2. Style Tribes and Types**

- 2.1 Understanding style tribes and types
- 2.2 The styling process

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

- 3.1 Cultural, social, political, and economic factors and their relation to fashion
- 3.2 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; Contextualized 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 fashion through style change

## **References**

### **Required Resources**

- McAssey, J., & Buckley, C. (2015). Basics Fashion Design 08: Styling. Fairchild Books.
- Burns-Tran, S., & Davis, J. B. (2013). STYLE WISE. Chronicle Books.

### **Studio Shoots And Equipment: Studio Kit (Fcs)**

- Ring light -1500
- 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

### **Recommended Resources:**

- English, B. (2017). A Cultural History of Fashion In The 20Th And 21St Centuries. Bloomsbury Academic.
- Ruhrberg, K., Honnef, K., Schneckenburger, M., & Fricke, C. (2000). Art of the 20th Century. Taschen.

**BVOC 1st Year**  
**Semester 2**  
**Fashion business models and new markets**  
**(FCS 208)**

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

**Course Name:** Fashion business models and new markets

**Course Contact Hours:**5

**Course Credit Hours:** 4

**Course code :** FCS 208

**Course Objectives:**

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

**Course Description:**

The 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 their customers.

**Course Contents:**

**1. Introduction to Fashion Business and its Models**

- 1.1 Types of Business Model
- 1.2 Introduction to the Business Model Canvas

**2. The Beauty Edit: Beauty Industry Business Models**

- 2.1 Brand Diagnosis
- 2.2 Beauty and Wellness Models Adapting to Change

**3. The Luxury Concept: Exclusivity to Inclusivity**

- 3.1 Brand Diagnosis
- 3.2 Radical Transformation and Adaptation of the Luxe Concept in a Business Model

**4. Sustainability and Sustainable Fashion Models**

- 4.1 Brand Diagnosis
- 4.2 Global and Native Ecosystems and Social Connections

**5. The Changing World of Fashion and its Longevity**

## 5.1 The Debate

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

CO 1- Comprehend and understand emerging markets, business models and changing economies.

CO 2- Demonstrate strength in understanding industry transformation and collaborative ecosystems.

CO 3- Enable students to grasp the movements in fashion business.

CO 4- Awareness of evolving and innovations, value in fashion business models.

CO 5- Competency to analyse information to identify insights, patterns, and relationships.

### **References**

#### **Required Resources**

- Osterwalder, A., & Pigneur, Y. (2010). Business Model Generation: A Handbook for Visionaries, Game Changers, and Challengers. Wiley.
- Osterwalder, A., & Pigneur, Y. (2014). Value Proposition Design: How to Create Products and Services Customers Want (The Strategyzer series). Wiley.
- BOF MCKINSEY. (Year of Publication). State of Fashion. The Business of Fashion and McKinsey & Company.

**Recommended Resources:** <https://www.businessoffashion.com>

**BVOC 1st Year  
Semester 2  
History of Fashion (Research) (FCS 210)**

L	T	P
1	2	1

**Course Name:** History of Fashion (Research)

**Course Contact Hours:** 3

**Course Credit Hours:** 4

**Course code :** (FCS 210)

**Course Objectives:**

1. Understand the zeitgeist of the period, silhouette evolution, and major designers.
2. Explore the 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 the 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**

- 1.1 Styles Influencing Contemporary Fashion
- 1.2 Introduction to Fashion Terminology

**2. Expression of Individuality and Society**

- 2.1 Shift in Trend
- 2.2 Changes in Social Life and Emergence of Idols

**3. Critical Thinking on Key Movements in Fashion**

- 3.1 Fashion Capitals, Changes, Social Protest Movements Impact on Fashion
- 3.2 The Rapid Growth of Prêt-a-Porter and Futuristic Innovations

**4. Distinctive Elements and Cyclical Nature of Fashion**

- 4.1 Trickle Down Styles from the Catwalks into Mainstream Fashion and the Reverse Process
- 4.2 Globalization and Hyperconnectivity

**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 analyse an informational text about the history of fashion.

CO5: Demonstration Researching fashion history independently.

CO6: Fluency vocabulary of fashion.

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

Tortora, P. G. (2010). Survey of Historic Costume (5th edition) [Free Student Study Guide included]. Fairchild Books.

**Recommended Resources:**

- de la Haye, A., & Mendes, V. (2010). Fashion Since 1900. Thames & Hudson.
- Mendes, V. (1999). 20th Century Fashion. Thames & Hudson.
- Bruzzi, S., & Church Gibson, P. (2013). Fashion Cultures Revisited: Theories, Explorations and Analysis. Routledge.



**BVOC 2nd Year**  
**Semester 3**  
**Fashion Marketing Communication - Collaborative Studio (FCS 301)**

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

**Course Name:** Fashion Marketing Communication - Collaborative Studio

**Course Contact Hours:** 5

**Course Credit Hours:** 6

**Course code:** FCS 301

**Course Objectives:**

1. Emphasis will be placed on social and environmentally conscious processes, for raising the visibility of services and product offerings.
2. 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 organisation 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**

- 1.1 Choosing a Market Point of View
- 1.2 Fashion Markets

**2. Market Analysis and Brand Research Process**

- 2.1 Analysis and Overview, Engaging in the Global Market
- 2.2 Understanding Brands and Their Target Markets

**3. Marketing Theories and Strategies**

- 3.1 The Exponential Growth of Mobile and Social Communication in Fashion Business
- 3.2 Introduction to Tools of Communication: Print Media

- 3.3 Communication in Retail Space
- 3.4 Fashion's Value Through Promotion

#### **4. Development of the New Marketing Strategy Plan**

- 4.1 Fashion Films, The Celebrity Culture
- 4.2 Brand Collaboration: Co-Marketing Alliances
- 4.3 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

Strength to Plan, develop and execute effective, emotive fashion PR campaigns.

CO3 Demonstrate a range of fashion marketing communication techniques, practices, and approaches.

CO4 Competence to formulate marketing strategies that incorporate psychological and sociological factors which influence consumers.

CO5 Implement solutions based on meaningful relationships, value proposition, opportunities available to promote positive consumer engagement.

#### **References**

##### **Required Resources**

- Cope, J., & Malone, D. (2015). Fashion Promotion in Practice. Fairchild Books.
- Fill, C. (2012). Marketing Fashion (2nd ed.): Strategy, Branding, and Promotion. Wiley-Blackwell.

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

Social Media for Fashion Marketing: Storytelling in a Digital World; Wendy K. Bandoni

<https://www.businessoffashion.com>

[www.wgsn.com](http://www.wgsn.com)

**BVOC 2nd Year  
Semester 3  
Visual Communication 2 FCS (FCS 303)**

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

**Course Name:** Visual Communication 2 FCS

**Course Contact Hours:** 4

**Course Credit Hours:** 4

**Course code :**FCS 303

**Course Objectives:**

- **Develop Advanced Design Skills:** Enhance proficiency in visual design principles, including colour 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 behaviours 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**

- Visual comprehension of lifestyle brands

**• 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 universe.

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 articulate their ideas, concepts, and design choices.

**References****Required Resources**

- Academy, Brand Master. “What Is Lifestyle Branding? (Top Lifestyle Brand Examples).” *YouTube*, 29 Mar. 2021, <https://youtu.be/GPMcnlL-PJI>. Bondoni

**Recommended Resources:**

- Ryder, C. (2005). *Visual Communication in Fashion and Textile Design*.
- 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>

**BVOC 2nd Year  
Semester 3  
Fashion Writing 1 (FCS 305)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>3</b>	<b>2</b>

**Course Name:** Fashion Writing 1

**Course Contact Hours:** 4

**Course Credit Hours:** 6

**Course code :** FCS 305

**Course Objectives:**

1. The course will give an opportunity to explore the notion of narrative and storytelling as it exists within the field of fashion.
2. This semester students will learn different writing styles required for different media platforms – learn the technical as well as create aspects.

**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 it affects image and business?
- 2 **The PR process, types:**  
Cold and personal pitches
- 3 **The PR media:**  
Media strategy for a fashion business
- 4 **Content planning:**  
PR Metrics and Key Performance Indicators
- 5 **PR and CSR:**  
Stakeholder Engagement in CSR Communication

## Impact Assessment and Reporting

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

CO1 Students will demonstrate through the content, a cohesive narrative that encompasses the facts and feelings that are created by a brand.

CO2 Students will 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 Students will be able to 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 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**

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

#### **Recommended Resources:**

- Bradford, J. (2021). *Fashion Journalism*. Bloomsbury Visual Arts.
- Huggard, E., & Cope, J. (2020). *Communicating Fashion Brands: Theoretical and Practical Perspectives*. Routledge.
- Bhattacharya, S. (2022). *Pitch Perfect: How to Create a Brand People Cannot Stop Talking About* (Kindle Edition). HarperCollins India.
- *Business of Fashion*. (n.d.). Retrieved from <https://www.businessoffashion.com>
- *WGSN*. (n.d.). Retrieved from <https://www.wgsn.com>

**BVOC 2nd Year  
Semester 3  
Speculative Fashion (FCS 307)**

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

**Course Name:** Speculative Fashion

**Course Contact Hours:** 5

**Course Credit Hours:** 6

**Course code:** FCS 307

**Course Objectives:**

- This course provides students with an understanding of the structures and patterns of trend development, the 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.

**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

**4. Fashion 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 analyse 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.

**References**

**Required Resources**

- McKelvey, K. (2008). *Fashion Forecasting*. Wiley-Blackwell.
- Kim, E., Fiore, A. M., & Kim, H. (2021). *Fashion Trends: Analysis and Forecasting*. Bloomsbury Visual Arts (Bloomsbury) (Bloomsbury).

**Recommended Resources:** [www.wgsn.com](http://www.wgsn.com)



**BVOC 2nd Year  
Semester 3  
Fashion Motion Graphics (FCS 309)**

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

**Course Name:** Fashion Motion Graphics  
**Course Credit Hour:** 6

**Course Code:** FCS 309  
**Course Contact Hours:** 5

**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:**

‘Fashion Motion Graphics’ course aims to introduce students to communicating a brand and its products through Graphic and Film animation. The course focuses on learning and the application of the key principles and processes of 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, Shape Morphs & Masking
3. Advance Animation 1  
Animating Text, Different Types of Transitions, and Puppet Animation
4. Advance Animation 2  
Animating Camera, 3D Layers and Rotoscoping

**Course Learning 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 Ability to understand and implement the entire motion graphics pipeline.

CO4 Ability to create 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 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**

Adobe After Effects, Illustrator, Photoshop & Audition installed.

#### **Recommended Resources:**

<https://www.youtube.com/c/BenMarriott>

<https://www.youtube.com/c/EvanAbrams>

<https://www.youtube.com/c/FreakMotion>

**BVOC 2 Year**  
**Semester 4**  
**Fashion Styling Studio 2 (FCS 302)**

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

**Course Name:** Fashion Styling Studio 2  
**Course Credit Hour:** 6

**Course Code:** FCS 302  
**Course Contact Hours:** 5

**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
  - 1.1 Understanding the "Tree of Style" concept
  - 1.2 Exploring interconnected elements in fashion styling
  - 1.3 Analyzing the evolution of stylistic influences across eras
  
- 2 Introduction To Fashion Styling 4.0; Thematic Concept Exploration Of Styling
  - 2.1 Overview of Fashion Styling 4.0
  - 2.2 Examining thematic styling in contemporary fashion
  - 2.3 Identifying key thematic elements and trends in styling

- 3 Aesthetics, Culture, Society, Politics, Activism, and Emotions as a Theme
  - 3.1 Understanding the role of aesthetics in fashion styling
  - 3.2 Exploring cultural influences on style
  - 3.3 Analyzing societal, political, and activist themes in fashion
  - 3.4 Emotions and their expression through styling
  
- 4 Sourcing Right as an Essential Component of Successful Styling
  - 4.1 Importance of sourcing materials and garments
  - 4.2 Sustainable and ethical sourcing practices in styling
  - 4.3 Strategic sourcing for creative and impactful styling
  - 4.4 Collaboration with designers, brands, and artisans for sourcing

### **Course Outcomes:**

- CO1 Understanding and communicating new legacy in global as well as local & artisanal luxury
- CO2 Demonstrate empathising emotional quotient and dynamics
- CO3 Competency in conceptual disruptive progressive styling & Imagery
- CO4 Demonstrate Phygital approaches to create interactive fashion experiences for a consumer
- CO5 Actively engage, participate and demonstrate divergent thinking, while working independently /cooperatively and collaboratively in a team or independently in all situations.

### **References**

#### **Required Resources**

Davis, F. (1992). Fashion, Culture, and Identity. University of Chicago Press.

#### **Recommended Resources**

- Donovan, B. (2010). Advanced Fashion Drawing: Lifestyle Illustration. Batsford.
- Cartwright, A., & McLaren, T. (2014). Styling the Stars: Lost Treasures from the Twentieth Century Fox Archive. Insight Editions.
- Kaiser, S. B., & Eicher, J. B. (2013). Fashion and Cultural Studies. Berg Publishers.
- Cyd, L. (2018). Styling for Instagram: What to Style and How to Style It. Clarkson Potter.

**BVOC 2nd Year  
Semester 3  
Luxury Brand Communications (FCS 304 )**

L	T	P
1	3	

**Course Name:** Luxury Brand Communications  
**Course Credit Hour:** 4

**Course Code:** FCS 304  
**Course Contact Hours:** 4

**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 behaviours 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 and how it differs 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 Learning Outcomes (COs):**

- CO1: Understand the concept of luxury and its role in the global market.
- CO2: Analyse consumer behaviour 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**

- Kapferer, J.-N., & Bastien, V. (2012). *The luxury strategy: Break the rules of marketing to build luxury brands*. Kogan Page.
- Kapferer, J.-N. (2015). *Kapferer on luxury: How luxury brands can grow yet remain rare*. Kogan Page.
- Tungate, M. (2009). *Luxury world: The past, present and future of luxury brands*. Kogan Page.

##### **Recommended Resources**

- Serdari, T. (2020). *Rethinking luxury fashion: The role of cultural intelligence in creative strategy*. Palgrave Macmillan.
- Okonkwo, U. (2007). *Luxury fashion branding: Trends, tactics, techniques*. Palgrave Macmillan.
- Sikarskie, A. (Ed.). (2022). *Storytelling in luxury fashion: Brands, visual cultures, and technologies (Routledge Research in Design Studies) [1st Edition, Kindle Edition]*. Routledge.
- Batat, W. (2019). *Digital luxury: Transforming brands and consumer experiences*. Palgrave Macmillan.

- Gardetti, M. A., & Muthu, S. S. (2019). Sustainable luxury: Cases on circular economy and entrepreneurship (Environmental Footprints and Eco-Design of Products and Processes). Springer.

**BVOC 2 Year  
Semester - 4  
Fashion Writing 2 (FCS 306)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>3</b>	<b>2</b>

**Course Name:** Fashion Writing 2  
**Course Credit Hour:** 6

**Course Code:** FCS 306  
**Course Contact Hours:** 4

**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

**2. Creative Writing for Fiction**

- Introduction to Storytelling



- Elements of Fiction
- Writing your story
- Story: A work in progress

### **3. Research**

- Brevity
- Research before Writing an article
- Article Writing

### **4. Strategic Writing**

- Strategy for copywriting

### **5. UX Writing**

- Basics of UX Writing
- Build your bot: Conversational UX

### **6. Brand Narratives**

- Understanding storytelling in context of brands
- Final Project

### **7. Final Presentation and Review**

#### **Course Learning 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.

CO7 Develop a greater world view and good writing habits.

#### **References**

#### **Required Resources**

- "The Art of Storytelling" course on MasterClass by Neil Gaiman
- "Storytelling for Change" course on Coursera

#### **Recommended Resources**

- Wilkinson, D. (2000). The researcher's toolkit: The complete guide to practitioner research. Routledge.
- Tracy, B. (2006). The psychology of selling. Thomas Nelson.
- LinkedIn Learning. (2022). The art of storytelling in business [Course]. LinkedIn.

**BVOC – 2 Year**  
**Semester - 4**  
**Visual Merchandising (FCS 308 A)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>3</b>	<b>2</b>

**Course Name:** Visual Merchandising  
**Course Credit Hour:** 6

**Course Code:** FCS 308 A  
**Course Contact Hours:** 4

**Course Objectives:**

1. Understanding of the space in hand and balancing the same with the principles of design
2. Use of artistic conceptualization and branding through display on a space
3. 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. Retailing Basics
  - Evolution and Definition
  - FormatsIndian Retail Scenario
2. Retail Setups
  - Determining Location
  - Store Exteriors
  - Store Interiors
  - Floor Plans
  - Fixtures
  - Signages & Props
3. User Research
  - Target Market
  - Psychology of Shopping
4. Brand Experiences
  - Brand centric experiences
  - Consumer-centric experiences
  - Digital Experiences and Spaces

5. Window Displays
  - Types
  - Storytelling and Brand connection
  - Construction
  
6. Sustainable Aspect
  - Material Exploration
  - Phygitalization
  
7. Planograms
  - Meaning and Purpose
  - Implementation
  - Construction and Maintenance

**Course Learning 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  
CO7 Evaluation of marketing strategies in Retail spaces

**References**

**Required Resources**

Retail Design Blog (<https://retaildesignblog.net/>)

**Recommended Resources:**

Pegler M. M. & Kong A. (2018). Visual merchandising and display (Seventh). Fairchild Books an imprint of Bloomsbury Publishing.

**BVOC – 2nd Year  
Semester - 4  
Art Direction (FCS 308 B)**

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

**Course Name:** Art Direction  
**Course Credit:** 3

**Course Code:** FCS 308 B  
**Course Credit hour:** 3

**Course Objectives:**

1. The objective of this is to help students learn elements of art direction and its application.
2. 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**

- 1.1 Role of an art director
- 1.2 Understanding target audience
- 1.3 Composition, storytelling, and aesthetics in art direction

**2. Art direction for fashion brands**

- 2.1 Fashion brands: Window display
- 2.2 Role of an art director in branding

**3. Art appreciation week**

- 3.1 Art galleries visit and understanding work at source

**4. Art Direction for films**

- 4.1 Art direction in context to films
- 4.2 Process of art direction in films and digital mediums

**Course Learning Outcomes (COs):**

- CO1 Understanding the role of art direction in creating impactful visual content.  
CO2 Learning the elements of art direction and the techniques to implement them.  
CO3 Demonstrating art direction skills in creating brand window display prototypes.  
CO4 Implementing art direction principles to create a film.

## **References**

### **Required Resources**

- Mahon, N. (2015). Basics advertising 02: Art direction. AVA Publishing.  
Link to PDF
- Rizzo, M. (2015). The art direction handbook for film & television (2nd ed.). Routledge.  
Link to PDF
- Colman, B. (2013, May 22). The power of art direction [Video]. YouTube.  
<https://www.youtube.com/watch?v=BsK3tFH8-9k>

●

### **Recommended Resources:**

<https://www.youtube.com/watch?v=BsK3tFH8-9k>

**BVOC – 2nd Year**  
**Semester 4**  
**Experiential Marketing Communication (FCS 310)**

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

**Course Name:** Experiential Marketing Communication  
**Course Credit:** 3

**Course Code:** FCS 310  
**Course Credit hour:** 3

**Course Objectives:**

- Understanding of local culture from a fashion point of view
- Use of artistic conceptualization and branding through different mediums
- Use of visual and conceptual storytelling in more nuanced way

**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, physical experiences, and beyond. This course focuses on understanding and creating fashion stories in different mediums. The course will focus on brandless street objects/fashion and accessories and ways of up scaling them in their communication.

**Course Content:**

**1 Storytelling (with pictures)**

- Conventional vs unconventional storytelling Formats
- Concepts (more than just visual aesthetics)

**2 Storytelling (with videos)**

- Determining Location
- Concept
- Ethics of storytelling

**3 Location research**

- Target Market
- Local culture

**4 Conceptual aspect**

- Campaign ideas.
- Meaning and perspectives
- Narratives

**5 Infinite zoom illustration**

- Project journey
- Visual aesthetics

**Course Learning Outcomes (COs):**

CO1- Understanding the local culture of fashion and related subjects.

CO2- Applying various visual tactics to create a campaign.

CO3 - Creating visual storytelling and branding through different mediums.

CO4 - Bringing out newer perspectives of looking at fashion storytelling.

CO5 - Remembering to bridge the gap between low and high fashion storytelling.

**References**

**Required Resources**

Renegades of Fashion Film Series: Rei Kawakubo - Comme des Garçons.

**Recommended Resources:**

Pegler M. M. & Kong A. (2018). Visual merchandising and display (Seventh). Fairchild Books is an imprint of Bloomsbury Publishing.

**BVOC – 3<sup>rd</sup> Year**  
**Semester - 5**  
**Thesis Ideation (FCS 401)**

L	T	P
1	6	1

**Course Name:** Thesis Ideation  
**Course Credit:** 8

**Course Code:** FCS 401  
**Course Credit hour:** 7

**Course Objectives:**

- Students apply learnings from the research methods class to arrive to conclusions to develop an area of interest, wrt to specialization pathways
- Students use ideation techniques on the research data to arrive at final thesis statements and further finding resolutions.
- Students work individually to apply the different techniques, through a series of mini-projects and applications to develop the narrative for their Thesis
- Students conduct research and engage users and experts to share their perspective and get a clearer direction for their Thesis creative outcome.

**Course Description:**

This course channelizes students towards their final Thesis project. Through this course students will gain practical experience through ideation and research processes. Throughout these sessions, interactive activities, discussions, and practical exercises should be integrated to engage students actively in the thesis ideation process. Additionally, individual and group work can be incorporated to foster collaboration and critical thinking.

**Course Content:**

**1. Introduction to Process Pathway**

- Identification and Thesis Ideation
- Overview of the Thesis Process
- Importance of Ideation Phase

**2. Secondary & Primary Research**

- Sources, Flow of Writing and Validation, Credits

**3. Research Data Analysis**

- Methods for Mixed Research Types

**4. Finalizing Thesis Plans**

- Incorporating Feedback into Thesis Plans



- Developing a Timeline and Milestones
- Preparing for Thesis Proposal Pitch

**Course Learning Outcomes (COs):**

CO1 Competence in specialized and in depth study of the topic of their choice to plan and develop a proposal/brief, based upon the synthesis of exploration, ideation, and research.

CO2 Chronological documentation of the proposal and research conducted

CO3 Analyze information to identify insights, patterns and relationships

CO4 Demonstrate ideas and abilities in a study, which is negotiated and progressed, in breadth and depth

CO5 Formulate a design question or issue, query, find a gap or scope of new or incremental innovation

CO6 Plan and organize to document all work through research/reflective journals .

**Learning Resources**

**Required Resources**

Patten, Mildred L. Understanding Research Methods : an Overview of the Essentials. Glendale, Calif. :Pyrzczak Pub., 2004.

**Recommended Resources**

Creswell, J. W. (2014). Research Design: Qualitative, Quantitative and Mixed Methods Approaches (4th ed.). Thousand Oaks, CA: Sage

**Web Resources:** <https://about.jstor.org/oa-and-free/>

**BVOC – 3 Year  
Semester - 5  
Thesis Research (FCS 403)**

L	T	P
1	6	1

**Course Name:** Thesis Research  
**Course Credit:** 8

**Course Code:** FCS 403  
**Course Credit hour:** 7

**Course Objectives:**

- Identifying and ideating towards a novel concept for research.
- Chronological documentation of the process of research findings
- Being able to ideate and present thesis research findings and ideate towards the outcome

**Course Description:**

This course guides students in mastering formal academic writing for their thesis. It provides a step-by-step process, emphasizing the significance of avoiding plagiarism, mastering referencing, and crediting sources authentically. Through this journey, students develop the skills needed to produce "The Thesis Book," showcasing their proficiency in scholarly communication.

**Course Content:**

1 Research Problem

- Identification of topic
- Problem Statement

2 Research Proposal

- Aims and Objectives
- Hypothesis Statement

3 Secondary Research

- Literature Review
- Crediting Format

4 Primary Research

- Sampling Process
- Quantitative Research
- Qualitative Research
- Research Analysis

## 5 Plagiarism

- Referencing
- Formatting
- Ethical Practices

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

CO1 Strength to express the main idea and assert conclusions about the research data.

CO2 Demonstrate the argument and insights.

CO3 Fluency in providing a clear and specific writing of what did you do and why did you do it along with referencing

### **References**

#### **Required Resources**

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

#### **Recommended Resources:**

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

**BVOC – 3 Year  
Semester - 5  
New Age Media (FCS 405)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>3</b>	<b>2</b>

**Course Name: New Age Media  
Course Credit 6**

**Course Code: FCS 405  
Course Credit hour: 4**

**Course Objectives:**

- Students will learn how to design and develop complex interactive projects and they will be given the tools to conceive, plan and develop an interactive system.
- Their goals of interactive work would be creating effective immersive experiences in the fashion world using tech as an interface
- Communication tools to be current interfaces in digital and hyper real gamification, AI,web3
- Focus on fashion futures and progression

**Course Description:**

This course exposes students, to how technology is changing the fashion communication sector, the effect of technology has been hard to overlook with the change from brick-and-mortar retail shopping. The course is based on interwoven areas of research, including systematic and elaborate interactive concepts, techniques, comprehensive interface design, the mechanism & controls.

**Course Content:**

1. Introduction to Immersive Techniques
  - Conducting Interviews & Interpretation
  - Observational research method
  - Affinity mapping creation
2. Writing Problem Statements & Scenarios
  - Exploring Solutions/Design walkthrough PHASE
3. Brand Storytelling/Native PHASE
  - Full Prototyping and planning evaluations

#### 4. Design Evaluation

- Heuristic evaluation
- User tests
- Think aloud method
- Card sorting

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

CO1 Understand Paradigm shift - technology and fashion

CO2 Apply critical analysis abilities within a specified range of contexts to real-world circumstances;

CO3 Understand different research methodology, interaction principle, and visual design principles

CO4 Understand objectives, ideas, products and research suitable for innovation in Fashion

CO5 Gain an understanding of different immersive technology and tools.

CO6 Demonstrate the ability to design interfaces that are well-orchestrated, harmonious, and effortless interaction

CO7 Evaluate the difference in designing interfaces for different platforms, their limitations, and specific situations including VR /AR/AI and Apps design for mobile.

CO8 Principles do not change regardless of the tool being used.

#### **References**

##### **Required Resources**

- Scott, D. M. (2017). *The New Rules of Marketing & PR: How to Use Social Media, Online Video, Mobile Applications, Blogs, News Releases, and Viral Marketing to Reach Buyers Directly*. Publisher.
- Vaynerchuk, G. (2013). *Jab, Jab, Jab, Right Hook: How to Tell Your Story in a Noisy Social World*. Publisher.
- Holiday, R. (2012). *Trust Me, I'm Lying: Confessions of a Media Manipulator*. Publisher.
- Jenkins, H., Ford, S., & Green, J. (2013). *Spreadable Media: Creating Value and Meaning in a Networked Culture*. Publisher.

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

- **Podcasts:** Listen to podcasts like "Marketing Over Coffee," "The GaryVee Audio Experience," and "Social Media Marketing Podcast" for industry insights and discussions on new-age media.

**BVOC – 3 Year  
Semester - 5  
Branding In The Digital Age (FCS 407)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>3</b>	<b>2</b>

**Course Name:** Branding In The Digital Age  
**Course Credit:** 6

**Course Code:** FCS 407  
**Course Credit hour:** 4

**Course Objectives:**

- Students will get hands-on experience in creating comprehensive strategies for active brands and branding
- By applying digital marketing tools, they will understand building blocks that constitute brand building.
- The techniques and the knowledge to develop cohesive brand market strategies.
- It will prepare students to create Brand building tools by executing effective digital marketing campaigns

**Course Description:**

Digital media is transforming the ways fashion brands interact with consumers and vice versa, leading to a fundamental shift in the fashion marketplace:

- Empowering consumers to voice their opinions
- Enabling connections between consumers

This course offers an in-depth look at the relationship between media and human behaviour. It examines how:

- Conventional approaches to branding and marketing communications have shifted
- Social media is leveraged to engage with consumers

**Course Content:**

**1. Introduction to Branding**

- Understanding the concept of branding
- Exploring the role of culture in branding
- Transitioning from traditional to digital age branding
- Branding strategies for businesses and creating a legacy

**2. How to Build a Brand?**

- Brand identity development
- Crafting brand narratives and storytelling

- Establishing brand values and positioning
- Building brand equity and recognition

### **3. Brand Analysis**

- Overview of brand analysis in the digital age
- Digital brand monitoring and analytics
- Models for analyzing brand performance and perception

### **4. Future of Branding & Role of Technology**

- Emerging trends in branding and technology
- Impact of artificial intelligence and automation on branding
- Virtual and augmented reality in branding

### **5. New Expressions Owned Media**

- Leveraging owned media channels for brand communication
- Creating branded content and experiences
- Managing brand presence across digital platforms

### **6. Marketing Planning & Campaign Planning**

- Strategic marketing planning for brands
- Developing integrated marketing campaigns
- Digital marketing strategies and tactics
- Measuring and evaluating campaign effectiveness

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

CO1 Demonstrate competency in using building blocks that constitute brand-building

CO2 Strength in creating digital marketing tools, the techniques and the knowledge to develop cohesive brand building strategies.

CO3 Competence to create and execute effective digital brand marketing campaigns

CO4 Appreciate and adapt the new perspectives & rules in digital media

CO5 Understand and exhibit transformed ways brands engage with consumers to succeed in the new media age

CO6 Evaluate the performance of digital marketing campaigns, broad spectrum of digital and consumer analytic tools and techniques in the multi-media environment

### **References**

#### **Required Resources**

- Al-Hroub, K. K. (2019). Fashion Branding Unraveled. Palgrave Macmillan.
- Aaker, D. A. (1996). Building Strong Brands. Free Press.

#### **Recommended Resources:**

- [https://www.mckinsey.com/~media/McKinsey/Industries/Consumer%20Packaged%20Goods/Our%20Insights/The%20consumer%20sector%20in%202030%20Trends%20and%20questions%20to%20consider/The\\_consumer\\_sector\\_in\\_2030.pdf](https://www.mckinsey.com/~media/McKinsey/Industries/Consumer%20Packaged%20Goods/Our%20Insights/The%20consumer%20sector%20in%202030%20Trends%20and%20questions%20to%20consider/The_consumer_sector_in_2030.pdf)

- [The Future of Branding in the Post-Pandemic World - Become Famous | Podcast on Spotify](#)
- Millman, D. (2011). Brand Thinking and Other Noble Pursuits. Allworth Press.
- Rowles, D. (2014). Digital Branding: A Complete Step-by-Step Guide to Strategy, Tactics and Measurement



**BVOC – 3Year**  
**Semester - 6**  
**Thesis Resolution (402 A)**

L	T	P
1	3	4

**Course Name:** Thesis Resolution  
**Course Credit:** 8

**Course Code:** FCS 402 A  
**Course Credit hour:** 4

**Course Objective**

- Integrate and apply concepts, theories, and skills acquired in earlier coursework within the fashion communication program.
- Encourage creative thinking and innovative approaches in addressing contemporary issues or proposing new perspectives within the field of fashion communication.
- Develop problem-solving skills by identifying and addressing real-world challenges within the fashion communication sector.
- Encourage an interdisciplinary approach by integrating insights from related fields such as marketing, public relations, journalism, and design into the fashion communication thesis project.

**Course Description:**

Thesis resolution is the culmination of each student's experience in the program. Students resolute the design research on an emerging aspect of the design field. They must demonstrate rigorous analytic thinking as well as coherent project development and design resolution; projects must be fully documented and compellingly presented using appropriate two- and three-dimensional analogous/digital representations or models. While most of the course is made up of independent work, students meet at regular intervals to share and review their progress.

**Course Content:**

1. Thesis proposal discussion
  - Ideation And Conceptualization phase
  - Finalization of the resolution proposed
2. Thesis query-resolution fitment
  - Problem Statement
  - Scope and Limitations
2. Initiate the work on the prototype
  - Creative process book
  - Prototype Final outcome generation
  - Incorporating feedback for iterative improvements
3. Final outcome for the resolution

- Comparison with Literature
- Summary of Findings
- Recommendations for Future Research

**Course Learning Outcomes (COs):**

CO1: Demonstrate integration of rigorous creative and analytic thinking as well as coherent project development WITH design resolution.

CO2: Resolute the design research on an emerging aspect of the design field.

CO3: Effectively communicate using suitable two-dimensional and three-dimensional analogous or digital depictions.

CO4: Students must situate their design work as research, critically reflect on its outcomes, and communicate the meaning and impact of their findings.

CO5: Students also create an online document for their project that allows faculty, advisors, and external stakeholders to follow their progress.

**Required Resources**

- Archived FCS alumni thesis reports for referencing at Atlas resource centre

**Recommended Resources:**

- Kahneman, D. (2011). *Thinking, Fast and Slow*. Farrar, Straus and Giroux.
- Kelley, T., & Kelley, D. (2013). *Creative Confidence: Unleashing the Creative Potential Within Us All*. Crown Business.

**BVOC – 3 Year  
Semester 6  
Thesis Writing (402 B)**

L	T	P
1	6	3

**Course Name:** Thesis Writing  
**Course Credit:** 8

**Course Code:** FCS 402 B  
**Course Credit hour:** 7

**Course Objective**

- Create a step by step process of how to write a literature review
- Discuss and understand the importance of plagiarism, referencing and provide for authentic credits.
- To achieve their final outcome, The Thesis book.

**Course Description:**

This course helps students understand formal academic writing, enabling them to effectively write their thesis. It includes a step-by-step process for writing a literature review and discusses the importance of avoiding plagiarism, proper referencing, and providing authentic credits. By the end of the course, students will have produced their final thesis.

**Course Content:**

Thesis Proposal

- Discussion of thesis proposal

Review of current secondary research

- Drafting the index for the literature review

Structuring the thesis book

- Style guide and sample layouts for the book
- Proofreading for plagiarism and grammatical errors

Final collation of references and citations

- Guidelines and mandates for printing the book

**Course Learning Outcomes (COs):**

CO1 Strength to express the main idea and assert conclusions about the research data.

CO2 Demonstrate the argument and insights.

CO3 Fluency in providing a clear and specific writing of what did you do and why did you do it along with referencing

## **References**

### **Required Resources**

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

### **Recommended Resources:**

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

**BVOC – 3 Year**  
**Semester 6**  
**Fashion Entrepreneurship (FCS 406)**

L	T	P
1	5	

**Course Name:** Fashion Entrepreneurship  
**Course Credit:** 6

**Course Code:** FCS 406  
**Course Credit hours:** 6

**Course Objective**

- Students will learn to create comprehensive business plans and develop a well-rounded understanding of the fashion entrepreneurship landscape.
- The course fosters an entrepreneurial mindset, emphasizing adaptability and innovation, and provides a comprehensive understanding of the principles and dynamics of fashion entrepreneurship within the context of fashion communication.
- Students will also learn to recognize and evaluate potential business opportunities within the fashion industry, create detailed and well-structured business plans, and craft persuasive pitches.
- Additionally, the course introduces financial management principles and covers legal and ethical aspects relevant to fashion entrepreneurship.

**Course Description:**

The fashion entrepreneurship course will equip the senior-year students with a tool kit to launch independent enterprises and also provide them with effective real-world skills to scale up the new business. It will also provide the guidelines and models to refine a start-up idea into a full-fledged fashion business.

**Course Content:**

Introduction to Fashion Entrepreneurship

- Market Trends and Consumer Behavior

Business Planning and Strategy

- Competitive Analysis

Financial Management and Sustainability

- Sustainable Financial Practices

Legal and Ethical Aspects of Fashion Entrepreneurship

- Intellectual Property Protection

Outlook: Future

- Emerging Technologies

**Course Learning Outcomes (COs):**

CO1: Competence in Identifying the Product/service and the Business Concept

CO2: Strength in spotting and exploring opportunities.

CO3: Demonstrate unique entrepreneurial capabilities required for successful fashion entrepreneurship.

CO4: Comprehend the finance required, management, allocation and create budgets.

**References**

**Required Resources**

- Karra, N. (2021). Fashion Entrepreneurship: The Creation of the Global Fashion Business (Mastering Fashion Management). Routledge.
- De Gil, S., & Lane, M. (2021). An Entire Fashion Entrepreneurship Course: How to Start a Successful Business. Independently published.

**Recommended Resources:**

Shark Tank India - <https://www.youtube.com/@SharkTankIndia>

**BVOC – 3<sup>h</sup> Year**  
**Semester - 6**  
**Professional Practice- FCS**

L	T	P
1	3	2

**Course Name:** Professional Practice - FCS  
**Course Credit:** 6

**Course Code:** FCS 404  
**Course Credit hour:** 4

**Course Objective**

- This course also includes the application of professional writing and portfolio building.
- The students will understand how to build out a portfolio that best represents their work.

**Course Description:**

This course focuses on the importance of being an ethical working professional by inculcating psychosocial competencies and interpersonal skills that helps in making informed decisions, problem solving, critical thinking, and work ethics.

**Course Content:**

Introduction to Professional communication techniques

- Effective Communication Strategies

Professionalism and ethical practice

Principles of Professional Conduct

- Corporate Social Responsibility (CSR)
- ESG

Interview étiquettes

- Preparation and Presentation

Introduction to cover letters

- Structure and Content

Introduction to creative Portfolios

- Designing an Effective Portfolio
- Digital Portfolios

Introduction to Emotional Intelligence and Conflict Management

- Managing Workplace Conflict

Introduction to Resume building techniques

- Crafting a Compelling Resume

**Course Learning Outcomes (COs):**

CO1 Enhance professional etiquettes and practice

CO2 Strength in portfolio to demonstrate competencies

CO3 Demonstrate responsibility, accountability and commitment and powerful ethical values  
CO4 Demonstrate a spirit of collaboration and adaptability to optimize professional work

## **References**

### **Required Resources**

- Covey, S. R. (1989). *The 7 habits of highly effective people*. Offers practical advice on personal and professional development.
- Pink, D. H. (2009). *Drive: The surprising truth about what motivates us*. Explores motivation, autonomy, and mastery in the workplace.

### **Recommended Resources:**

- <https://tim.blog/podcast/>
- <https://www.ted.com/topics/business>



**FD: FASHION DESIGN**

**BVOC: Three-Year (6-Semester) CBCS**

Course Code	Course	Course Type	Periods			Evaluation Scheme				Credits
			L	T	P	MT	ET	A	Total	
<b>Semester 1</b>										
FAS 203	Design Studio 1 FD	Core	1	3	2	50	40	10	100	6
FAS 207	Visual Communication Studio 1 FD	Core	1	3	2	50	40	10	100	6
FAS 201	Creative Technical Studio 1 FD	Core	1	4	3	50	40	10	100	8
FAS 205	Program Elective: Textile Design and Print	Elective	1	3	2	50	40	10	100	6
LA	Atlas Elective	Liberal Arts Elective	2	-	2	50	40	10	100	4
	<b>TOTAL</b>									<b>30</b>
<b>Semester 2</b>										
FAS 202	Design Studio 2 FD	Core	1	3	-	50	40	10	100	4
FAS 204	Visual Communication Studio 2 FD	Core	1	3	-	50	40	10	100	4
FAS 206	Creative Technical Studio 2 FD	Core	1	3	2	50	40	10	100	6
FAS 208	Program Elective: Fabric Formation Techniques	Elective	1	2	-	50	40	10	100	3
FAS 210	History of Fashion- FD	Core	2	1	1	50	40	10	100	3

AE	Atlas Electives (2)	Elective	4	-	-	50	40	10	100	4
	<b>TOTAL</b>									<b>24</b>
<b>Semester 3</b>										
FAS 301	Introduction to Fashion Studies	Core	2	4	-	50	40	10	100	6
FAS 303	Design Studio 3 FD	Core	1	3	4	50	40	10	100	8
FAS 305	Specialized Studio1	Core	1	4	1	50	40	10	100	6
FAS 307 (A)	Program Elective: Appreciation of Indian Traditional Textiles.	Elective	1	3	2	50	40	10	100	6
FAS 307 (B)	Program Elective: Couture Techniques	Elective	1	3	2	50	40	10	100	
FAS 309	End Sem Design Collection - FD	Core	-	2	2	50	40	10	100	2
AE	Atlas Elective	Elective	2	-	-	50	40	10	100	2
	<b>TOTAL</b>									<b>30</b>
<b>Semester 4</b>										
FAS 302	Design Studio 4 FD	Core	1	3	4	50	40	10	100	8
FAS 304	Specialized Studio 2 - FD	Core	2	3	3	50	40	10	100	8
FAS 306	Program Elective: Fashion Merchandising	Elective	3	1	-	50	40	10	100	4
FAS 308	Design Collection Portfolio - FD	Core	3	1	-	50	40	10	100	4
FAS 310	Advanced Research Seminar - FD	Core	1	2	1	50	40	10	100	4



**BVOC 1st Year**  
**Semester 1**  
**Design Studio 1 FD (FAS 203)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>3</b>	<b>2</b>

**Course Name:** Design Studio 1 FD

**Course Contact Hours:** 4

**Course Credit Hours:** 6

**Course code :** FAS 203

**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:**

Design Studio 1 is both an introduction to the fundamental creative process of Fashion Design and a continuation of the Integrative Studios. 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. The course will have 3 projects. Each project will focus on the 3 fundamental goals mentioned above integrating the concept of SCAMPER techniques, all the three projects are in flow continuation of process.

The Three Projects are:

- 1) My loved outfit
- 2) Alt that mat
- 3) Fashion Lens.
- 4) SCAMPER stands for *SUBSTITUTE, COMBINE, ADAPT, MODIFY, PUT TO ANOTHER USE, ELIMINATE, REVERSE/REARRANGE*

## Course Content

### 1. My Loved Outfit

- Introduction to the Course, Project Brief, Assessment, and Assignments Submission
- Project 1: Briefing
- Visual Mapping of Wardrobe, Flat Sketches
- Design Modification, What is SCAMPER?

### 2. Alt That Mat

- 2.1 Textile Material, Fabric Testing
- 2.2 Fibre Testing, Fabric Ornamentation and Manipulation
- 2.3 Material Research
- 2.4 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):

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 Gained a 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 have the ability to frame and understand the fashion sensibility of the user.

CO5 Iterate ideas thoughtfully to convey significance, value and attention to detail and Integration material skills, techniques and concepts from other courses into project work.

## References

- Zaman, Z. (2012). New Fashion Designers' Sketchbooks. Laurence King Publishing.
- Szkutnicka, B. (2011). Technical Drawing for Fashion: A Complete Guide. Laurence King Publishing.
- Drudi, E., & Paci, T. (2002). Figure Drawing for Fashion Design. Barron's Educational Series.
- Wilson. E. (2003), Adorned in Dreams, Bloomsbury Publishing.
- Barthes. R. (1985), Fashion Photography: Camera Lucida, [https://eclass.uoa.gr/modules/document/file.php/PSPA254/Barthes\\_Roland\\_Camera\\_Lucida\\_Reflections\\_on\\_Photography.pdf](https://eclass.uoa.gr/modules/document/file.php/PSPA254/Barthes_Roland_Camera_Lucida_Reflections_on_Photography.pdf)

- Hebdige. D. (1979), *Subculture: Meaning of Style*, Routledge.
- Snelgrove L (2013), *Taking us into the 2000s: Vogue's Struggle with Time in the 1990s*.
- *Critical Studies in Fashion and Beauty*, Vol 4.
- Steele. V. (2013), *A Queer History of Fashion*, Fashion Institute of Technology, New York.

**BVOC 1st Year  
Semester 1  
Visual Communication Studio 1 FD (FAS 207)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>3</b>	<b>2</b>

**Course Name:** Visual Communication Studio 1 FD

**Course Contact Hours:** 4

**Course Credit Hours:** 6

**Course code :** FAS 205

**Course Objectives:**

- To build skills in observation, visual expression of ideas, organization and representational forms.
- To guide students to focus on the communication of meaning and the power of an image, through visual media using a variety of drawing and digital techniques.
- To help students develop an individual aesthetic.
- To provide students with the space to 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 Description:**

This course, Visual Communication Studio 1, fosters collaborative work with Design and Creative Technical Studios. It aims to develop observation skills, visual expression of ideas, organization, and representational forms.

Throughout the course, students will focus on effectively communicating meaning and understanding the impact of imagery, utilizing various drawing and digital techniques. They will engage in activities such as observational drawing, photography, digital image creation, and time-based explorations, integrating multiple media to convey their design concepts and evolve their individual aesthetic.

**Course Contents:**

**1. Zero D - 2D Emotions and Abstractions Inspired by Ackman's Atlas of Emotions**

- Introduction to Visual Communication & its Purposes & Impacts within Fashion & Lifestyle Context
- Visual Abstraction: Exploration of Eckman's Atlas of Emotions
- Sensory Abstraction
- Communicating Ideas Through Fashion Illustrations
- Visual Research and Lateral Thinking: Key Design Identity



## **2. Drawing to Illustration- 01**

- Human Anatomy in Context
- Human Anatomy as Style: Figure Drawing
- Drawing Clothing & Details
- Illustrating Clothing and Details
- Fashion Expressions Through Illustration

## **3. Images to Identity**

- Word to Visual Transition, Visual Literacy, Visual Integration
- Visual Literacy + Principles + Signifiers
- Shift: Finalizing the Visual Identity Device
- Final Review

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

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 visualisations, 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.

### **References**

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

- Dawber, M. (2001). Fashion Sketchbook. Batsford.
- Davies, H. (2012). Fashion Designers' Sketchbooks. Laurence King Publishing.
- Zaman, Z. (2012). New Fashion Designer's Sketchbooks. Laurence King Publishing.
- Gaimster, J. (2011). Visual Research Methods in Fashion. Fairchild Books.
- Maslen, M. (2011). Drawing Projects. A&C Black Visual Arts.
- Trudi, E., & Paci, T. (2007). Figure Drawing for Men. Barron's Educational Series.
- Riegelman, N. (2015). 9 Heads. Pearson.
- Bryant, M. W. (2007). Fashion Drawing: Illustration Techniques for Fashion Designers. Laurence King Publishing.

**BVOC 1st Year  
Semester 1  
Creative Technical Studio 1 FD (FAS 201)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>4</b>	<b>3</b>

**Course Name:** Creative Technical Studio 1 FD

**Course Contact Hours:** 4

**Course Credit Hours:** 6

**Course code :** FAS 201

**Course Objectives:**

1. Understand the components of an upper body garment (Bodice) and a lower body Garment (Skirt)- shape and construction.
2. Study the dress form to understand the contours of the body and also to understand the vertical, Horizontal and girth measurements.
3. Converting 2d fabric to 3d using the draping method to understand the process of pattern making through this method.
4. Demonstrate an awareness and familiarity with a vocabulary of technical knowledge as it connects with the technical aesthetic through design, construction and fabrication.
5. Understanding the fit of a garment and manipulating seam lines using TR cutting.

**Course Description:**

Creative Technical Studio 1 works collaboratively with the other two core studios. The course builds upon Space and Materiality in a disciplinary context, and it brings design thinking from Integrative Studio and Seminar into fashion making. Form and construction are the two broad topics for Creative 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.**

- 1.1 Introduction to the Course. What is Pattern Making? Tools used for Pattern Making.
- 1.2 Fabric Grain Line and Layout
- 1.3 Parts of the machine, Threading and Stitching

1.4 Making of Pin Cushion

1.5 Introduction to Pattern making through - Deconstruction. Understanding about grainlines, layout, seam line and seam allowance marking for fabric cutting. Understanding steps for construction.

1.6 Learning Sleeve Attachment

## **2 Technical Draping and Sleeve Drafting**

2.1 Learning Technical Draping- Preparing fabric for draping

2.2 Draping front and back bodice. Draping front and back skirt.

## **3 Dart Manipulation**

3.1 Shifting dart position to create new dart/s

3.2 Using dart excess to create pleats, gathers, tucks.

3.3 Manipulating darts to seam lines.

## **4 Adding Fullness**

4.1 Adding fullness using slash and spread.

4.2 Exploring the concept using different positions to slash and add fullness and understand the fall of fabric

4.3 Exploring further on bodice, skirt and sleeve.

4.4 Construction of seams, edge finishing on a garment, zipper attachments and pockets

## **5 Pattern Reading and Creative Exploration and Construction**

5.1 Pattern reading for a Skirt, Bodice and Sleeve.

5.2 Project – Creative Exploration on a Bodice, Skirt and Sleeve Using Added fullness and at least one fashion detail.

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

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 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.

### **References**

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

- Armstrong, H. J. (2009). Patternmaking for Fashion Design (5th ed.). Pearson.
- Armstrong, H. J. (2013). Draping for Apparel Design (2nd ed.). Bloomsbury Academic.
- Aldrich, W. (2008). Metric Pattern Cutting for Women's Wear. Wiley-Blackwell.
- Reader's Digest Association. (2010). Reader's Digest New Complete Guide to Sewing. Reader's Digest Association.
- Aldrich, W. (1997). Fabrics and Pattern Cutting. Wiley-Blackwell.
- Wolff, C. (1996). The Art of Manipulating Fabric. Krause Publications.

**Recommended Resources:**

<https://www.theshapesoffabric.com/>

<https://www.youtube.com/>

<https://www.pinterest.com>

**BVOC 1st Year**  
**Semester 1**  
**Program Elective: Textile Design and Print (FAS 205)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>3</b>	<b>2</b>

**Course Name: PE: Textile Design and Print**

**Course Contact Hours: 4**

**Course Credit Hours: 6**

**Course code : FAS 205**

**Course Objectives:**

- To introduce students to the colors, family of color, and different theories of colors. How to mix and make colors from primary colors, and role of color in textile and apparel industry.
- To form a story first and then draw out designs & motifs from the story, and learn how to use them, repeat them and to convert them into the final pattern for the product.
- Learning old, traditional and modern design and related crafts; and then using them as per the requirement.
- Learning different types of techniques required for printing and coloring. Understanding of raw materials used and required for printing and coloring.
- Learning to effectively apply research and ideation, and implementing the knowledge of materials (fibers & Fabrics) in process and techniques.

**Course Description:**

The program elective focuses on the speciality of Textile design and printing which will be relevant to the design of apparel, accessories, decor products and lifestyle accessories. The course focuses on textile surface decoration with a strategic method of print development and dyeing. Students will learn the skills to extract design, motifs and explore a suitable base for the same, with added knowledge of fabrics, fibre, yarn, dyes and colours. It will enable students to develop their own concepts for textile design by inculcating the principles of textile design-scale, colour, 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 represent 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 designs derivations
- Project discussions & printmaking
- Introduction to digital prints and making

## **3 Textile and Product development.**

- Printing and fabric colouring techniques
- Textile science
- Mix - science & art. Project discussions.

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

CO1 Develop an understanding of how to comprehend colour mixing, evaluate and apply colour combinations for diverse products.

create original stories and prints, engage in iterative design development

CO2 Understand different prints, differentiate between prints, and also learning crafts- traditional and modern- and how to use them for contemporary design.

CO3 Demonstrate proficiency in printmaking and colouring techniques such as tie & dye, block printing, and stencilling.

CO4 Understand fabric structures for effective utilization of print and colour according to fabric and fibre qualities.

### **References**

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

- Sinclair, R. (2015). Textiles and fashion: Materials, design and technology. Woodhead Publishing.
- Corbman, B. P. (1983). Textiles: Fiber to fabric (6th ed.). Gregg Division, McGraw-Hill.
- Bhatia, J. S. (2004). The art of textile designing. Book Enclave.
- Parker, J. (1988). All about wool. Simon & Schuster.
- Parker, J. (1991). All about wool. Rain City.
- Gillow, J., & Barnard, N. (1991). Traditional Indian textiles. Thames & Hudson Ltd.
- Tholia, A. (2016). Understanding fabrics: A practical approach. SARV International.
- Watson-Guptill. (1991). The complete guide to printed textiles for apparel and home furnishings. Practical Craft Books.

**BVOC 1st Year  
Semester 2  
Design Studio 2 FD (FAS 202)**

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1	3	-

**Course Name: Design Studio 2 FD**

**Course Contact Hours: 4**

**Course Credit Hours: 4**

**Course code : FAS 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 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:**

The aim of Design Studio 2, allow 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 Design Studio 1. As the second in a four- 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):**

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.

### **References**

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

- Zaman, Z. (2012). *New Fashion Designers' Sketchbooks*. Lawrence King Publishing.
- Szkutnicka, B. (2010). *Technical Drawing for Fashion: A Complete Guide*. Lawrence King Publishing.
- Drudi, E., & Paci, T. (2010). *Figure Drawing for Fashion Design*. Promo press.
- Wilson, E. (2003). *Adorned in Dreams: Fashion and Modernity*. Bloomsbury Publishing.
- Barthes, R. (1985). *Camera Lucida: Reflections on Photography*. Hill and Wang.
- Hebdige, D. (1979). *Subculture: The Meaning of Style*. Routledge.
- Snelgrove, L. (2013). *Taking us into the 2000s: Vogue's Struggle with Time in the 1990s*. *Critical Studies in Fashion and Beauty*, 4.
- Steele, V. (2013). *A Queer History of Fashion*. Yale University Press.



**BVOC 1st Year  
Semester 2  
Visual Communication Studio 2 FD (FAS 204)**

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

**Course Name: Visual Communication Studio 2 FD**

**Course Contact Hours: 4**

**Course Credit Hours: 4**

**Course code : FAS 204**

**Course Objectives:**

- To build visual narrative skills by exploring abstraction, Storytelling, visual communication and building comprehensive visual literacy skills.
- It aims to further enhance the understanding and effective application of these skills.
- It delves in crafting of images, identity, expression of style and successfully communicating ideas for the Fashion and design domain.

**Course Description:**

Through Visual Communication Studio 02 students continue to advance the concepts begun in the first-year experience and heightened in 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. 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, InDesign, and Acrobat Pro to explore 2D and time-based presentations. Analogue drawing tools continue to include wet and dry media and various substrates.

**Course Contents:**

**1 Introduction to the Course**

- Introduction to the concepts of visual culture and its repercussions, its impacts on the structures of identity, and the implications of their curation, crafting & communication/interpretations on global communities and the creative industries.

**2 Before Seeing and Deepening of Seeing Exploration**

- By using an object of reference as the point of departure (in this case a visual), certain ideas are triggered for further development in the next phase. Students to begin deriving at least 20 elements and begin ideating on coqui templates.
- Here each selected idea is explored further by delving into different perspectives regarding how one concept could be perceived. One look should illustrate this deepening with a visual focus while three further scenarios explicate this through diversifications, varied iterations and verbal (lateral or conceptually driven) annotations

### **3 Introduction to Visual Culture / Visual Literacy + Principles + Signifiers**

- Research Brief: The next phase will require students to research a particular tangent and derive visual metaphors to activate a process-centric approach to line, shape, form, silhouette directions along with styles & Looks.
- Post research, students will compile all pertinent information as a Concept Board to bring newer meanings and tangibilizing opportunities.
- Silhouette Derivations from Visual Research - through 'Seeing'
- Completion of Concept Board X Concept Board from VCS01 - extraction & amalgamation of visual data to fuel Shape Range Ideation developments.

### **4 Range Ideations**

- Finalizing the Range Developments with generating interesting silhouette and tangibilize directions from visual sources as the core design departure mapping, allowing visual communication to effectively blend & inter-connect to design discovery & processing.

### **Project 02**

- Introduction to Fashion Depictions, Drawing & Illustrations - studying fashion representation artists and illustrators
- Male Anatomy in Context
- Learning the structures, standard of measurements, perspectives and styles of drawing humans in the context of fashion sensibilities, expressions & variables.
- Male Anatomy as Style: Figure Drawing
- Expanding the structural drawing of male anatomy towards more stylistic representations, monitoring & studying pose, poise, attitudes and movement dynamics (as per relevant perspectives) for effective blends of realism & aestheticizing.

### **5 Drawing Clothing & Details**

- Depicting clothing with design details & technical details.
- Rendering explorations through (various) analog and digital mediums into the learning equation.
- Flat Depiction
- Vector Flat Drawing & Depiction using Adobe Illustrator, creation of a 'TechPack'

### **6 Fashion expressions through Illustration**

- Integrating the drawing & illustration skill sets to display an individual approach to illustrative styles, medium usages, aesthetics, emotive structure and clothing representations.

**Course Outcomes (COs):**

CO1 Understanding: 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 Competence: Should be able to demonstrate methods of visualizations and associated communications in the formats of textual, representational, graphical & digital.

CO3 Strength: Should be able to communicate their visual language and produce meaning that is pertinent to the socio-cultural ecosystem their designs will operate within.

CO4 Demonstration: 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 Fluency: Should be able to depict reasonable technical competency over analog & digital mediums necessary to produce potent & understandable expression of meanings.

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

- Old fashion magazines.
- Zaman, Z. (2021). New Fashion Designers' Sketchbooks. Bloomsbury Visual Arts.
- Gaimster, J. (2011). Visual Research Methods in Fashion. Bloomsbury Publishing India Private Limited.
- Riegelman, N. (2012). 9 Heads. Thames & Hudson.
- Dawber, M. (2013). Fashion Sketchbook. Batsford.
- Davies, H. (2010). Fashion Designers' Sketchbooks. Laurence King Publishing.
- Maslen, M. (2019). Drawing Projects. Black Dog Publishing.

**BVOC 1st Year  
Semester 2  
Creative Technical Studio 2 FD (FAS 206)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>3</b>	<b>2</b>

**Course Name: Creative Technical Studio 2 FD**

**Course Contact Hours: 4**

**Course Credit Hours: 6**

**Course code : FAS 206**

**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 Creative 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 Creative 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 inflexions 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 years.

**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 block 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 1/4th block.

## **2 Technical construction**

- Making samples of the patch pocket, centre 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

## **3 Demo of technical construction of the shirt.**

- Pattern reading from a visual – Shirt dress
- Creating 1/4th scale pattern of the visual

## **4 Project 2- Trouser**

- Drafting the standard size 1/4th 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 1/4th scale

## **5 Pattern Reading and Creative Exploration and Construction**

- Pattern reading for trousers.
- Project – Creative Exploration of a shirt/dress/ trouser

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

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.

### **References**

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

- Armstrong, H. J. (2009). Patternmaking for fashion design (5th ed.). Prentice Hall.
- Armstrong, H. J. (2013). Draping for apparel design. Bloomsbury Publishing.
- Aldrich, W. (2008). Metric pattern cutting for women's wear (5th ed.). Wiley-Blackwell.

- Reader's Digest. (2011). Reader's Digest new complete guide to sewing. Readers Digest Association.
- Aldrich, W. (2007). Fabric, form, and flat pattern cutting. Wiley-Blackwell.
- Wolff, C. (1996). The art of manipulating fabric. Krause Publications.

### **Recommended Resources**

<https://www.theshapesoffabric.com/>

<https://www.youtube.com/>

<https://www.pinterest.com>

**BVOC 1st Year  
Semester 2  
Program Elective: Fabric Formation Techniques (FAS 208)**

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**Course Name: Program Elective: Fabric Formation Techniques**

**Course Contact Hours: 3**

**Course Credit Hours: 3**

**Course code : FAS 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 and innovative textiles. Creatively and critically explore the relationship of Material to End product.

**Course Description:**

In this course, you will learn/ explore/ study/ investigate and be expected to work on a concept and explore the limits of your chosen medium of thread, by going beyond the traditional application of textiles. The final outcome is expected to emerge as a collection of techniques of construction of fashion products, tensions and surfaces to construct new narratives around the potential of textiles which will be constructed from scratch. Through these explorations of the two-dimensional plane, you will use the single thread/string as a starting point from which to build complex layered narratives and experiences, which also challenge the perceived status of textile in the world of contemporary art. Exploring the themes that vary from ideas of play, to notions of memory. This Project will interrogate both - the conceptual and formal possibilities of contemporary fashion textile art.

**Course Contents:**

**1 Learning Different Properties and Usability of Yarns for Crafts**

- Introduction to various fabric formation techniques- crochet, knitting, macramé, weaving. Introduction to project and the making of the scrap book

**2 Exploring Products made as Textile Art with Different Mediums (Yarn as Priority)**

- Introduction to Crochet- History and Types

- Introduction to Macrame and knotting
- Introduction to Weaving
- Introduction to knitting

### **3 Development of accessories for garments and decor**

- Sample Development
- Final Review

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

CO1 UNDERSTAND materials and finishes, both textiles and non-textiles to develop ideas.

CO2 SHOW COMPETENCE in using different materials and yarns.

CO3 DEVELOP STRENGTH in ideating and developing experimental and innovative textiles.

CO4 DEMONSTRATE the creative use of different techniques and explorations for the process of design development.

CO5 SHOW FLUENCY in making and developing samples.

#### **References**

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

- Sinclair, R. (2015). Textiles and fashion: Materials, design, and technology. Woodhead Publishing.
- Corbman, B. P. (1983). Textiles: Fibre to fabric. McGraw-Hill.
- Parker, J. (1983). All about wool. Simon & Schuster.
- Parker, J. (1985). All about silk. Rain City.
- Tholia, A. (2010). Understanding fabrics: A practical approach. SARV International.
- Reader's Digest. (1979). Complete guide to needlework. Reader's Digest Association.



**BVOC 1st Year  
Semester 2  
History of Fashion (FAS 210)**

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**Course Name: History of Fashion**

**Course Contact Hours: 2**

**Course Credit Hours: 3**

**Course code : FAS 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 the 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 board style studies and reinvention.

**Course Description:**

This course provides a continuous chronological study of the History of Modern Fashion through the major shift in the 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 catalyze 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**

1.1 Introduction

Overview of weekly assignment documentation on historic fashion.

BOOKLETS on Byzantium and medieval fashion.

### 1.2 Renaissance and Tudor Fashion

Journal BOOKLETS on fashion and culture from 300-1600 AD.

### 1.3 17th Century Fashion

Journal BOOKLETS on Baroque fashion and culture.

### 1.4 Rococo and French Revolution Fashion

Journal BOOKLETS on fashion studies during the Rococo period and French Revolution.

### 1.5 Romantic and Victorian Fashion

Journal BOOKLETS on Romantic and Victorian fashion and culture.

## **2. Twentieth Century Fashion 1 (1900-1950)**

### 2.1 Belle Epoch and WW1 (1900-1920)

Fashion studies through innovative collaging, research, and imagery.

### 2.2 The Roaring Twenties and Glamorous 30s (1920-1939)

Fashion studies through collaging, research, and imagery.

### 2.3 WW2 and Mid Century (1940-1959)

Fashion studies through collaging, research, and imagery.

## **3. Project 1: Designer Presentation and Recreation (1900-1950)**

### 3.1 Designer Presentation

Development of a compact timeline poster on designers from 1900-1950.

### 3.2 Iconic Look Recreation

Practical recreation of an iconic look of a chosen designer.

## **4. Twentieth Century Fashion 2 (1950-2000)**

### 4.1 Mid Century Fashion and Swinging Sixties (1950-1969)

Fashion studies through collaging, research, and imagery.

### 4.2 1970s Fashion

Fashion studies through collaging, research, and imagery.

### 4.3 1980s Fashion

Fashion studies through collaging, research, and imagery.

### 4.4 1990s Fashion

Fashion studies through collaging, research, and imagery.

## **5. Project 2: Designer Presentation and Recreation (1950-2000)**

### 5.1 Designer Presentation

Development of a compact timeline poster on designers from 1950-2000.

### 5.2 Iconic Look Recreation

Practical recreation of an iconic look of a chosen designer.

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

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 a fluency in the vocabulary of the history of dress

## **References**

### **Required Resources: Textbook**

Tortora, P. G., & Eubank, K. (n.d.). Key moments in fashion: Popular culture. Fairchild Books.

Tortora, P. G., & Eubank, K. (2021). The survey of historic costume (6th ed.). Fairchild Books.

### **Recommended Resources**

<https://www.youtube.com/>

<https://www.pinterest.com>

**BVOC 2nd Year  
Semester 3  
Introduction to Fashion Studies (FAS 301)**

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**Course Name: Introduction to Fashion Studies**

**Course Contact Hours: 2**

**Course Credit Hours: 6**

**Course code : FAS 301**

**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:**

**Fashion's Significance and Construction of Meaning**

- Introduction to the Course. What Does Fashion Mean to You?
- Semiotics, Visual Culture and Fashion Media

**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

### **Fashion and Gender**

- Fashion and the Female Body
- Fashion and Masculinity
- Queer Fashion

### **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):**

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 other's 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.

### **References**

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

- Menkes, S. (2013). The Circus of Fashion. The New York Times. Retrieved from <https://www.nytimes.com/2013/02/10/t-magazine/the-circus-of-fashion.html>
- Pham, T. M. (2013). Why Fashion Should Stop Trying To Be Diverse. Retrieved from <https://iheartthreadbared.wordpress.com/2013/09/30/just-stop/>
- Flugel, J. C. (1930). The Psychology of Clothes.
- Baudelaire, C. (1863). The Dandy. Retrieved from <https://arthistoryproject.com/timeline/industrial-revolution/impressionism/the-painter-of-modern-life/the-dandy/>
- Martin, R. (1998). Addressing the Dress (The Crisis of Criticism). The New Press York.
- Wilson, E. (2003). Adorned in Dreams. Bloomsbury Publishing.
- Barthes, R. (1985). Fashion Photography: Camera Lucida. Retrieved from [https://eclass.uoa.gr/modules/document/file.php/PSPA254/Barthes\\_Roland\\_Camera\\_Lucida\\_](https://eclass.uoa.gr/modules/document/file.php/PSPA254/Barthes_Roland_Camera_Lucida_)

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- Hebdige, D. (1979). *Subculture: Meaning of Style*. Routledge.
- Snelgrove, L. (2013). *Taking Us into the 2000s: Vogue's Struggle with Time in the 1990s*. *Critical Studies in Fashion and Beauty*, 4.
- Steele, V. (2013). *A Queer History of Fashion*. Fashion Institute of Technology.

**BVOC 2nd Year  
Semester 3  
Design Studio 3 FD (FAS 303)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>3</b>	<b>4</b>

**Course Name: Design Studio 3 FD**

**Course Contact Hours: 4**

**Course Credit Hours: 8**

**Course Code : FAS 310**

**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 endeavor to actualise a vision.
- For students to be able to document their design process and confidently present their vision.

**Course Description:**

Design Studio 03 provides an opportunity for the student to continue the 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 aesthetics, vocabulary and markets. As the third 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:-**

**Unit 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

## **Unit 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):**

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 analogue techniques and digital technologies in presenting their design trajectory.

### **References**

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

- Clark, T., & Brody, A. (2018). Design Studies: A Reader.
- Davies, H. (2016). Fashion Designers' Sketchbooks.
- Diefenbacher, F. (2011). Fashion Thinking.
- Vislosky, J., & Vislosky, K. (2016). A Designer's Research Manual.
- Fiore, A. M., Kim, S., & Kim, H. (2014). Fashion Trends: Analysis & Forecasting.
- Renfrew, C., & Renfrew, E. (2003). Developing a Collection.



**BVOC 2nd Year  
Semester 3  
Specialized Studio 1 (FAS 305)**

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

**Course Name: Specialized Studio 1**

**Course Contact Hours: 5**

**Course Credit Hours: 6**

**Course code : FAS 305**

**Course Objectives:**

- To introduce students to different market segments, to facilitate the discovery of specialized segments and to guide students in developing design methodologies to cater to that segment.
- Learning different design development techniques through creative exploration of shape and forms in 2D & 3D.
- To learn professional garment making process from drafting patterns, layout, cutting, fit trials, experimentation with fashion details, fit trial to final fabrication and finishing etc.
- To be able to take informed design decisions keeping in mind challenges in the fashion system pertaining to materials, product lifecycle, manufacturing and waste generation.
- Equip students with analog & digital skills applicable in design.

**Course Description:**

Specialized Studio 1 aims to provide students with the opportunity to develop an individual approach to design thereby increasing their practical, theoretical, technical and material application skills. Working in tandem with Design Studio 3, it provides students the opportunity to build additional skills and techniques within the context of specialized areas of focus in design aesthetic, materiality, and market contexts. As part of this core sequence, students will have the opportunity to make selections to begin a more focused exploration of make, execution, and resolution with a view toward specialization. Students will be encouraged to self-select appropriate aesthetic outcomes while exploring technical skills, traditional techniques and progressive creative approaches to design and making.

**Course Contents:**

**1 Fashion System**

- Introduction to the course
- Fashion Market Segments
- What's New in Fashion

## **2 Design Development Process & techniques**

- Quick Iterations Technique
- 2D / 3D thumbnails
- Creative & Experimental Pattern Cutting

## **3 Tech Pack & Fashion Production & CLO-3d**

- Tech-pack & supply chain
- Fabrics, Embroidery, Printing & Dyeing, Cut to make techniques, types & technology
- Sustainability, responsible fashion, manufacturing & production
- Introduction to CLO-3d

## **4 Garment Making Process**

- Toile Making Process from Drafting to Test Fit
- Sourcing Fabric
- Final garment execution
- Preparation for the show

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

CO1 Demonstrate an understanding of markets, consumption patterns and production practices and how to survey markets to draw actionable insights.

CO2 Demonstrate the ability to identify untapped market segments and address them with CREATIVE DESIGN proposals.

CO3 Demonstrate strength and competency in CRITICAL DESIGN THINKING and in the 2D-3D development of design ideas.

CO4 You will demonstrate strength and facility with a vocabulary of TECHNICAL KNOWLEDGE.

CO5 Demonstrate the ability to DESIGN for SUSTAINABILITY with ethical interventions and evaluate processes, techniques & approaches for sustainability.

### **References**

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

- Aldrich, W. (2015). Metric Pattern Women's Wear.
- Aldrich, W. (2015). Metric Pattern Men's Wear.
- Aldrich, W. (2011). Metric Pattern Kids Wear.
- Armstrong, H. J. (2012). Draping for Apparel Design.
- [Author(s)]. (2016). Bunka Fashion Series Books – Jackets & Vests.
- Aldrich, W. (2015). Fabrics and Pattern Cutting.
- Szkutnicka, B. (2011). Technical Drawing for Fashion: A Complete Guide.
- Abling, B. (2009). Illustration: Fashion Sketchbook (Men's & Kids' Wear Section).
- Drudi, E., & Paci, T. (2010). Illustration: Figure Drawing for Men's Fashion.
- Reader's Digest. (2018). Reader's Digest New Complete Guide to Sewing.
- Wolff, C. (1996). The Art of Manipulating Fabric.
- [Author(s)]. (2017). Shape Shifters: Shaping Fashion Silhouettes.
- Sorger, R., & Udale, J. (2009). The Fundamentals of Fashion Design.

- Aldrich, W. (2015). Fabrics and Pattern Cutting.

**Recommended Resources:**

- Armstrong, H. J. (2013). Patternmaking for fashion design (5th ed.).
- Kiisel, K. (2013). Draping: The complete course.
- Wolff, C. (1996). The art of manipulating fabric.
- Fischer, A. (2013). Sewing for fashion designers.

**BVOC 2nd Year**  
**Semester 3**  
**Program Elective - Appreciation of Indian Traditional Textiles (FAS 307 A)**

L	T	P
1	3	2

**Course Name: Program Elective - Appreciation of Indian Traditional Textiles**

**Course Contact Hours: 4**

**Course Credit Hours: 6**

**Course code : FAS 307 (A)**

**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 concerning colours, 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 Textile 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 a basic awareness of fibres, 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):**

CO1 Understand and appreciate the historical and cultural context of Indian textiles traditions and heritage.

CO2 Develop skill in exploring and studying techniques used in- woven textiles, printed textiles and dyed textiles and embroideries.

CO3 Analyze forms and deduce important information about culture and identity through a combination of primary and secondary research.

CO4 Strengthen ethnographic research and working with others in collaborative contexts.

CO5 Contextualize learning of the cultural significance of textiles by studying the textile traditions of their own families.

## **References**

### **Required Resources: Textbook**

- Singh, M. (2015). Handcrafted Indian textiles. Roli Books.
- Chishti, R. K. (2010). Saris: Tradition and beyond. Roli Books.
- Tarlo, E. (1996). Clothing matters: Dress and identity in India. University of Chicago Press.
- Shah, A. (2014). Shifting sands: Kutch: Textiles, traditions, transformation. Niyogi Books.
- Gillow, J., & Barnard, N. (2008). Indian textiles. Thames & Hudson.
- Beigh, S. A. (2000). Sozni embroidery. Ranthambhore Foundation.
- IndicTube. (2024). 8000 Years story of Indian cotton: Textile wars of India [Documentary]. YouTube.

**BVOC 2nd Year  
Semester 3  
Program Elective :Couture Techniques (FAS 307 B)**

L	T	P
1	3	2

**Course Name: Program Elective :Couture Techniques**

**Course Contact Hours: 4**

**Course Credit Hours: 6**

**Course code : FAS 307**

**Course Objectives:**

- To understand basic sewing tools and couture terminology
- To understand basic couture hand stitching/finishing
- Demonstrate correct sewing techniques
- Produce correct couture finishing methods
- Know the principles of hi fashion clothing construction

**Course Description:**

The course aims at exposing the learner to the basics of couture sewing techniques and traditions. Couture is a hallmark of quality in hand and machine sewing as well as finishing. It requires patience, attention to detail, willingness and discipline.

In this course, we will study basic couture sewing techniques and traditions such as hand-sewing techniques for sewing zips, buttonholes, buttons, hooks, boning, seams and hems. We will also study the process of pattern development, fit, selection of fabric, sampling and design development referencing traditional couture practices in and through the making of a tailored garment. Class time will balance theory and practice through class discussions, research, selection of references based on a clear understanding of couture, hands-on work and explorations and demonstrations of various techniques. These formats will allow us generate our own designs and final project deliverables. Upon successful completion of this course, you will have created samples of different couture sewing techniques and a garment that will showcase refined craftsmanship in garment construction.

## **Course Contents:**

### **1 Pattern making: Terminology and Technical Details.**

- Introduction to the Course. What is Couture?
- Basics of couture sewing.
- Difference between couture and ready to wear
- Hand Sewing techniques

### **2 Corset as a foundation Garment**

- Understanding use of corset as a foundation garment. Drafting and cutting fabric (net)
- Discuss Steps for construction.
- Use of boning to give shape and cups
- Understanding use of and Applying waist stay

### **3 Technical construction details**

- Application of horse hair ribbon
- Making a Crinoline using boning and using cancan
- Adding padding to give shape to a garment

### **4 Making a Couture garment**

- Design concept, finalized design, approvals on fabrics, technical drawing, Draft patterns
- Making of toile
- Corrections in toile
- Construction of final garment

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

CO1 Understanding - Understand the sewing traditions of haute couture.

CO2 Competence- Use construction techniques for the creation of innovative design details and achievement of finesse.

CO3 Strength - Understand materials and the techniques by which they can be crafted drawing from the traditions of haute couture.

CO4 Demonstration – Of finesse in dressmaking using the finest techniques of dressmaking.

CO5 Fluency - Develop a vocabulary and understanding of technical garment terms and construction and in the specifications required for the creation of a Couture Collection.

## **References**

### **Required Resources: Textbook**

- Shaeffer, C. (2011). Couture sewing techniques. Taunton Press.
- Maynard, L. (2010). The dressmaker's handbook of couture sewing techniques. Interweave Press.
- Wolff, C. (1996). The art of manipulating fabric. Krause Publications.

**BVOC 2nd Year  
Semester 3  
End Semester Design Collection- FD (FAS 309)**

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

**Course Name: End Semester Design Collection- FD**

**Course Contact Hours: 4**

**Course Credit Hours: 2**

**Course code : FAS 309**

**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:**

The End Semester Design Collection-2 course will guide and equip students to effectively experiment with new, creative ideas and innovations in fashion design to design and develop a complete ensemble for a fashion show presentation. The students are encouraged to explore concepts and themes based on personal reflection and critical analyses. The course will guide the students to develop concepts that reflect their personal aesthetics that is based on intensive research, which is both fashion and non-fashion related. The course calls for modeling itself on real world practices of contextualization of the concept, design development, range planning and execution of design as per deadlines. The student will also be equipped to further their collection, through analyses of different types and qualities of fabrics and the use of innovative materials, surface ornamentation and prints for their finished garments. The contextualization of their collection concept will also be extended to the use of innovative fabric textures and surface design. The fashion show ensemble will be developed where the students will demonstrate creative pattern making skills and garment construction techniques in the production of the final ensemble which will be showcased to an audience through a fashion show presentation.



## **Course Contents:**

### **1 Introduction to Collection Design Lab**

- Review Previous Design Projects.
- Review of Artist Statement. Introduction to the course.

### **2 Concept + Design Process**

- Concept proposal and selection
- Research, Referencing, Idea Mapping Contextualization of the concept.
- Fabric sourcing, Referencing + Process Sheets.
- Sampling. Collab. Process sheets.
- Design development and range plan proposal.
- Design selection. What is innovative? Further development.
- Design review: Assessing value and possibilities.

### **3 Design Lab**

- Design and fabric finalization. Sample finalization. Final phase 3.
- Design Review. The Aesthetic, Form and Proportion.
- Refine and begin Technical flats.
- Design Review. The Aesthetic, form and Proportion.
- Refine and work on Technical flats and Tech Packs
- Design Review. Final Collection Illustration.

### **4 Final Project - Fashion Show**

- Final Collection Illustration. Fittings Prep
- Final Fittings
- Fashion Show- Sensorium

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

CO1 Show fluency in the selection and the undertaking of an appropriate range of research methods within the conceptual design and development process for fashion design, working with materials and craft techniques and envisioning innovative fashion concepts.

CO2 Demonstrate strength in conceiving, organizing, critically evaluating, developing, and realizing creative ideas and concepts in the contextualization of the concept stage of designing and fabric innovation.

CO3 Demonstrate proficiency in design development through iterations and technical drawings while putting together a range plan proposal.

CO4 Demonstrate competence in recognizing the qualities in fabrics, extending innovative methods in fabric surface ornamentation and prints to achieve future textile solutions.

CO5 Show competency in developing samples, toiles and final garments by effectively demonstrating pattern-making skills and garment construction techniques in the production of the garments.

## **References**

### **Required Resources**

- Davies, H. (2010). Fashion designers' sketchbooks. Laurence King Publishing.
- Dieffenbacher, F. (2020). Fashion thinking: Creative approaches to the design process (2nd ed.). Bloomsbury Visual Arts.
- Visocky O'Grady, J., & Visocky O'Grady, K. (2009). A designer's research manual. Rockport Publishers.
- Fiore, A. M., Kim, S., & Kim, H. (2012). Fashion trends: Analysis and forecasting. Berg Publishers.
- Renfrew, C., & Renfrew, E. (2009). Developing a collection. AVA Publishing.

**BVOC 2nd Year  
Semester 4  
Advanced Research Seminar - FD (FAS 310)**

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

**Course Name: Advanced Research Seminar - FD**

**Course Contact Hours: 3**

**Course Credit Hours: 4**

**Course code : FAS 310**

**Course Objective:**

- 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 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, the Advanced Research Seminar 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 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 ISDI-Parsons thesis project, specifically.

## **Course Contents:**

### **1 Research Interests and Strategies**

- 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 with Revised Artist Statement and Reflection

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

CO1 Develop an understanding of a wide range of historical research methodologies, databases and archives that hold historical information.

CO2 Show competence in developing critical questions and in the translation and adaptation of information to a more contemporary understanding and appraisal.

CO3 Show strength in documentation of research.

CO4 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.

CO5 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**

- Chicago Manual of Style Online. (2017). Retrieved from [https://www.chicagomanualofstyle.org/tools\\_citationguide.html](https://www.chicagomanualofstyle.org/tools_citationguide.html)

- Kawamura, Y. (2011). *Doing Research on Fashion and Dress: An Introduction to Qualitative Methods*. Oxford-Berg.
- Eicher, J. B., & Evenson Lee, S. (2010). *The Visible Self: Global Perspectives on Dress, Culture & Society*. Fairchild.
- Jordanov, L. J. (2012). *The Look of the Past: Visual and Material Evidence in Historical Practice*. Cambridge.
- De Waal, E. (2010). *The Hare With Amber Eyes*. Picador.
- Booth, W. C. (2017). *The Craft of Research*. The University of Chicago Press.

**BVOC 2nd Year  
Semester 4  
Design Studio 4 FD (FAS 302)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>3</b>	<b>4</b>

**Course Name: Design Studio 4 FD**

**Course Contact Hours: 4**

**Course Credit Hours: 8**

**Course code : FAS 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:**

Design Studio 4 continues to build, with breadth and depth, the students' 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 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 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 Concepts + 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 processes, 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 modelling 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):

Use pertinent **research methods** to build their design philosophy and augment their specific design aesthetic,

CO1 Start building their brand identity through a stable and clear design process

CO2 Map micro trends through the publication of macro trends for a specific demographic

CO3 Integrate analogue techniques and digital technologies in their endeavour to actualise a vision

CO4 Document their design process and confidently present their vision

### References

#### Required Resources

- Clark, T., & Brody, A. (2009). Design studies: A reader. Berg Publishers.
- Davies, H. (2010). Fashion designers' sketchbooks. Laurence King Publishing.
- Diefenbacher, F. (2013). Fashion thinking: Creative approaches to the design process. AVA Publishing.
- Visocky O'Grady, J., & Visocky O'Grady, K. (2006). A designer's research manual: Succeed in design by knowing your clients and what they really need. Rockport Publishers.
- Fiore, A. M., Kim, S., & Kim, H. (2011). Fashion trends: Analysis and forecasting. Berg Publishers.

- Renfrew, C., & Renfrew, E. (2009). *Developing a collection*. AVA Publishing.



**BVOC – 2nd Year**  
**Semester - 4**  
**Specialized Studio 2 – FD (FAS 304)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>2</b>	<b>3</b>	<b>3</b>

**Course Name: Specialized Studio 2 - FD**

**Course Contact Hours: 5**

**Course Credit Hours: 8**

**Course code : FAS 304**

**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 students' ability to plan, negotiate and implement individual routes of design inquiry.

**Course Content:**

**1 Anatomy of a Jacket**

- Pattern Drafting & Sourcing Fabric
- Fusing & Cutting
- Sewing and Finishing

## **2 Anatomy of a Corset**

- 2.1 Stay Corset
- 2.2 Princess Corset
- 2.3 Cups Corset

## **3 CLO-3d (1hr for 10 classes)**

- 3.1 Introduction to CLO-3d
- 3.2 2D & 3D Tools
- 3.3 Editing in CLO 3D
- 3.4 Fashion Details & Trims in CLO 3D

## **4 Final Project**

- 4.1 Toile-Making Process from Drafting to Test Fit
- 4.2 Sourcing Fabric
- 4.3 Final garment execution
- 4.4 Preparation for the show/shoot

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

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 analogue 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.

### **References**

#### **Required Resources**

- Aldrich, W. (2009). Metric Pattern Cutting for Children's Wear and Babywear. Wiley-Blackwell.
- Aldrich, W. (2008). Metric Pattern Cutting for Women's Wear. Wiley-Blackwell.
- Aldrich, W. (2002). Metric Pattern Cutting for Menswear. Wiley-Blackwell.
- Armstrong, H. J. (2013). Draping for Apparel Design. Bloomsbury Academic.
- Bunka Fashion College. (2009). Bunka Fashion Series Books – Jackets & Vests. Bunka Publishing Bureau.
- Aldrich, W. (2007). Fabrics and Pattern Cutting. Wiley-Blackwell.
- Szkutnicka, B. (2010). Technical Drawing for Fashion: A Complete Guide. Laurence King Publishing.
- Abling, B. (2006). Illustration: Fashion Sketchbook (Men's & Kids' Wear Section). Fairchild Books.

- Drudi, E., & Paci, T. (2001). *Illustration: Figure Drawing for Men's Fashion*. Pepin Press.
- Reader's Digest. (2010). *Reader's Digest New Complete Guide to Sewing*. Reader's Digest Association.
- Wolff, C. (1996). *The Art of Manipulating Fabric*. Krause Publications.
- Sorger, R., & Udale, J. (2006). *The Fundamentals of Fashion Design*. AVA Publishing.

**BVOC – 2nd Year**  
**Semester - 4**  
**Program Elective- Fashion Merchandising (FAS 306)**

L	T	P
3	1	-

**Course Name: Program Elective- Fashion Merchandising**

**Course Contact Hours: 4**

**Course Credit Hours: 4**

**Course code : FAS 306**

**Course Objectives:**

- To facilitate an understanding of the role of merchandising as a specialized management function within the fashion industry and the key concepts about 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 contextualize their creative design development and visualise 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 about 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 operations, 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):**

CO1 Demonstrate an understanding of the global value chain and contextualize their understanding of retail markets, opportunities and 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.

### **References**

#### **Required Resources**

- Levy, M., & Weitz, B. A. (2018). Retail Management. McGraw-Hill.
- Vedamani, G. G. (2008). Retail Management. Pearsons.
- Frings, G. S. (2013). Fashion: From Concept to Consumer (9th ed.). Pearson UK (Internet Archive) (Wize Books).

**BVOC – 2nd Year  
Semester - 4  
Design Collection Portfolio - FD (FAS 308)**

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

**Course Name: Design Collection Portfolio - FD**

**Course Contact Hours: 3**

**Course Credit Hours: 4**

**Course code : FAS 308**

**Course Objectives**

- To equip students with the skills of research both primary and secondary research, including fashion and non-fashion images, and historical data and document them in a research book as a starting point for their collection
- To equip students with the skills of trend forecasting and increase the knowledge of to use trend forecasting portals towards the development.
- To equip students with the skills to create a collection based on contemporary fashion analysis and exploration of silhouettes.
- To digitally assemble an individual portfolio for the industry, engaging digital illustration practices.

**Course Description**

This course allows students to explore individual, original themes and concepts to put forward a fashion collection portfolio. The students will investigate contemporary visuals to achieve a sensibility towards trends and the market. Deep exploration of primary and secondary research is encouraged towards putting a fashion collection. Students will explore trends, silhouettes, fabrics textiles and surface ornamentation to develop a cohesive fashion collection. Investigation of contemporary themes to develop individual concepts as a starting point to design a collection is recommended. Students are encouraged to explore different silhouettes and a variety of surface augmentation in order to move forward in their professional approach as designers. They will use a wide variety of digital skills to present a fashion portfolio based on industry standards. Students are encouraged to experiment with new and creative ideas and innovations in fashion design and manage a range of plan proposal.

**Course Content:**

**1 Research Interests and Strategies**

- Introduction and explanation of the course. Review of existing projects
- The Concept as the Starting Point

- Research: Primary and secondary research. Object Description Analysis + Mind Mapping
- Research interests and strategies: Documenting Visual Research
- Research Interests and Strategies: Presentations of Research Book

## **2 Trend Analysis and Forecasting**

- Understanding Trends
- Selection of relevant trends and sub-trends
- Selection of colour palette

## **3 Concept and range plan**

- Review of Student Work
- Innovations and inventions in fashion
- Textile and Fabric selection
- Range plan proposal
- Technical drawings
- Individual stylised croquis

## **4 Final Fashion Portfolio**

- Final Fashion Portfolio using relevant digital skills

### **Course Learning Outcomes (COs)**

CO1 To investigate and analyse a contemporary fashion theme to develop original concepts as a starting point for a fashion collection.

CO2 Demonstrate competency to deeply analyze into all aspects of research; primary and secondary research as a starting point of a fashion collection and put together a research book.

CO3 Develop an understanding of trend forecasting and understand the nuances of trend forecasting to plan their collections and merchandising appropriately.

CO4 Demonstrate competence in experimenting with new creative ideas in fashion and manage a range plan proposal.

CO5 Develop fluency to integrate key graphic and CAD design skills to produce a fashion design portfolio.

### **References**

#### **Required Resources**

- Drudi, E. 'Kuky', & Paci, T. (2001). Figure Drawing for Fashion Design. Pepin.
- Drudi, E. 'Kuky', & Paci, T. (2002). Figure Drawing for Men's Fashion. Pepin.
- Kiper, A. (2012). Fashion Portfolio, Design + Presentation. New York.
- The Kyoto Costume Institute. (2002). Fashion: A History from the 18th to the 20th Century. Taschen.

**BVOC 3rd Year  
Semester 5  
Design for Innovation Lab (FAS 401)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>2</b>	<b>1</b>	<b>5</b>

**Course Name: Design for Innovation Lab**

**Course Contact Hours: 3**

**Course Credit Hours: 8**

**Course code : FAS 401**

**Course Objectives**

To guide the students in developing a unique aesthetic approach to fashion design practice, exploring a point of view or experimenting with innovation ideas as the first part of their final year thesis.

- To enable students to think about their aesthetic in terms of traditions, contemporary practices in art and design, and emerging technologies.
- To guide the students to develop their fashion concepts through a critical reflection of their approaches, research methods and use of techniques and technologies.
- To provide students with a real-world model by which creative ideas are developed in a collaborative context into new aesthetic directions and expressed in the language of style.
- To challenge students with the very real constraints of time and production vis-à-vis their ideas, while simultaneously aiming for innovation and the best curation and showcase of their work through a fashion show.

**COURSE DESCRIPTION**

The Design for Innovation Lab will advance the exploration of personal identity undertaken by the students in year 3 and will guide the students to develop fashion concepts that best reflect their aesthetic sensibilities. Students will be guided to design and develop a pithy collection of 3 styles through a series of prompts and in-class presentations and reviews that help them think of the aesthetic curation and expression of ideas more critically. The course will model real-world practices of collection building, guiding the students to understand effective referencing, and using that as a basis for developing original ideas. Iteration will be done in a phased manner and will reflect an individually negotiated approach towards design innovation. The process of thinking- in terms of abstract, visual and tactile approaches will be documented in a Process Journal. The collection of 3 styles will be further refined and developed in the Technical Studio and showcased to an audience through a fashion show, Sensorium, at the end of the course.



## Course Content

### 1 Introduction to Design for Innovation Lab

- Review of Artist Statements and Previous Design Projects.
- Review of selected past projects. Fashion and Identity.

### 2 Design Process

- Design drawings- Phase 1. Outlining the story
- Referencing. Fabric Sourcing. Idea Mapping. Process sheets.
- Sampling. Collab. Referencing + Process Sheets
- Sampling. Collab. Design Drawings- Phase 2
- Design selection: What's new? Further iterations
- Design Review: Assessing value and possibilities

### 3 Design Development

- Sample finalization. Design Development. Final phase 3.
- Design Review. The Aesthetic. Refine and begin Technical flats.
- Design Review. The Aesthetic. Refine and work on Technical flats.
- Design Review. Collection Illustration.

### 4 Fashion Show- Sensorium

- Collection Illustration. Fittings Prep
- Fittings
- Fashion Show- Sensorium

## Course Learning Outcomes (COs):

CO1. Understand the exploration and development of aesthetic concepts for fashion design.

CO2. Show competency in employing effective approaches to research and ideation, in working with materials and craft techniques and in envisioning innovative fashion concepts.

CO3. Demonstrate strength in the ability to integrate the intangible and the tangible in the expression of style.

CO4. Demonstrate proficiency in developing samples and toiles that can meaningfully advance their design process.

CO5. Show fluency in fashion design research and the thoughtful presentation of appropriate and competently considered aesthetic and technical iterations.

CO6. Show competency in developing and documenting Technical Packs that contain all the technical specification and design details that makes the product unique.

## References

### Required Resources

- [www.wgsn.com](http://www.wgsn.com)
- Dieffenbacher, F. (2013). Fashion Thinking.

**BVOC 3rd Year  
Semester 5  
Design Resolution Lab (FAS 403)**

L	T	P
-	6	6

**Course Name: Design Resolution Lab**

**Course Contact Hours: 6**

**Course Credit Hours: 12**

**Course code : FAS 403**

**Course Objectives**

- To provide students the space to experiment with their aesthetic concepts and to provide them with the opportunity to work collaboratively with others towards the resolution of their ideas.
- To provide students the opportunity to innovate and develop a distinctive and personal approach to design through a study of the technical aesthetic.
- To help students develop initiative, critical inquiry, professionalism and timeliness in planning and executing the collection.
- To equip students with the knowledge of integrating material and techniques in design process.
- To provide students a clear understanding of how to technically process their design concepts.

**Course Description:**

The 'Design Resolution lab' will allow students to explore garment construction through creative approaches to constructing 3D forms. They will be encouraged to question, subvert or depart from conventional practices of garment construction to develop a critical understanding of form and design through the creative technical aesthetic.

**Course Content**

- 1 Preparation for the show**
  - 1.1 Basic Blocks Development
  - 1.2 Seam finishing Samples
- 2 Key Thematic Development**
  - 2.1 Key Thematic & Mocks Development
  - 2.2 Fabric Sourcing
  - 2.3 Prints / Embroidery / Surface sample developments
- 3 Toile Development, fit & pattern correction**

- 3.1 Style 1
- 3.2 Style 2
- 3.3 Style 3

**4 Final Styles fabrication , fits & trials & corrections**

- 4.1 Style 1
- 4.2 Style 2
- 4.3 Style 3
- 4.4 Show

**Course Learning Outcomes (COs):**

CO1. Demonstrate an understanding of how to work collaboratively and ethically, pulling in relevant, value-adding and timely support wherever required.

CO2. Show competence in planning and execution of work.

CO3. Show strength in integrating ideas, influences, material and technical knowledge and awareness of context in their design resolution process.

CO4. Demonstrate preparedness, rigour, self-direction and timeliness- all hallmarks of professionalism.

CO5. Demonstrate fluency in the use of technical vocabulary vis-à-vis clothing design, materials, techniques and technologies of making.

CO6. Demonstrate a robust design aesthetic that embodies a distinctive signature style, crafting garments that stand out with their unique and recognizable characteristics

**References**

**Required Resources: Textbook**

- Aldrich, W. (2009). Metric Pattern Cutting for Children's Wear and Babywear. Wiley-Blackwell.
- Aldrich, W. (2008). Metric Pattern Cutting for Women's Wear. Wiley-Blackwell.
- Aldrich, W. (2002). Metric Pattern Cutting for Menswear. Wiley-Blackwell.
- Armstrong, H. J. (2013). Draping for Apparel Design. Bloomsbury Academic.
- Bunka Fashion College. (2009). Bunka Fashion Series Books – Jackets & Vests. Bunka Publishing Bureau.
- Aldrich, W. (2007). Fabrics and Pattern Cutting. Wiley-Blackwell.
- Szkutnicka, B. (2010). Technical Drawing for Fashion: A Complete Guide. Laurence King Publishing.
- Abling, B. (2006). Illustration: Fashion Sketchbook (Men's & Kids' Wear Section). Fairchild Books.
- Drudi, E., & Paci, T. (2001). Illustration: Figure Drawing for Men's Fashion. Pepin Press.
- Reader's Digest. (2010). Reader's Digest New Complete Guide to Sewing. Reader's Digest Association.
- Wolff, C. (1996). The Art of Manipulating Fabric. Krause Publications.
- Sorger, R., & Udale, J. (2006). The Fundamentals of Fashion Design. AVA Publishing.

**BVOC 3rd Year  
Semester 5  
Fabric Styling Studio (FAS 405)**

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

**Course Name: Fabric Styling Studio**

**Course Contact Hours: 4**

**Course Credit Hours: 6**

**Course code : FAS 405**

**Course Objectives**

- To give students an opportunity to study materials more closely and evaluate their possibilities as fabrics with strong fashion value.
- To guide students in how to study and re-imagine materials as fabrics.
- To provide students an understanding of how their past experiences in aesthetic creation can be used as a toolkit for exploring materials and creating innovative expressions of fabric.
- To allow students to work collaboratively with the Design and Innovation Lab and the Resolution Lab.
- To support the work being done in Design and Innovation and Resolution Labs towards the end term fashion collection showcase.

**Course Description:**

The Fabric Styling Studio will be a space for students to understand the fabrication qualities of different materials and explore creative interventions to innovate a material's properties of drape or structure. Students will be guided in the use of personal research methodologies comprising archival research and creative concept explorations. By the end of the course, they will have developed new expressions of materials suitable for use in their end-term fashion collection.

**Course Content:**

**1 Introduction. What is a Fabric?**

- Introduction to Course. Review of Material/ Fabric collection
- Different approaches to 'styling' fabrics

**2 Study of how materials are engineered as fabrics**

- Research + Experiments with yarn and dye
- Research + Experiments with structure
- Research + Experiments with Drape
- Research + Prints: Storytelling/ Visual Texture/ Graphic design

- Research + Embroidery materials- evaluating suitability
- Research + Exploring Sustainability in the use of materials

### **3 Developing Fabrics**

- Review of experiments. Assessing value. Sampling
- Sampling
- Final fabrics

### **4 Documentation**

- Compiling Research + Documentation. Further sampling.
- Compiling Research + Documentation. Further sampling.
- Compiling Research + Documentation. Further sampling. Final Review
- Final Review

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

CO1. UNDERSTAND: Understand how to design processes to style materials into fabrics with fashion value.

CO2. COMPETENCY: Show competency in integrating archival research and creative explorations towards innovative outcomes.

CO3. STRENGTH: Show strength in identifying the properties of different materials and applying them towards powerful aesthetic outcomes.

CO4. DEMONSTRATION: Demonstrate the ability to effectively tie up their experiments to the larger collection story.

CO5. FLUENCY: Show fluency in the design process including observational studies, mind-mapping, research, experimenting, documenting, exploring and refining.

CO6. Show strength in creative explorations towards innovative outcomes.

### **References**

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

- Singer, R. (2013). Fabric Manipulation: 150 Creative Sewing Techniques. David & Charles.
- Rissanen, T., & McQuillan, H. (2015). Zero Waste Fashion Design. Bloomsbury.
- Quinn, B. (2010). Textile Futures: Fashion, Design, and Technology. Berg Publishers.
- Wolff, C. (1996). The Art of Manipulating Fabric. Krause Publications.
- Brackmann, H. (2006). The Surface Designer's Handbook: Dyeing, Printing, Painting, and Creating Resists on Fabric. Interweave.
- Textile World. (2020, May 27). New developments in fibers, yarns, fabrics. Textile World. <https://www.textileworld.com/textile-world/features/2020/05/new-developments-in-fibers-yarns-fabrics/>
- Plug and Play Tech Center. (n.d.). Sustainable innovation: New materials. Plug and Play Tech Center. <https://www.plugandplaytechcenter.com/resources/sustainable-innovation-new-materials/>

**BVOC 3rd Year  
Semester 5  
Professional Practice - FD (FAS 407)**

L	T	P
1	3	-

**Course Name: Professional Practice - FD**

**Course Contact Hours: 2**

**Course Credit Hours: 4**

**Course code : FAS 407**

**Course Objectives**

- equip the students with a clear understanding of the professional value of their creative work and to make them aware of the ways in which these can be translated or channelized as professional practice.
- To guide them in the organization of their body of work so as to present the work in terms of valuable professional skills.
- To guide them in resumé-writing, portfolio presentation and business communication.
- To guide them towards creating impressive professional personas through effective communication strategies over a range of e-platforms.
- To hone their professional ‘soft’ skills- thought leadership, persuasive communication and personal presentation.

**Course Description:**

This course will guide students in developing impressive professional personas by effectively using business communication and social media, thought-sharing, work-sharing and networking platforms. Students will explore ways of organizing their work, sharing it over different platforms and leveraging their work and thought leadership for a range of professional opportunities. Students will learn the art of resumé-writing and portfolio-making. The course will also provide students guidance in written, spoken and visual communication to communicate their ideas and thoughts with clarity and confidence.

**Course Content:**

**1 Introduction to the course**

- Writing a resumé. Writing an ‘About Me’.

**2 The Portfolio**

- Its value. Its organization
- Understanding the role of the creative practitioner in the industry.
- The Projects and the Artist Statement. Ensuring cohesiveness.

- Presentation of Phase 1

### **3 The Professional Persona**

- Mid-Term Review- Work Ethic
- The Job Interview
- Communication Skills: Email and Messaging Etiquette
- E-platforms for Thought-sharing, sharing creative work, and professional networking.

### **4 Presentation of Portfolio**

- Final Presentation of Portfolio and Review

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

CO1. Understand how to evaluate and appraise their creative skills and channel them towards opportunities for professional practice.

CO2. Show competency in contextualizing their work in terms of current industry trends.

CO3. Show strength in the identification, curation and communication of creative value and merit.

CO4. Demonstrate capabilities in cultivating a professional persona through effective self-presentation.

CO5. Show fluency and persuasive abilities in written, spoken and visual communication.

CO6. Demonstrate soft skills such as presentation, communication and the ability to receive feedback and incorporate it thoughtfully.

### **References**

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

- Previous years' student portfolios.
- Zaman, Z. (2011). *New Fashion Designers' Sketchbooks*. Bloomsbury.
- Lee, J., & Steen, C. (2014). *Technical Sourcebook for Designers*. Fairchild Books.
- Kiper, A. (2014). *Fashion Portfolio*. Batsford.
- Burns, L. D., Mullet, K. K., & Bryant, N. O. (2016). *The Business of Fashion: Designing, Manufacturing and Marketing*. Fairchild Publications.

**BVOC 3rd Year  
Semester 6  
Thesis Project - Technical Lab (FAS 402 A)**

L	T	P
-	5	7

**Course Name: Thesis Project - Technical Lab**

**Course Contact Hours: 5**

**Course Credit Hours: 12**

**Course code : FAS 402 A**

**Course Objective**

- To enable the students to undertake practice-based research through a collaborative pathway between two courses- one, a space where they can make and the other, a space where they can ideate, reflect and distill the values created as an outcome of exploratory work.
- To orient the students to the research dimension of their creative work.
- To guide students to see the possibilities for design and innovation within making practices.
- To help students understand the relationships and tensions that underpin making processes and how these can spur innovation.
- To guide students to consider how their making processes can be designed to achieve specific aesthetic, functional or commercial aims.

**Course Description:**

The Thesis Technical Lab will work collaboratively with the Thesis: Practice-based Research and Writing course. It will be a space for students to explore making that is oriented towards research. Students will be guided in the practice of doing-documenting-reflecting-refining/imagining new possibilities. Students will use the experience of having developed 3 styles in the Design for Resolution lab in the previous term, as a starting point for deeper inquiry into the design of making processes. In this course, they will advance their studies through an investigation into the relationships between material, form and making techniques, or between form, purpose and making processes, or between purpose, making processes and systems.

**Course Content:**

**1 Introduction to the Course**

- 1.1 Course Objectives, Course Outcomes
- 1.2 Review of work done for Sensorium. Pathway Discussion.
- 1.3 SCAMPER WORKSHOP



1.4 Use SCAMPER to explore new design detail possibilities. Documentation + Reflection on the relationships between design and making processes.

## **2 Project 1**

2.1 Based on last semester's 3 looks, explore any one element/design detail from the collection and develop 5 muslin mockups/ explorations of the same. Now based on these 5 muslin mockups sketch up an extended collection of the selected pathway fashion system/fashion product/fashion collection.

## **3 Project 2**

3.1 Review of Thesis Statement + Design Concept. Identification of key thematic samples that must be made.

3.2 Key thematic samples (Making). Selection of one idea for resolution

3.3 Toile-making for selected design.

3.4 Toile-making for selected design. Review of print/ embroidery samples. Finalizing the design.

## **4 Final Resolution**

4.1 Final resolution of design

4.2 Fittings. Completion.

4.3 Photoshoot.

4.4 Review along with Thesis: Practice-based Research Class.

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

CO1: UNDERSTANDING: Demonstrate an understanding of practice-based research.

CO2: DEMONSTRATE: Demonstrate competency in exploring making as an important dimension of fashion design research.

CO3: FLUENCY: Demonstrate fluency in their ability to communicate their ideas effectively and impactfully in written and oral form.

CO4: COMPETENCE: Demonstrate the ability to extrapolate discoveries and values to new contexts.

CO5: STRENGTH: Demonstrate strength in the practice of fashion design processes: doing-documenting-reflecting-refining/imagining new possibilities.

CO6: PROFICIENCY: Demonstrate fluency in the digital documentation of the fashion process and in the ability to recognize and communicate its knowledge values.

### **References**

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

- Aldrich, W. (2009). Metric Pattern Cutting for Children's Wear and Babywear. Wiley-Blackwell.
- Aldrich, W. (2008). Metric Pattern Cutting for Women's Wear. Wiley-Blackwell.

- Aldrich, W. (2002). *Metric Pattern Cutting for Menswear*. Wiley-Blackwell.
- Armstrong, H. J. (2013). *Draping for Apparel Design*. Bloomsbury Academic.
- Bunka Fashion College. (2009). *Bunka Fashion Series Books – Jackets & Vests*. Bunka Publishing Bureau.
- Aldrich, W. (2007). *Fabrics and Pattern Cutting*. Wiley-Blackwell.
- Szkutnicka, B. (2010). *Technical Drawing for Fashion: A Complete Guide*. Laurence King Publishing.
- Abling, B. (2006). *Illustration: Fashion Sketchbook (Men's & Kids' Wear Section)*. Fairchild Books.
- Drudi, E., & Paci, T. (2001). *Illustration: Figure Drawing for Men's Fashion*. Pepin Press.
- Reader's Digest. (2010). *Reader's Digest New Complete Guide to Sewing*. Reader's Digest Association.
- Wolff, C. (1996). *The Art of Manipulating Fabric*. Krause Publications.
- Sorger, R., & Udale, J. (2006). *The Fundamentals of Fashion Design*. AVA Publishing.



## **Course Content:**

### **1. Introduction. What is Practice-based Research?**

- Introduction to course.
- Review of Design for Innovation lab projects.

### **2. Documentation of Design Development Process**

- Design Concept + Design Research + Visual Boards + Ideation work (sketches, mind maps, mocks, samples).
- Write a reflection on the design research and ideation process.

### **3. Documentation of Design Resolution Process**

- Toile-making with annotations + Technical Iterations + Final Styles (pattern-making, garment-making process).
- Write a reflection on the design resolution process.

- **Research Strategies**

- Object Description Analysis
- Mind-mapping. Values created. Image Archive
- Pathway Consideration. What pathway would you like to set as the context for further exploration of the values generated through your design process? What would you like to explore? Research plan.

### **5. Design Research**

- Primary and secondary research
- Review of all experiments
- Phase 1 of design sketches + material swatches
- Final collection/ prototype sketches

### **6 Documentation and Paper-writing**

- Compiling work. Research paper topics
- Compiling work. Structuring the paper. Organizing the images and captioning them.
- Final Review. Paper + Book

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

CO1 Identify the knowledge values encased in their creative process.

CO2 Shows competency in the ability to analyze and articulate the knowledge values generated through their design process.

CO3 Show strength in their ability to review and contextualize their work in terms of knowledge that can be used to develop more intentional processes, innovative design aims and/ or more experimental approaches.

CO4 Demonstrate the ability to imagine, explore, study and capture the development of thought processes through critical documentation.

CO5 Demonstrate the ability to frame exploration, experimentation, collaboration and documentation and reflection as stages of practice-based research.

CO6 Demonstrate fluency in their ability to communicate their ideas effectively and impactfully in written and oral form.

**TextBook**

1. 100 ideas that changed Fashion- Harriet Worsley
2. Adorned in dreams : Fashion and modernity- Elizabeth Wilson
3. Doing research in Fashion and dress : an introduction to qualitative methods- Yuniya Kawamura
4. Previous students' thesis books and research papers.

**BVOC 3rd Year  
Semester 6  
Fashion Styling (FAS 404)**

L	T	P
-	4	2

**Course Name: Fashion Styling**

**Course Contact Hours: 4**

**Course Credit Hours: 6**

**Course code : FAS 404**

**Course Objectives:**

- This course will guide students through a practical exploration of styling and visual communication about their aesthetic concepts for effective image crafting and storytelling.
- The focus will be on understanding the nuances of visual communication in fashion, in formats ranging from media makeup for editorials and look books, art direction, photography and video along with handling production teams for a medium format film.
- Students will be guided through their experimentations for the creative/ art direction and styling of their thesis concepts as a final project .

**Course Description:**

This course will guide students to develop an introductory understanding of the fashion business and the industry within which fashion businesses operate. It will help them identify both constraints and possibilities using different analytical tools. They will get an overview of the forms of business organizations, operations of a business, financing a business and marketing a business. They will learn about existing business models and business model innovations and develop their entrepreneurial ideas.

**Course Content:**

**1 Introduction to the Course**

- Visual Narratives including sensory paradigms
- Exordium on Fashion styling and Communication,
- Covering new media and aspects of art direction.

**2 Project 1: Discovery**

- Crafting a narrative and translating it as frames.
- Brand story , Visual Scripts for Medium format films, Editorial style imagery and look book
- Development and Assembly: Look board and Makeup template. Learning make-up application techniques.
- Preparation and Culmination: Set assembly, Curation and in-process review.

- Review: Video/ Editorials/ Any other medium.

### **3 Project 2: Thesis Assortment.**

- Thesis Discovery: Introduction
- Thesis Discovery: Narrative- Sensorial direction
- Thesis Discovery: Framework- Art Direction.
- Accessories Direction: Research and Procurement
- Makeup templates , Hair, Prop curation/procurement

### **4 Final Resolution**

- Final Looks: trials.
- Art Direction: Test shoots and trials
- Photoshoot. Post processing stage
- Final review.

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

CO1. Demonstrate an understanding of styling and visual communication in fashion.

CO2. Demonstrate competence in thematic conversions and art direction using various new age mediums.

CO3. Show strength in processing and translating visual information.

CO4. Demonstrate the ability to study photography, film, make-up and hair design and art direction.

CO5. Show fluency in translations and narration and social engagement.

CO6. Demonstrate the ability to communicate their concepts evocatively and aesthetically.

### **References**

#### **Required Resources**

- Young, L., & Sheppard, L. (2020). Timeless: A Century of Iconic Looks - Recreate the Classic Make-Up and Hairstyles from 100 Years of Beauty. Mitchell Beazley.
- Bruzzi, S., & Church Gibson, P. (2013). Fashion Cultures Revisited. Routledge.

**BVOC 3rd Year  
Semester 6  
Business Studies (FAS 406)**

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

**Course Name: Business Studies**

**Course Contact Hours: 3**

**Course Credit Hours: 4**

**Course code : FAS 406**

**Course Objectives:**

- Develop an introductory understanding of the fashion business: Students will gain a comprehensive overview of the business in the fashion industry, including its structure, key players, and dynamics.
- Analyze scope of the fashion industry: Students will learn to apply analytical tools to identify the challenges and opportunities present in the fashion industry.
- Explore different forms of business organizations: Students will examine the various types of business structures prevalent in the fashion industry. They will understand the advantages, disadvantages, and legal implications associated with each form and consider their suitability for different fashion enterprises.
- Understand business operations in the fashion industry: Students will gain insights into the operations and strategic decision making of fashion businesses.
- Foster entrepreneurial thinking and innovation: Students will develop the ability to think creatively within the fashion business context. They will explore existing business models and innovative strategies adopted by successful fashion entrepreneurs.

**Course Description**

This course will guide students to develop an introductory understanding of the fashion business and the industry within which fashion businesses operate. It will help them identify both constraints and possibilities using different analytical tools. They will get an overview of the forms of business organizations, operations of a business, financing a business and marketing a business. They will learn about existing business models and business model innovations and develop their entrepreneurial ideas.

**Course Content:**

**1. Introduction to Fashion Business**

- Introduction to Fashion Business
- Introduction to Fashion Business



- State of Fashion Business – India vs Global
- 2. Business Operations & Strategies. Decision Making**
- Forms of Business Organisation
  - Operations Management in Fashion Business
  - SWOT Analysis
  - TOWS Matrix
  - PESTLE Analysis
  - Porter's 5 Forces
- 3. Business Support**
- Marketing Fashion Business
  - Marketing Fashion Business
  - Financing a Business
- 4. Business Model Innovation and Entrepreneurship**
- Business Models
  - Business Model Canvas
  - Business Pitchdeck
  - Review

**Course Learning Outcomes (COs):**

- CO1. Demonstrate an understanding of various industry sectors and their interdependencies.
- CO2. Demonstrate competency in the ability to analyze market trends, consumer behaviour, and emerging opportunities, effectively utilizing data and information to make informed business decisions.
- CO3. Demonstrate strength in their ability to evaluate different forms of business organizations and select the most suitable structure for a fashion enterprise.
- CO4. Demonstrate an understanding of business operations and knowledge of the tools in executing essential business operations and decision-making in fashion business industry.
- CO5. Students will show fluency in their capacity to generate and present their entrepreneurial ideas in terms of innovative business models and strategies within the fashion industry context.
- CO6. They will develop the capability to generate and present their entrepreneurial ideas.

**References**

**Required Resources**

- Kotler, P., & Keller, K. (Year). Marketing Management. Publisher.
- Frings, G. S. (Year). Fashion: From Concept to Consumer. Publisher.

**BVOC 3rd Year**  
**Semester 6**  
**Program Elective - Digital Marketing - FD (FAS 408 B)**

L	T	P
-	2	2

**Course Name: Program Elective - Digital Marketing - FD**

**Course Contact Hours: 2**

**Course Credit Hours: 4**

**Course code : FAS 408 B**

**Course Objectives:**

- To build a core understanding of Marketing Concepts and Strategies
- To provide students with an overview of digital marketing.
- To enable students to understand digital marketing strategies for designers and managers.
- To enable students to understand the underlying principles of digital media and existing platforms.
- To provide students with a framework of digital marketing theories that can help them study its influence on consumers.

**Course Description**

Digital Marketing deep-dives into the foundation of Marketing Concepts, Consumer Behaviour, Modern-day Marketing tools, workflows and more. This course intends to provide the student with a comprehensive understanding of how to approach marketing for their brand/product/service. Students will unlearn common misconceptions, learn the right context behind marketing, branding and sales and the modern role of marketing in small, mid or big organizations.

**Course Content:**

**1 Introduction to Marketing**

- Marketing vs Sales vs Branding vs Brand vs Advertising
- History of Marketing
- How Marketing Works Today
- Importance of Word of Mouth
- Discussion on Definitions of Marketing
- Modern-Day Examples of Sales, Marketing, Branding and Brand - Zepto, Myntra, Amazon

**2 Market Orientation**

- Objectives of our program

- What is Market Orientation
- Enemies of Market Orientation
- Competing orientation models in a business
- Determining MO using the MORTN scale
- Creating a Market-Oriented Organization
- Case Study: Ford | Nike

### **3 Market Research**

- Core Methods of Market Research
- Qual and Quant Methods (Focus Group | Survey)
- Sample Size Calculator (practical)
- Pros and Cons of Research Methods
- Build a system to feed the strategy

### **4 Segmentation**

- Why Segmentation is Essential for Marketing
- Methods of Segmentation
- Build Segmentation of a Specific Market
- Essentials of Good Segmentation

### **5 Targeting**

- Targeting as Strategy
- Criteria for Targeting
- Arguments for Mass Marketing
- Target Segment Portraits

### **6 Positioning**

- What is positioning?
- The Trinity of C's
- Perceptual Maps
- Benefits Ladder
- Arriving at the Positioning

### **7 Setting Objectives**

- Introduction to the funnel
- OKR's
- Setting SMART Objectives
- Zero Based Budgeting
- Brief Creation | How to Brief?
- Strategic Decision Making

### **8 Product Development**

- Strategy vs Tactics
- Introduction to Tactics
- Product Understanding
- JTBD

- Touchpoints
- NPS

## **9 Pricing**

- The importance of Price
- Price Perception
- Price and Pricing
- Price Research
- Pricing as Profit Driver
- Discounting | Under-pricing
- Escaping Commodification

## **10 Integrated Communications**

- History of Marketing Comms
- Integrated Marketing Communication
- Channels of Communication
- Campaign Comms
- Execution

## **11 Distribution**

- Channels of Distribution
- Direct and Indirect Channels
- D2C
- Channel Conflict
- Rise of Retail
- Omni Channel

## **12 Practical's**

- Pitch Deck for Brand
- Planning Campaign
- Creating Content
- Creating Funnel | Mapping KPI's
- NSM | OMTM
- Brand Marketing | Performance Marketing
- SEO - Online | Offline
- Email Marketing

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

- CO1. Demonstrate an understanding of the concept of marketing and how it works.
- CO2. Demonstrate competency in studying and analyzing consumer behavior.
- CO3. Demonstrate strength in planning and executing a digital marketing strategy.
- CO4. Demonstrate the clarity to execute a strategy and run digital media campaigns.
- CO5. Demonstrate fluency in the knowledge of branding and marketing
- CO6. Demonstrate the ability to articulate insights related to digital marketing.

## **References**

### **Required Resources**

- Kahneman, D. (Year). Thinking, Fast and Slow. Farrar, Straus and Giroux (Homepage) (VitalSource).
- Godin, S. (Year). This is Marketing. Portfolio/Penguin.

**BVOC 3rd Year  
Semester 6  
Program Elective - Experience Design (FAS 408 A)**

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

**Course Name: Program Elective - Experience Design**

**Course Contact Hours: 2 hrs**

**Course Credit Hours: 4**

**Course code : FAS 408 A**

**Course Objectives:**

- Understanding the importance of creating interactive narratives in the domains of fashion and design.
- Understanding a user-centric approach is necessary to empathize with users, comprehend their requirements, and create experiences for a variety of users.
- Understanding the importance of contextual design in the experiential world of fashion.
- Understanding the importance of storytelling and narratives in the context of fashion design.
- Understanding the relevance of Accessibility and inclusion in creating experiences for various segments that comprise the fashion industry.

**Course Description:**

The Experience Design course empowers final-year 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 tries to understand the implications and the inert need to create experiences for both the local and the global fashion industry. The course encourages an emergence as innovative experience designers, poised to contribute to the industry's ever-evolving landscape with empathy, creativity, and human-centric perspectives.

**Course Content**

**1. Understanding the different worlds of experiences in context to inclusive fashion**

1.1 Understanding the use and consequent gaps in modern technologies in the retail fashion industry.

1.2 Branding and Brand communication in fashion.

1.3 Understanding of modern experiences in the world of fashion.

## **2. Understanding design in context with interactive Services in Fashion**

2.1 Understanding the need-based model vs demand based model.

2.2 Findability vs. discoverability

2.3 Micro vs macro interactions

## **3. Understanding contextual user needs in context to local and global demands.**

3.1 Segregating user needs based on social, geographical. political and cultural context.

3.2 Understanding common problems across user groups.

3.3 Understanding the requirements of sharper user vs all user.

3.4 Understanding user flow.

**Course Learning Outcomes (COs):** After completing the course, the student shall be able to:

1. Demonstrate an understanding of the implications and the inert need to create experiences for the fashion industry.
2. Develop an understanding of ethnographic implications for creating experiences in the sector of global and regional fashion.
3. Develop strength in understanding and delivering as per user needs in the sector of global and regional fashion.
4. Develop an understanding of contextual design solutions by considering the broader context, and incorporating environmental, social, and cultural factors.
5. Develop fluency in conceptualizing an interactive experience in the world of fashion.
6. Develop confidence through learning by doing

## **References**

### **Required Resources**

- Cialdini, R. (Year). Influence: The Psychology of Persuasion. Publisher.
- Pink, D. (Year). Drive. Publisher.

## **FLLD : Fashion and Luxury Lifestyle Design**





Semester 3										
FLLD 301	Business of Luxury	Core	1	1	4	50	40	10	100	6
FLLD 303	Creative Textiles	Core	1	3	4	50	40	10	100	8
FLLD 305	End Semester Design Collection - FLLD	Core	-	2	2	50	40	10	100	2
FLLD 307	Fashion and Luxury Design 2	Core	2	2	4	50	40	10	100	8
FLLD 309	Lifestyle Products	Core	2	2	-	50	40	10	100	4
AE	Atlas Elective		2	-	-	50	40	10	100	2
	<b>TOTAL</b>									30
Semester 4										
FLLD 302	Lifestyle Experiences	Core	1	2	1	50	40	10	100	4
FLLD 304	Manufacturing for Scale	Core	1	2	1	50	40	10	100	4
FLLD 306	Personalities and Persona	Core	1	3	2	50	40	10	100	6
FLLD 308	Retail, Buying and Merchandising	Core	2	1	1	50	40	10	100	4
FLLD 310	Fundamentals of Draping	Core	1	3	2	50	40	10	100	6
FLLD 312	Design Collection Portfolio - FLLD	Core	1	2	1	50	40	10	100	4
AE	Atlas Elective	Elective	2	-	-	50	40	10	100	2
	<b>TOTAL</b>									30
Semester 5										
FLLD 401 (A)	Design Project - Fashion Collection	Core	2	4	2	50	40	10	100	8
FLLD	Design Resolution	Core	-	6	6	50	40	10	100	12



**BVOC 1st Year  
Semester 1  
Creative Design Process & Design Development (FLLD 201)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>3</b>	<b>2</b>

**Course Name: Creative Design Process & Design Development**

**Course Contact Hours: 4**

**Course Credit Hours: 6**

**Course code : FLLD 201**

**Course Objectives:**

- Students will be encouraged to develop their own unique/ individual design processes, philosophies and critical thinking through this course and further apply in forthcoming courses in the program.
- While navigating through different design thinking processes, understanding of the material types is utmost to arrive at a tangible outcome

**Course Description:**

This course will focus on fundamental areas of the Creative Design Process and Design Development. Building a strong foundation, understanding, and learning (for the students) of the creative design process by relating different design aspects (elements & principles of design) for visualization and realization of ideas is the aim of this course.

**Course Contents:**

**1 Design Process**

- Brainstorming
- Mind mapping
- Research

**2 Ideation Process**

- Conceptualization
- Ideation

**3 Design Development.**

- Critical & Design Thinking
- Material Knowledge
- Market
- Final Review

**Course Outcomes (COs):**

CO1: Understanding: to navigate through primary, secondary and tertiary research to develop a creative design process through textual and visual references.

CO2: Competence: of form generation and visualizing ideas in 2D and 3D forms.

Conceptualization | Ideation | Design development

CO3: Strength: in critical and design thinking to develop an individual design process to arrive at design solutions. Critical & Design thinking

CO4: Demonstration: of material knowledge, understanding and techniques for appropriate application to chosen outcomes. Material knowledge

CO5: Fluency: in realizing concepts by applying software tools for presentation techniques. Software | Presentation. Integrating concepts, techniques and materials understanding, learnt through other courses. Collation | Presentation

**Required Resources:**

- McKelvey and Munslow, (2003) Fashion design: Process, Innovation and Practice, India: Blackwell Science.

- 

**Recommended Resources:**

- Wilson. E. (2003), Adorned in Dreams, Bloomsbury Publishing.
- Barthes. R. (1985), Fashion Photography: Camera Lucida, [https://eclass.uoa.gr/modules/document/file.php/PSPA254/Barthes\\_Roland\\_Camera\\_Lucida\\_Reflections\\_on\\_Photography.pdf](https://eclass.uoa.gr/modules/document/file.php/PSPA254/Barthes_Roland_Camera_Lucida_Reflections_on_Photography.pdf)
- Hebdige. D. (1979), Subculture: Meaning of Style, Routledge.
- Snelgrove L (2013), Taking us into the 2000s: Vogue's Struggle with Time in the 1990s, Critical Studies in Fashion and Beauty, Vol 4.
- Steele. V. (2013), A Queer History of Fashion, Fashion Institute of Technology, New York

**BVOC 1st Year  
Semester 1  
Drawing for Design (FLLD 203)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>3</b>	<b>4</b>

**Course Name: Drawing for Design**

**Course Contact Hours: 4**

**Course Credit Hours: 8**

**Course code : FLLD 203**

**Course Objectives:**

- Develop proficiency in visual representation by practicing the language of drawing, focusing on the portrayal of human figures, fashion illustrations, products, fabrics, and other design elements from various angles and perspectives.
- Enhance observational skills through sketching exercises aimed at capturing the intricacies of drapes, surfaces, and materials, utilizing different rendering techniques and media.
- Cultivate a strong foundation in design principles, including understanding proportions, forms, and other fundamental elements essential for effective visual communication of design ideas.
- Foster the ability to communicate design concepts visually with clarity and precision, emphasizing the importance of drawing as a primary tool for conveying design ideas and intentions.
- Encourage creative exploration and experimentation with different drawing techniques and styles, empowering students to express their unique design perspectives while refining their skills in the language of drawing

**Course Description:**

By understanding design through the language of drawing, students will develop their visual representation and communication skills. This course will emphasize the importance of drawing as a fundamental skill required to communicate design ideas. Sketching human figures (fashion illustration)/products/ fabrics from different angles and perspectives will help enhance observational skills. Students will be introduced to various rendering techniques and media to draw drapes, surfaces and materials. This course will create a strong foundation of design principles e.g. proportions, forms etc. for effective communication of design visually.

**Course Contents:**

**1 Fashion Drawing basics**

- Freehand sketching

- Textures and patterns
- Fabric rendering

## **2 Gesture and fashion figures**

- Gesture Drawing
- Drawing Croquis
- Rendering Drapes
- Styling the Croquis

## **3 Fashion drawing Accessories**

- Footwear
- Bags/Clutches
- Jewellery/Headgears
- Interior Lifestyle Products

## **4 Poster making**

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

CO1 UNDERSTANDING: of drawing (anatomy, gesture, fashion and other products) in terms of proportion, form-shape, texture, and movement. Proportions | Anatomy – figures/ gesture/ products | Rendering

CO2 DEMONSTRATE: presentation skills by using both, hand and technical drawings to communicate ideas. Communication | Presentation

CO3 FLUENCY: in recognizing and exploring different materials and mediums for drawing and illustrations. Exploration | Experimentation

CO4 COMPETENCE: in using appropriate observation/ technical skills for chosen categories (fabrics/ garments/ accessories etc.) for basic drawing into a finished outcome and stylization. Observational drawing | Stylization

CO5 STRENGTH: in developing illustration skills and a range of drawings as an ideation process. Skill Development | Ideation development

### **References**

#### **Required Resources**

- Drudi, E., & Paci, T. (2001). Drawing for Fashion Design. Publisher.
- Drudi, E. (2002). Figure Drawing for Fashion Design. Publisher.
- Gupthill, A. L. (1976). Rendering in Pen and Ink. Publisher.

**BVOC 1st Year  
Semester 1  
Fashion History, Culture and Theories 1 (FLLD 205)**

L	T	P
1	1	2

**Course Name: Fashion History, Culture and Theories 1**

**Course Contact Hours: 2**

**Course Credit Hours: 4**

**Course code : FLLD 205**

**Course Objectives:**

- Understand Fashion's Cultural Impact: Learn how fashion reflects and shapes cultural values and traditions over time.
- Explore Fashion Theory: Discover different ways of understanding fashion, from its symbolism to its social meanings.
- Decode Fashion as Communication: Learn how clothing and style express identity, social status, and cultural affiliations.
- Study Fashion Icons: Explore the lives and influence of famous fashion designers and trendsetters.
- Embrace Global Fashion: Understand how fashion trends travel across cultures and appreciate the diversity of fashion worldwide.

**Course Description:**

Through visual knowledge and learning, students will be able to understand the significance of historical and contemporary fashion/ design items and their context to the socio-cultural environment. The course will further analyze the evolution and relationship, both historical and cultural, of these iconic fashion/ luxury items. In-depth understanding of how inter-relation and play of iconic art & design items played a big role through the centuries (20<sup>th</sup> – 21<sup>st</sup>) and how it has evolved to present day context.

**Course Contents:**

**1 Introduction to Fashion History**

- Introduction to the course
- Costumes - Egyptian, Greek & Roman
- 16th - 18th Century Costumes
- 1900's costume
- World War 1 & 2

**2 Fashion Era**



- Fashion in the 1950's & 1960's
- Fashion in the 1970's & 1980's
- Fashion in the 1990's & 2000's

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

CO1. UNDERSTANDING and identifying visual aesthetics related to luxury items in the context of fashion and design through various eras and cultures, Historical significance and understanding | Visual Aesthetics

CO2. COMPETENCE of differentiating the importance of the elements of fashion and design in the socio-cultural context of different cultures and periods. Elements of fashion & design | Socio-cultural context

CO3. STRENGTH of developing fashion and design vocabulary in the context of luxury.(Fashion and design vocabulary)

CO4. DEMONSTRATION of contextualizing ideas and relating the evolution to present-day fashion and design. Contextualizing ideas | Evolution of fashion and design

CO5. FLUENCY in understanding and applying different techniques for documentation and presentation. Documentation | Presentation

### **References**

- DK. (2012). Fashion: The Definitive History of Costume and Style. DK Publishing.
- Barthes, R. (1983). The Fashion System. University of California Press.
- Barnard, M. (Ed.). (2007). Fashion Theory: A Reader. Routledge.

### **Recommended Resources:**

- Marnie Fogg (2020). "Fashion: The Whole Story." Thames & Hudson (Thames & Hudson) (Internet Archive).
- Kyoto Costume Institute (2006). "Fashion: A History from the 18th to the 20th Century." Taschen (Internet Archive).

**BVOC 1st Year  
Semester 1  
Materials, Surface Treatments and Finishes 1 (FLLD 207)**

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

**Course Name: Materials, Surface Treatments and Finishes 1      Course Contact Hours: 4**

**Course Credit Hours: 8**

**Course code : FLLD 207**

**Course Objectives:**

- Understand material properties and their applications in fashion, luxury, and lifestyle design.
- Experiment with various surface treatments to enhance the aesthetic appeal of materials.
- Develop skills in embellishment techniques to add texture and visual interest to materials.
- Explore innovative methods to creatively adapt and reinterpret materials for design purposes.
- Recognize the versatility of materials and their potential for adaptation across different product categories.

**Course Description:**

Aim of this module is to enable students to understand material properties, structures and end users from the perspective of fashion, luxury and lifestyle. Students will get an opportunity to experiment and explore different materials (natural, manmade), surface treatments and embellishments using traditional and innovative methods & techniques and finishes. This course focuses upon understanding of the versatility of the material/s and its possible adaptation to create products. Students will use their design skills to readapt the material/s in unconventional methods upon understanding the material/s and its properties..

**Course Contents:**

**1 Introduction to Fashion Textile**

- Introduction to Textile
- Fibre & Yarns
- Weaves & Knits
- Fabric Finishes
- Embroideries

**2 Fabric Embellishments**

- Fabric Manipulation
- Dyeing & Printing
- Introduction to Design project, Surface development and design process.
- Artworks & Composition

**3 Application**

- Final Project Compilation

**Course Outcomes (COs):**

CO1. Understanding: material properties, structures and end-user Materials | Finishes

CO2. Competence: to explore and experiment different material types to realize ideas. Explore | Experiment

CO3. Strength: in using unconventional techniques and methods for design development by recognizing cultural and contemporary influences. Traditional Techniques | Innovation |

CO4. Unconventional

Demonstration: of selection of appropriate material type for realization of outcome. Ideation |

CO5. Material understanding

CO6. Fluency: in documentation of the process through sampling and presentation by applying CAD and software. Process | Documentation

**References**

**Required Resources**

- Hallett, C., & Johnston, A. (2014). Fabric for Fashion: The Complete Guide. Laurence King Publishing.
- Kadolph, S. J., & Langford, A. L. (2012). Textiles: Basics. Pearson.

**BVOC 1st Year**  
**Semester 2**  
**Accessories - Jewellery and Body (FLLD 202)**

L	T	P
1	3	2

**Course Name: Accessories - Jewellery and Body**

**Course Contact Hours: 4**

**Course Credit Hours: 6**

**Course code : FLLD 202**

**Course Objectives:**

- Relevance and Importance of jewelry through history.
- Significance of jewellery as an adornment and function.
- Importance of jewelry through different eras, cultures and tribes.
- Relation of form, colour, pattern and materials of jewellery.
- Contemporary adaptation for present and future, through materials, forms, colour and patterns

**Course Description:**

The course focuses on the relevance and importance of Accessories – Jewellery and Body as an integral part of fashion, luxury and lifestyle. The course aims to study historical accessories for both adornment and function, through different eras and cultures delivered through seminars. Studio sessions will help students to apply the creative design process, through informed research, knowledge (visual and textual) and understanding of the significance, symbolism and context of these accessories to conceptualize, design and develop a contemporary range of products or collections for the high end/ luxury market segment. The course will let students experiment and explore different material types and technology to realize the outcome.

**Course Contents:**

- 1 Civilizations & Jewellery
  - Ancient
  - Egyptian.
  - Roman.
  - Greek.
  - Indus Valley.
  - Mesopotamia.
- 2 Culture & Accessories
  - i) Identify the tribes in the continent/ countries. Who?
  - ii) What jewellery they wear - Men/Women/Kids?
  - iii) What is the jewellery called?
  - iv) What is the jewellery made of (materials used)?

- v) Why is the jewellery worn?
  - vi) Significance & symbolism of the jewellery in terms of materials/ color/ form etc.
  - vii) Is there a specific time to wear these jewellery. When?
  - viii) Method of making these jewellery. How?
  - ix) Do these jewellery have any connection? i.e. related to the gods/goddesses.
  - x) Are these jewellery related to some kind of events i.e. coming of age/ marriage/ child birth/ death etc.
  - You should consider answering the WHO? WHAT? WHY? WHERE? WHEN? and HOW? of the tribes/ culture of the respective countries within the continent.
- 3 Design Project
- Inspiration/ Concept Boards
  - Colour/ Client/ Material Boards
  - Form Generation & Development
  - Ideation & Material explorations
  - Technique exploration
  - Final Outcome
- 4 Final Review

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

CO1 Understanding jewellery types, styles, materials and techniques from different civilizations.

CO2 Competence in research, critical thinking and analysis to illustrate the creative design process.

CO3 Strength to establish individual concepts into ideation and then realize the final outcome taking into consideration appropriate materials and techniques.

CO4 Ability to demonstrate knowledge of, identify and select appropriate materials for the outcome

CO5 Fluency in preparing, organizing and presenting a professional portfolio using software as deemed appropriate.

### **References**

#### **Required Resources**

- Tait, H. (1986). 5000 Years of Jewelry. British Museum Press.
- Untracht, O. (1982). Jewelry Concepts and Technology. Doubleday.
- Galli, M. P., Giambelli, N., & Riviere, D. (1994). The Art of Jewelry Design: Principles of Design, Rings & Earrings. Schiffer Publishing Ltd.

**BVOC 1st Year  
Semester 2  
Fashion History, Culture and Theories 2 (FLLD 204)**

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

**Course Name: Fashion History, Culture and Theories 2**

**Course Contact Hours:**

**2**

**Course Credit Hours: 4**

**Course code : FLLD 204**

**Course Objectives:**

- **Advanced Historical Understanding:** Deepen knowledge of fashion history by exploring more complex and nuanced developments, spanning various periods, regions, and movements.
- **Cultural Analysis:** Investigate the relationship between fashion and culture, examining how societal norms, politics, economics, and technological advancements influence fashion practices and representations.
- **Theoretical Application:** Apply advanced theoretical frameworks, such as semiotics, postcolonial theory, and gender theory, to analyze and interpret fashion phenomena within historical and cultural contexts.
- **Global Perspectives:** Explore the global circulation, appropriation, and hybridization of fashion, considering its impact on diverse cultures and identities.
- **Contemporary Relevance:** Examine the contemporary relevance of historical and theoretical insights to issues such as sustainability, ethics, diversity, and globalization in the fashion industry.

**Course Description:**

In the third semester, the course continues its investigation of costume through history, theory and culture. We take a detour from Western costume history to Indian costume in its socio-cultural environment. The class will aim to explore the evolution of material, production, processes, color, silhouette and most importantly, meaning. The course will begin by understanding the zeitgeist of a certain era, the semiotics and the semantics born of religion, caste, region, climate, and the advent of other cultures that eventually manifest in the way the people of the subcontinent have dressed themselves; from the Bronze Age, in the Indus Valley Civilization, the Middle Kingdoms, the Late Medieval period, Early Modern period, Colonial States- the end of the period of the British Raj to Modern Day India with the apparent influence of film and television. With each class, students will be able to hone their understanding of Indian Aesthetics and Design with a clear focus on costume.

## **Course Contents:**

### **1 Introduction to course- Indian Costumes. Semiotics**

- Semantics
- Bronze Age
- Iron Age

### **2 Medieval Kingdom**

- Medieval Kingdom
- Late Medieval Kingdom

### **3 Modern-India**

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

CO1 Understanding and identifying visual aesthetics related to luxury items in the context of fashion and design through various eras and cultures.

Historical Significance and Understanding | Visual Aesthetics

CO2 Competence in differentiating the importance of the elements of fashion and design in the socio-cultural context of different cultures and periods.

Elements of fashion & design | Socio-cultural context

CO3 Strength of developing fashion and design vocabulary in the context of luxury.

Fashion and design vocabulary

CO4 Demonstration of contextualizing ideas and relating the evolution to present-day fashion and design.

Contextualizing ideas | Evolution of fashion and design

CO5 Fluency in understanding and applying different techniques for documentation and presentation.

## **References**

### **Required Resources :**

- Fukai, A., Suoh, T., Iwagami, M., & Koga, R. (2002). Fashion: A History from the 18th to the 20th Century. Köln: Taschen.
- Barthes, R. (1983). The Fashion System. Berkeley: University of California Press.

### **Recommended Resources:**

- DK. (2012). Fashion: The Definitive History of Costume and Style. DK Publishing (Fashion History Timeline) (Mclean and Eakin).
- Barthes, R. (1983). The Fashion System. University of California Press (Mclean and Eakin).
- Barnard, M. (Ed.). (2007). Fashion Theory: A Reader. Routledge (Mclean and Eakin).

**BVOC 1st Year  
Semester 2  
Materials, Surface Treatments and Finishes 2 (FLLD 206)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>3</b>	<b>2</b>

**Course Name: Materials, Surface Treatments and Finishes 2**

**Course Contact Hours: 4**

**Course Credit Hours: 8**

**Course code : FLLD 206**

**Course Objectives:**

- Introducing fundamental concepts of material and Exploring the relationship between material properties and design considerations.
- Analyzing how different materials affect the end-user experience and providing opportunities for hands-on exploration of diverse materials.
- Encouraging creative experimentation with materials through prototyping and iterative design processes.
- Fostering a mindset of curiosity and innovation in material selection and application.
- Encouraging students to think critically about design conventions and explore unconventional approaches.
- Guiding students through the process of ideation and material selection based on design objectives and constraints.
- Teaching students how to document design iterations, material experiments, and decision-making processes.

**Course Description:**

This module AIMS to enable students to understand NON-TXTILE material and properties, structures and end users from the perspective of fashion, luxury and lifestyle. opportunity to experiment and explore different materials types (natural, manmade), surface treatments and embellishments using traditional and innovative methods & techniques and finishes. This course focuses upon understanding of the versatility of the material/s and its possible adaptation to create products. Students will use their design skills to readapt the material/s in unconventional methods upon understanding the material/s and its properties.

**Course Contents:**

**Introduction to Non-Woven**

- Leather & Non-leather
- Tanning & Tanning Processes
- Material Exploration



## **Introduction to Metals**

- Understanding Metals & Processes
- Introduction to Paper & Glass
- Design Project
- Artworks & Ideation
- Compilation of Final Project

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

CO1 Understanding material properties, structures and end-user  
Materials | Finishes

CO2 Competence to explore and experiment with different material types to realize ideas.  
Explore | Experiment

CO3 Strength in using unconventional techniques and methods for design development by  
recognizing cultural and contemporary influences.

Traditional Techniques | Innovation | Unconventional

CO4 Demonstration of selection of appropriate material type for realization of final outcome.  
Ideation | Material understanding

CO5 Fluency in documentation of the process through sampling and presentation by applying  
CAD and software.

Process | Documentation

## **References**

### **Required Resources**

- Callister, W. D., Jr., & Rethwisch, D. G. (2020). *Materials Science and Engineering: An Introduction* (10th ed.). Wiley.
- Hara, K. (2007). *Designing Design*. Lars Müller Publishers.
- Bell, V. B., & Rand, P. (2006). *Materials for Design*. Princeton Architectural Press.
- Norman, D. (2013). *The Design of Everyday Things: Revised and Expanded Edition*. Basic Books.

**BVOC 1st Year  
Semester 2  
Fashion and Luxury Design (FLLD 208)**

L	T	P
2	2	-

**Course Name: Fashion and Luxury Design**

**Course Contact Hours: 4**

**Course Credit Hours: 4**

**Course code : FLLD 208**

**Course Objectives:**

- **Mastering Technical Skills:** Develop proficiency in pattern cutting, draping, and garment construction techniques relevant to the high-end and luxury market, including precision in measurements, cutting, and sewing to achieve impeccable craftsmanship.
- **Understanding Design Translation:** Gain a thorough understanding of translating 2D design concepts into 3D garments, considering factors such as fabric drape, fit, and proportion to ensure the accurate realization of designer visions in finished products.
- **Exploring Variations and Manipulations:** Experiment with variations and manipulations of pattern cutting, draping, and construction techniques to innovate and create unique garment designs that reflect creativity and sophistication characteristic of the high-end fashion market.
- **Refining Finishing Techniques:** Refine skills in garment finishing, focusing on achieving flawless seams, hems, and other details that contribute to the luxurious aesthetic and quality associated with high-end fashion, while adapting techniques to suit different fabric types and finishes.
- **Preparing for Advanced Study:** Lay the groundwork for further study in advanced courses within the fashion domain by providing a solid foundation in technical skills and design principles specific to the high-end and luxury market segment, enabling students to pursue more specialized areas of interest with confidence and proficiency.

**Course Description:**

This course focuses on and aims to develop a strong foundation in pattern cutting, draping, garment construction and finishes in the high end & luxury market segment. Students will learn and understand the basic design translation and interpretation from 2D to 3D realization, fall, fit and alteration. Variations and manipulation of taught aspects is the key focus of this course. Finishing is an important feature of this course about different fabric types for the end product. The technical skills acquired in this course will be further adapted and applied to advanced courses in the same domain of study.

## **Course Contents:**

### **1 Introduction to Pattern making**

- Introduction to Pattern Making & Construction
- Introduction to Sewing Machine & Parts
- Principles of Pattern Making
- Dart Manipulation & Placements

### **2 Sewing Techniques**

- Dart transfer and sewing
- Different Seams & Finishes
- Introduction to components of garments
- Realizing final garment

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

- CO1 Understanding of materiality in the context to garment construction as it pertains to the design development process for the luxury market segment.
- CO2 Competence in developing a deeper awareness of technical aesthetics in designing for the luxury segment through technical aspects.
- CO3 Strength of technical knowledge as evidenced through the use of technical vocabulary concerning clothing & accessories design, construction and fabrication
- CO4 Demonstrate awareness of basic garment components and their respective details and effectively document their findings and respond to them in a process journal.
- CO5 Fluency in exploring design through 2D to 3D drafting and construction process.

## **References**

### **Required Resources :**

- Lo, D. C. (2021). Pattern Cutting for Fashion. Laurence King Publishing.
- Kiisel, K. (2013). Draping: The Complete Course. Laurence King Publishing.
- Cole, J., & Czachor, S. (2008). Professional Sewing Techniques for Designers. Fairchild Books.

### **Recommended Resources:**

- Joseph-Armstrong, H. (1987). Patternmaking for Fashion Design. [Publisher].
- Duburg, A., & van der Tol, R. (2013). Draping: Art and Craftsmanship in Fashion Design. [Publisher].
- Shaeffer, C. B. (2011). Couture Sewing Techniques. [Publisher].

**BVOC 2nd Year  
Semester 3  
Business of Luxury (FLLD 301)**

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

**Course Name: Business of Luxury**

**Course Contact Hours: 2**

**Course Credit Hours: 6**

**Course code : FLLD 301**

**Course Objectives:**

This course focuses on how fashion and luxury companies work and understand their brands, products, retail, and communication strategies. Learners will get to travel through various business models, international development, and product categories. This course will also present strategic brand management in luxury and fashion companies as a balancing act: tradition vs. innovation, expertise vs. experimentation, casual vs. stylish; to increase the brand value by nurturing the brand heritage and at the same time staying fresh, relevant, and contemporary in the global marketplace.

**Course Description:**

Business of Luxury discovers the overall working of the luxury business with a specific focus on the fashion industry.

**Course Contents:**

**1 Introduction to Business of Luxury**

- History & Evolution of Luxury
- Luxury Brand Concepts
- Luxury Brands vs. Premium and Masstige Brands

**2 Understanding Consumer Behaviour towards Luxury**

- Consumer Psychology and Buying Behaviour in Luxury Markets
- Consumer segmentation
- Intercultural Issues in Luxury

**3 Establishment & Management of Luxury Businesses**

- Luxury Industry and Digital Business
- Merchandising and the Art of selling Luxury Products
- Distribution on the Luxury Industry

#### **4 Marketing & Branding for Luxury Business**

- Luxury Marketing : Effective Brand Management Strategies
- Brand Innovation and New Product Strategy
- How to take a Brand Global

#### **5 Role of Sustainability & Future Trends in Luxury Business**

- Importance & Adaptation of Sustainability in Luxury Industry
- NFTS & Luxury Brands

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

CO1. Developing an insight into the business of luxury.

CO2. Learning to identify luxury target customers and their needs & build target customer profiles.

CO3. Understanding of brand positioning and its impact on luxury brands.

CO4. Competence to adapt to the ever-changing luxury environment within which luxury brands operate.

CO5. Strength in identifying the nuances of why a brand qualifies as a luxury brand

CO6. Fluency to create strategies for luxury brand businesses.

#### **References**

##### **Required Resources**

Robin Lent(2009) “ Selling Selling Luxury: Connect with Affluent Customers, Create Unique Experiences Through Impeccable Service, and Close the Sale” 1st Edition Wiley (USA)

**BVOC 2nd Year  
Semester 3  
Creative Textiles (FLLD 303)**

L	T	P
1	3	4

**Course Name: Creative Textiles**

**Course Contact Hours: 4**

**Course Credit Hours: 8**

**Course code : FLLD 303**

**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, interiors and/or lifestyle products. These can be incorporated using hand skills, technology or both while keeping market trends in mind. Students are encouraged to think beyond the conventional materials to create ideas for experimental & innovative textiles.

**Course Description:**

This course will allow students to explore textiles, from an experimental and creative approach. Incorporating the understanding, knowledge and techniques of embroideries, surface ornamentation, weaving, knitting and crochet, macramé etc., students will be encouraged to create innovative textile ideas for different product types catering to the fashion luxury and lifestyle market segments.

**Course Contents:**

Unit Modules

- 1 Techniques & Materials Explorations 1  
Creatively Exploring embroidery, surface ornamentation & fabric manipulation techniques  
Material exploration : textiles and non-textiles
- 2 Techniques & Materials Explorations  
Fabric manipulation | Printing/ Dyeing | Knitting & Crochet | Weaving
- 3 Market Survey & Analysis  
Textile Trend study Research on new textile innovations
- 4 Design Project  
Research | Design process | Design Development | Product Realization | Portfolio

**Course Outcomes (COs):**

- CO1. UNDERSTANDING materials and finishes, both textiles and non-textiles to develop ideas.
- CO2. COMPETENCE of using hand and machine skills incorporating technology.
- CO3. STRENGTH in ideating and developing experimental and innovative textiles.
- CO4. DEMONSTRATION of understanding trends and market through research and surveys.

CO5. FLUENCY in documentation of the process through sampling and presentation by applying CAD and software.

CO6. DEVELOPING products ideas for different lifestyle segments.

## References

### Required Resources :

1. <https://onlinelibrary.wiley.com/journal/15206378> - Colour Research and application.
2. <https://www.colorcom.com/research/why-color-matters> - colour matters.
3. <https://en.wikipedia.org/wiki/Storytelling> - story telling.
4. <https://www.textileartist.org/top-10-textile-printing-books/> - books.
5. <https://www.britannica.com/topic/textile> - textile history.
6. [https://en.wikipedia.org/wiki/History\\_of\\_clothing\\_and\\_textiles](https://en.wikipedia.org/wiki/History_of_clothing_and_textiles) - textile history.
7. <https://www.tandfonline.com/toc/ytex20/current> - textile history.
8. <https://www.fibre2fashion.com/industry-article/2286/textile-history-of-textiles> - textiles.
9. <https://researchguides.library.wisc.edu/c.php?g=177904&p=1171107> - textile fibers.
10. <https://www.fibre2fashion.com/industry-article/5609/tie-and-dye-the-evergreen-art> - tie and dye.

### Recommended Resources:

Harris, Jennifer., 2011, 5000 years of textiles, 15th March 2011, Reprint Edition, Smithsonian Books, Thames & Hudson  
Threads and Voices  
Knitwear in Fashion  
Rugs and Wall Hangings  
Greta Design using non-traditional materials

**BVOC 2nd Year  
Semester 3  
End Semester Design Collection - FLLD (FLLD 305)**

L	T	P
-	2	2

**Course Name: End Semester Design Collection - FLLD    Course Contact Hours: 4**

**Course Credit Hours: 2**

**Course code : FLLD 305**

**Course Objectives:**

- To enable students to develop a personal and unique fashion design process, effectively negotiate design intentions and explore innovative ideas as a starting point of their design collection.
- To enable students to contextualize their personal concepts in terms of traditions, craft, contemporary art and design and emerging technologies.
- To guide the students to link their personal design concepts and practice values and exercise their design development based on critical reflection of their research material, use of techniques and the advancement of technologies.
- To provide students with a real-world model to communicate ideas, intentions and design contexts to a varied audience through collaborative efforts.
- To provide an opportunity to the students of working with the real life, time constraints of design development, range planning and garment production while aiming for design innovation and stylized curation to a large audience through a fashion show.

**Course Description:**

The End Semester Design Collection-2 course will guide and equip students to effectively experiment with new, creative ideas and innovations in fashion design to design and develop a complete ensemble for a fashion show presentation. The students are encouraged to explore concepts and themes based on personal reflection and critical analyses. The course will guide the students to develop concepts that reflect their aesthetics that is based on intensive research, which is both fashion and non-fashion-related. The course calls for modeling itself on real world practices of contextualization of the concept, design development, range planning and execution of design as per deadlines. The student will also be equipped to further their collection, through analyses of different types and qualities of fabrics and the use of innovative materials, surface ornamentation and prints for their finished garments. The contextualization of their collection concept will also be extended to the use of innovative fabric textures and surface design. The fashion show ensemble will be developed where the students will demonstrate creative pattern-making skills and garment construction techniques in the production of the final ensemble which will be showcased to an audience through a fashion show presentation.



## **Course Contents:**

### **1 Introduction to Collection Design Lab**

- Review Previous Design Projects.
- Review of Artist Statement. Introduction to the course.

### **2 Concept + Design Process**

- Concept proposal and selection
- Research, Referencing, Idea Mapping Contextualization of the concep
- Fabric sourcing, Referencing + Process Sheets.
- Sampling. Collab. Process sheets.
- Design development and range plan proposal.
- Design selection. What is innovative? Further development.
- 2.7 Design review: Assessing value and possibilities.

### **3 Design lab**

- Design and fabric finalization. Sample finalization. Final phase 3. Design Review. The Aesthetic, Form and Proportion.
- Refine and begin Technical flats
- Design Review. The Aesthetic, form and Proportion.
- Refine and work on Technical flats and Tech Packs
- Design Review. Final Collection Illustration.

### **4 Final Project - Fashion Show**

- Final Collection Illustration. Fittings Prep
- Final Fittings
- Fashion Show- Sensorium

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

CO1. Show fluency in the selection and the undertaking of an appropriate range of research methods within the conceptual design and development process for fashion design, working with materials and craft techniques and in envisioning innovative fashion concepts.

CO2. Demonstrate strength in conceiving, organizing, critically evaluating, developing, and realizing creative ideas and concepts in the contextualization of the concept stage of designing and fabric innovation.

CO3. Demonstrate proficiency in design development through iterations and technical drawings while putting together a range plan proposal.

CO4. Demonstrate competence in recognizing the qualities in fabrics, extending innovative methods in fabric surface ornamentation and prints to achieve future textile solutions.

CO5. Show competency in developing samples, toiles and final garments by effectively demonstrating pattern-making skills and garment construction techniques in the production of the garments.

CO6. Show understanding of compiling the final looks as a collection portfolio with a final execution of 1 ensemble.

## **References**

- Davies, H. (2010). Fashion designers' sketchbooks. Laurence King Publishing.
- Dieffenbacher, F. (2020). Fashion thinking: Creative approaches to the design process (2nd ed.). Bloomsbury Visual Arts.
- Visocky O'Grady, J., & Visocky O'Grady, K. (2009). A designer's research manual. Rockport Publishers.
- Fiore, A. M., Kim, S., & Kim, H. (2012). Fashion trends: Analysis and forecasting. Berg Publishers.
- Renfrew, C., & Renfrew, E. (2009). Developing a collection. AVA Publishing.

## **Recommended Resources**

### Materials required

1. A/4 size Process journal
2. Laptop
3. Fashion Magazines
4. Basic Stationery (pencils, micron pens, glue, scissors, eraser, ruler etc)

## **Required Resources**

1. Student's own dress form
2. Student's own sewing machine

**BVOC 2nd Year  
Semester 3  
Fashion and Luxury Design 2 (FLLD 307)**

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

**Course Name: Fashion and Luxury Design 2**

**Course Contact Hours: 4**

**Course Credit Hours: 8**

**Course code: FLLD 307**

**Course Objectives:**

- To learn the professional garment-making process from Drafting pattern, Layout, cutting, fit trials, experimentation with fashion details, fit trial to final fabrication and finishing etc.
- Learning to translate ideas from 2D to 3D garment construction.
- To introduce students to high-end finesse for the luxury fashion segment and equip them with hand finishing.
- To be able to make informed design decisions about challenges fashion system have in terms of materials, consumptions, manufacturing, waste, retailing, procuring, shipping etc. within the sphere of the Luxury Fashion Segment
- Equip students with analogue & digital techniques to design.

**Course Description:**

Fashion & Luxury Design 2 focus and aim is to provide students with the opportunity to develop an individual approach to design thereby increasing their practical, theoretical, technical and material application skills. In this course, students learn skills such as pattern making, draping, sewing and other means of garment construction in a critical and creative context. It provides students the opportunity to build additional skills and techniques within the context of the high-end & luxury market segment for 3D realizations with a broader and wider perspective concerning fashion. Structured clothing (corsetry, jackets etc.) with high-quality finishes appropriate to the market and garment category will be the main emphasis of this course. Students will be able to understand and learn advanced levels of technical skills for the 3D realization of their concepts/ ideas/ designs Students will be encouraged to self-select appropriate aesthetic outcomes while exploring technical skills, traditional techniques and progressive creative approaches to design and making.

**Course Contents:**

**1 Introduction & Practice**

1.1 Introduction to the Course.

- 1.2 Begin Project 1 Part 1 Trouser
- 1.3 Contouring
- 1.4 Begin project 1 Part 2 Corset - Corset samples developments
- 1.5 2D / 3D Thumbnails
- 1.6 Inner Corset Practice
- 1.7 Outer Corset Practice
- 2 Execution of Project 1 Part 1 & 2**
- 2.1 Final Trouser Execution
- 2.2 Final Corset Execution
- 3 Project 2 : Jacket Making, Practice and Execution**
- 3.1 Classic Jacket Making
- 3.2 Toile, Fit & Trials
- 3.3 Final Jacket Execution
- 4 Final Review**

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

CO1. Understanding - Of how to develop an individual approach to designing and fashioning through technical aspects for a high-end and luxury fashion segment.

CO2. Competence – In developing a deeper awareness of technical aesthetic in designing for the luxury segment through technical aspects.

CO3. Strength – Of technical knowledge as evidenced through the use of technical vocabulary about clothing design, construction and fabrication for the Luxury Fashion Segment.

CO4. Demonstration – The ability to independently construct ideas, employing a blended approach that is both insight-based and conceptual, to their 2D and 3D processes.

CO5. Fluency – In exploring design through 2D to 3D drafting and construction process with high finesse of luxury segment.

CO6. Execution of garments using all methods and techniques learnt and compilation of all works done in the form of a presentation.

#### **References**

##### **Required Resources**

- Aldrich, W. (2009). Metric Pattern Cutting for Children's Wear and Babywear. Wiley-Blackwell.
- Aldrich, W. (2008). Metric Pattern Cutting for Women's Wear. Wiley-Blackwell.
- Aldrich, W. (2002). Metric Pattern Cutting for Menswear. Wiley-Blackwell.
- Armstrong, H. J. (2013). Draping for Apparel Design. Bloomsbury Academic.
- Bunka Fashion College. (2009). Bunka Fashion Series Books – Jackets & Vests. Bunka Publishing Bureau.
- Aldrich, W. (2007). Fabrics and Pattern Cutting. Wiley-Blackwell.
- Szkutnicka, B. (2010). Technical Drawing for Fashion: A Complete Guide. Laurence King Publishing.
- Abling, B. (2006). Illustration: Fashion Sketchbook (Men's & Kids' Wear Section). Fairchild Books.

- Drudi, E., & Paci, T. (2001). *Illustration: Figure Drawing for Men's Fashion*. Pepin Press.
- Reader's Digest. (2010). *Reader's Digest New Complete Guide to Sewing*. Reader's Digest Association.
- Wolff, C. (1996). *The Art of Manipulating Fabric*. Krause Publications.
- Sorger, R., & Udale, J. (2006). *The Fundamentals of Fashion Design*. AVA Publishing.

**BVOC 2nd Year  
Semester 3  
Lifestyle Products (FLLD 309)**

L	T	P
2	2	-

**Course Name: Lifestyle Products**

**Course Contact Hours: 4**

**Course Credit Hours: 4**

**Course code : FLLD 309**

**Course Objectives:**

This course will give students an opportunity to explore products in the realm of fashion lifestyle products. Be it home or fashion accessories e.g. cushions, rugs, lamp shades, screens, bags etc. The aim of this course is to encourage students to understand the lifestyle product segment keeping the customer profile in mind. Through primary and secondary research, survey and questionnaire, students will focus on the product requirement and development. The outcome of this course will be a design and development of a collection or range of the product category selected and realization of a design.

**Course Description:**

This course enables students to have a clear understanding of techniques used for specific materials used in product development. Course learning will give students an opportunity to apply drafting of patterns, cutting and stitching using textile and non-textile material. Students will learn application of techniques to their product concepts

**Course Contents:**

**1 Product Understanding, Techniques & Materials Explorations 1**

- Bag Design and Technicalities in construction
- Making a basic Bag
- Pattern Making for Headgear - Creation of headgear prototype

**2 Product Understanding, Techniques & Materials Explorations 2**

- Technical know-how of Footwear and Mock-up development. Interior Product development

**3 Survey Questionnaire & Analysis**

- Trend study

- Customer requirement research
- Product development based on above

#### **4 Design Project**

- Research
- Design process
- Design Development
- Product Realization
  
- Portfolio

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

CO1. Understanding of Lifestyle Fashion Products, with reference to material and techniques

CO2. Competence to explore skills in product development using variety of materials

CO3. Strength in designing and developing innovative lifestyle products

CO4. Demonstration of relating surveyed customer needs and forecast trends to the creative outcome

CO5. Fluency in communicating documentation through CAD sketches, written and visual documentation

CO6. Execution of final product keeping in mind the nuances of material and technique feasibility.

#### **References**

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

- Knight, C. (2015). Sewing Leather Accessories. Design Originals.
- Goldstein-Lynch, E. (2008). Making Leather Handbags and Other Stylish Accessories. Quarry Books.
- Donnanno, A. (2019). Fashion Patternmaking Techniques for Accessories. Hoaki Books (Open Library) (Barnes & Noble).
- Aspelund, K. (2014). The Design Process. Fairchild Books.

**BVOC 2nd Year  
Semester 4  
Lifestyle Experiences (FLLD 302)**

L	T	P
1	2	1

**Course Name: Lifestyle Experiences**

**Course Contact Hours: 3**

**Course Credit Hours: 4**

**Course code : FLLD 302**

**Course Objectives:**

- To introduce students to the principles and practices of lifestyle experience design, such that students can demonstrate an understanding of the basics of experience design, process and concepts.
- To help students learn how to create experiences that connect with customers' emotions, senses, and aspirations by developing an understanding of consumer behaviour and psychology.
- To enable students to understand the relationship between lifestyle, brand, and design through developing curiosity for all new things around studying and observing.
- To demonstrate the ability to identify, classify and execute the skills in designing and communicating lifestyle experiences through various media, including visual, written, and digital, by exploration and experimentation.
- To encourage students to think critically and creatively about the role of design in shaping lifestyle experiences. In the process 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 course will begin with understanding the elements of experience design, aligning them with the aspirations and motivations of the consumer. In the process you will learn about consumer behaviour, psychology, and socio - cultural cultivators that drive luxury purchases.

There will be an impetus on the evolution of the luxury market and lifestyle, and what the future may look like given the technology landscape.

This course shall enable you to understand, define and transmit your creative and strategic vision to design memorable lifestyle experiences be it in the physical or digital space.

**Course Contents:**



## **1 Understand**

- Introduction to the Course. Understanding student expectations.
- What is luxury?
- Consumer behaviour and psychology
- Socio cultural cultivators: Evolution of the Luxury Industry
- Design for emotion and senses
- Digital Transformation

## **2 Discover - Define**

- Lifestyle as Experience
- Understanding a category : Secondary Research
- Market Research : Customer Journey mapping
- Defining the persona

## **3 Make**

- Theme Development
- Concept Ideation
- Design Development
- Communicating Lifestyle Experiences
- Final presentation and Review

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

CO1. Demonstrate a clear understanding of the principles and practices of lifestyle experience design.

CO2. Develop innovative and compelling lifestyle experiences that connect with customers' emotions, senses, and aspirations.

CO3. Analyse and evaluate existing lifestyle experiences and identify areas for improvement.

CO4. Research and refer, in order to draw the most essential aspects from information and present it as a cohesive inspirational idea.

CO5. Empathise with the user and use derived information to develop user personas and have the ability to frame and understand the needs of the user.

CO6. Iterate ideas thoughtfully to convey significance, value and attention to detail. And integration of skills and concepts from other courses into project work.

### **References**

#### **Recommended Resources:**

- Wilson. E. (2003), Adorned in Dreams, Bloomsbury Publishing.

**BVOC 2nd Year  
Semester 4  
Manufacturing for Scale (FLLD 304)**

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

**Course Name: Manufacturing for Scale**

**Course Contact Hours: 4**

**Course Credit Hours: 4**

**Course code : FLLD 304**

**Course Objectives:**

The main objective of the course is to provide students with the skills they need to incorporate their technical knowledge with their creative abilities to design a variety of garments/accessories/products and surface developments using techniques as per category requirements. The knowledge of creating products with a thorough understanding of the materials, methods, finishing, and techniques is provided to the students. Making students understand the importance of the industry's current manufacturing practices will allow them to obtain cross-functional training in areas like operations, entrepreneurship, and management.

**Course Description:**

Students will be introduced to the design and product development processes involved in creating fashion apparel and accessories. Understanding the development of collections for specific target market segments/customers and studying the technical processes of costing, product specifications, colorways etc. which are required to produce the merchandise will be the aim and focus of the course. Students will design and develop a range of garments/accessories/products for a market segment and provide product and technical packs as required by the production.

**Course Contents:**

**1 Manufacturing Processes and Techniques- Introduction to fashion products manufacturing processes and their categories.**

- Learn about the conventional manufacturing processes, specific machinery and their uses in apparel and other industries.
- Selection of raw materials, finishing processes and technical details of the product.

**2 Market Survey & Analysis**

- Research Indian and International fashion brands and survey on their existing products.
- Study about Trend and Forecasting- According to research done for collection/range.

**3 Design Process**

- Develop design development boards, explanations, Technical and Specification sheets, and costing.

#### 4 Collection/Range Development

- Development of final collection and products. Portfolio.

#### Course Outcomes (COs):

CO1. UNDERSTAND design process, manufacturing process, finishing and techniques of fashion products.

CO2. EXPLORATION by using case studies and opinion surveys to comprehend the market and trend.

CO3. DEVELOP understanding of contemporary design issues through exploration of synthesis of content, problem solving and creativity.

CO4. CREATE a collection and/or a range based on trends after conducting market research.

CO5. COMPETENCE in conducting relevant market research and surveys to understand possibilities of developing new processes for manufacturing.

CO6. Fluency in identifying gap and compiling data to arrive at feasible solutions

#### References

##### Required Resources:

- Rose, S. (2014). Textiles and Fashion: Materials Design and Technology. Woodhead Publishing Ltd..
- Seema, S. (2011). Textbook of Fabric Science: Fundamentals to Finishing. PHI.
- Corbman, B. P. (1983). Textiles: Fiber to Fabric. McGraw-Hill.
- Parvathi, K. (2007). Textile and Laundry Management. Pointer Publishers.

##### Recommended Resources:

<https://youtu.be/RaBffG1zLL8>- How T-shirts are made in America.

[https://youtu.be/6JOwZd\\_5t2A?list=PLbLugPSdpAWeW4IIHbXzlMFGBHMskYs-K](https://youtu.be/6JOwZd_5t2A?list=PLbLugPSdpAWeW4IIHbXzlMFGBHMskYs-K)- How T-shirt Printing Machines are made.

<https://youtu.be/HPpcAlpoeRI> - Jeans manufacturing Process.

**BVOC 2nd Year  
Semester 4  
Personalities and Persona (FLLD 306)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>3</b>	<b>2</b>

**Course Name: Personalities and Persona**

**Course Contact Hours: 3**

**Course Credit Hours: 6**

**Course code: FLLD 306**

**Course Objective:**

The main objective of the course is to enable students to understand the fundamentals of personal styling and its application to different personalities. Students are encouraged to think beyond the conventional standards and explore styling for different personalities and personas.

**Course Description:**

This course will focus on understanding personal styling, body shapes and sizes, image design and wardrobe planning. During the course, students will be encouraged to analyze and discuss different body types and personalities. Application of different strategies for wardrobe planning of different personality types (celebrities etc.) through shapes and silhouettes, colours, design elements, trends etc.

**Course Contents:**

**1 Personal Styling fundamentals**

- Introduction to the course, Personal Styling, and Power of image
- Understanding personality and persona
- Personal styling fundamentals: Personality tests, mapping & analysis

**2 Image Design and Wardrobe Analysis**

- Understanding image design and wardrobe analysis based on different personalities

**3 Wardrobe planning**

- Strategy for wardrobe planning and application in styling

**4 Client project**

- Client profiling: Application of different strategies for personal styling, image design and wardrobe planning of different personality types through shapes and silhouettes, colours, design elements, trends etc.
- Style boards and a photoshoot based on personality and wardrobe analysis for each client

**Course Learning Outcomes (COs):**

CO1. UNDERSTANDING personality, persona and components of personal styling for image making.

CO2. EXPLORING aspects of personal styling, wardrobe analysis and styling in context to personalities.

CO3. ANALYZING different clients based on their personality and style.

CO4. APPLYING personal and wardrobe styling skills on different clients for impactful image design.

CO5. PRESENTATION of the complete personal styling process with clients.

CO6. FLUENCY in identifying style types as per personalities.

**References:****Recommended Resources:**

- <https://pubmed.ncbi.nlm.nih.gov/27636159/>
- [https://books.google.co.in/books/about/The\\_Body\\_Image\\_Workbook.html?id=w4R58Z-OLWEC&redir\\_esc=y](https://books.google.co.in/books/about/The_Body_Image_Workbook.html?id=w4R58Z-OLWEC&redir_esc=y)
- <https://theconceptwardrobe.com/kibbe-body-types/an-introduction-to-the-kibbe-body-types>
- <https://www.amazon.com/Your-Body-Style-Dressing-Flatter/dp/0997697717>

**BVOC 2nd Year  
Semester 4  
Retail, Buying & Merchandising (FLLD 308)**

L	T	P
2	1	1

**Course Name: Retail, Buying & Merchandising**

**Course Contact Hours: 3**

**Course Credit Hours: 4**

**Course code : FLLD 308**

**Course Objective:**

- 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 visualise 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 about pricing, assortment, styling, and timing. Students learn how to follow up on 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 operations, trends, marketing and product development. Most Fashion merchandising students fit themselves in Management roles as entrepreneurs or brand owners

**Course Contents:**

**1. Global Fashion Business**

- Introduction to the Business of Fashion & Luxury
- 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):**

CO1. Demonstrate an understanding of the global value chain and contextualize their understanding of retail markets, opportunities and 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. Apply knowledge of buying and merchandising strategies to new retail concepts.

#### **References:**

#### **Required Resources:**

Levy, M., & Weitz, B. (2018). Retail Management. McGraw-Hill.

#### **Recommended Resources:**

- Vedamani, G. G. (2017). Retail Management. Pearson (Pearson Education India) (Flipkart).
- Frings, G. S. (2013). Fashion: From Concept to Consumer. Pearson (Rakuten Kobo).

**BVOC 2nd Year  
Semester 4  
Fundamentals of Draping (FLLD 310)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>3</b>	<b>2</b>

**Course Name: Fundamentals of Draping**

**Course Contact Hours: 4**

**Course Credit Hours: 6**

**Course code : FLLD 310**

**Course Objective:**

- To demonstrate an understanding of the basics of draping 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:**

This course Draping 01 will emphasize the fundamentals of the drape methodologies. Draping has many attributes of principles of design in which students will create their explorative innovation by understanding the methodologies and principles of design. The course will have two projects,

*project 01: Foundation and exploration and Project 02: Exploring innovation.*

**Project 01: Foundation and exploration:** In Project 01 students will learn the foundation of draping methods and techniques which will include tools, fabric characteristics, draping plans, dress form, measuring the dress, principles and techniques and preparation of muslin. And students will learn to develop a basic bodice, basic skirt, basic dress, and various necklines and explorations of each basics

**Project 02: Exploring innovation:** In project 02 students will learn how to manipulate the basics and create various innovative garments (*manipulate dart excess and adding fullness and bodice styles, the idea of innovative exploration will be from the primary research of forms, lines, and pattern captured from nature or man-made*) from draping muslin to transferring their final drape on to the paper pattern. At the end of Project 2, students will showcase their innovative exploration.



## **Course Content:**

### **1 Foundation and exploration**

- Introduction to draping
- Draping bodice ( front and back)
- Exploration of bodice variation
- Draping Skirts (Straight, A- line & circular)
- Exploration of Skirts variation
- Torso (front and back)
- Exploration of Torso + Necklines variations
- Test ( Mid-term)

### **2 Exploring innovation**

- Ideation & Material exploration ( man-made and natural)
- Quality finishes ( fasteners, lining and facing)
- Primary Research of forms, lines, and patterns captured from nature or man-made
- Silhouettes Exploration (*manipulate dart excess and add fullness and bodice style line*)
- Silhouettes Exploration WIP
- Silhouettes Exploration WIP with process of each exploration

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

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. Gained 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 have the ability to frame and understand the fashion sensibility of the user.

CO5. Iterate ideas thoughtfully to convey significance, value and attention to detail.

Integration of material skills, techniques and concepts from other courses into project work

## **References:**

### **Required Resources:**

- Zaman, Z. (2012). New Fashion Designers' Sketchbooks. A&C Black.
- Szkutnicka, B. (2017). Technical Drawing for Fashion: A Complete Guide. Laurence King Publishing (Biblio) (eBay).
- Drudi, E., & Paci, T. (2001). Figure Drawing for Fashion Design. Promopress.

### **Recommended Resources:**

- Wilson. E. (2003), *Adorned in Dreams*, Bloomsbury Publishing.
- Barthes. R. (1985), *Fashion Photography: Camera Lucida*,  
[https://eclass.uoa.gr/modules/document/file.php/PSPA254/Barthes\\_Roland\\_Camera\\_Lucida\\_Reflections\\_on\\_Photography.pdf](https://eclass.uoa.gr/modules/document/file.php/PSPA254/Barthes_Roland_Camera_Lucida_Reflections_on_Photography.pdf)
- Hebdige. D. (1979), *Subculture: Meaning of Style*, Routledge.
- Snelgrove L (2013), *Taking us into the 2000s: Vogue's Struggle with Time in the 1990s*, *Critical Studies in Fashion and Beauty*, Vol 4.
- Steele. V. (2013), *A Queer History of Fashion*, Fashion Institute of Technology, New York.

**BVOC 2nd Year  
Semester 4  
Design Collection Portfolio - FLLD (FLLD 312)**

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

**Course Name: Design Collection Portfolio - FLLD**

**Course Contact Hours: 3**

**Course Credit Hours: 4**

**Course code : FLLD 312**

**Course Objectives:**

- To equip students with the skills of research both primary and secondary research, including fashion and non-fashion images, and historical data and document them in a research book as a starting point for their collection
- To equip students with the skills of trend forecasting and increase the knowledge of to use trend forecasting portals towards the development.
- To equip students with the skills to create a collection based on contemporary fashion analysis and exploration of silhouettes.

**Course Description:**

This course allows students to explore individual, original themes and concepts to put forward a fashion collection portfolio. The students will investigate contemporary visuals to achieve a sensibility towards trends and the market. Deep exploration of primary and secondary research is encouraged towards putting a fashion collection. Students will explore trends, silhouettes, fabrics textiles and surface ornamentation to develop a cohesive fashion collection. Investigation of contemporary themes to develop individual concepts as a starting point to design a collection is recommended. Students are encouraged to explore different silhouettes and a variety of surface augmentation to move forward in their professional approach as designers. They will use a wide variety of digital skills to present a fashion portfolio based on industry standards. Students are encouraged to experiment with new and creative ideas and innovations in fashion design and manage a range of plan proposal.

**Course Content:**

**1 Research Interests and Strategies**

- Introduction and explanation of the course.
- Review of existing projects
- The Concept as the starting point
- Research: Primary and secondary research. Object Description Analysis + Mind
- Mapping
- Research interests and strategies: Documenting Visual Research
- Research Interests and Strategies: Presentations of Research Book

## **2 Trend Analysis and Forecasting**

- Understanding Trends
- Selection of relevant trends and sub-trends
- Selection of colour palette

## **3 Concept and range plan**

- Review of Student Work
- Innovations and inventions in fashion
- Textile and Fabric selection
- Range plan proposal
- Technical drawings
- Individual stylised croquis

## **4 Final Fashion Portfolio**

- Final Fashion Portfolio using relevant digital skills

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

CO1. Ability to investigate and analyse a contemporary fashion theme to develop original concepts as a starting point for a fashion collection.

CO2. Demonstrate competency to deeply analyse all aspects of research; primary and secondary research as a starting point of a fashion collection and put together a research book.

CO3. Develop an understanding of trend forecasting and understand the nuances of trend forecasting to plan their collections and merchandising appropriately.

CO4. Demonstrate competence in experimenting with new creative ideas in fashion and manage a range plan proposal.

CO5. Develop fluency in integrating key graphic and CAD design skills to produce a fashion design portfolio.

CO6. Development of critical thinking skills to evaluate design concepts, refine ideas, and adapt to changing trends and market demands, ensuring the relevance and innovation of the fashion collection.

### **References**

#### **Required Resources**

- Drudi, E. 'K., & Paci, T. (2001). Figure Drawing for Fashion Design. Pepin Press.
- Drudi, E. 'K., & Paci, T. (2011). Figure Drawing for Men's Fashion. Pepin Press.
- Kiper, A. (2013). Fashion Portfolio: Design + Presentation. Batsford.
- The Kyoto Costume Institute. (2006). Fashion, A History from the 18th to the 20th Century. Taschen.

**BVOC 3rd Year  
Semester 5  
Design Project - Fashion Collection (FLLD 401 A)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>2</b>	<b>5</b>

**Course Name: Design Project - Fashion Collection**

**Course Contact Hours: 3**

**Course Credit Hours: 8**

**Course code : FLLD 401 A**

**Course Objectives:**

- To guide the students in developing a unique aesthetic approach to fashion design practice, exploring a point of view or experimenting with innovative ideas as the first part of their final year thesis.
- To enable students to think about their aesthetic in terms of traditions, contemporary practices in art and design, and emerging technologies.
- To guide the students to develop their fashion concepts through a critical reflection of their approaches, research methods and use of techniques and technologies.
- To provide students with a real-world model by which creative ideas are developed in a collaborative context into new aesthetic directions and expressed in the language of style.
- To challenge students with the very real constraints of time and production vis-à-vis their ideas, while simultaneously aiming for innovation and the best curation and showcase of their work through a fashion show.

**Course Description:**

The Design for Innovation Lab will advance the exploration of personal identity undertaken by the students in year 3 and will guide the students to develop fashion concepts that best reflect their aesthetic sensibilities. Students will be guided to design and develop a pithy collection of 3 styles through a series of prompts and in-class presentations and reviews that help them think of the aesthetic curation and expression of ideas more critically. The course will model real-world practices of collection building, guiding the students to understand effective referencing, and using that as a basis for developing original ideas. Iteration will be done in a phased manner and will reflect an individually negotiated approach towards design innovation. The process of thinking- in terms of abstract, visual and tactile approaches will be documented in a Process Journal. The collection of 3 styles will be further refined and developed in the Technical Studio and showcased to an audience through a fashion show, Sensorium, at the end of the course.

**Course Content:**

**1 Introduction to Design for Innovation Lab**

- Review of Artist Statements and Previous Design Projects.
- Review of selected past projects. Fashion and Identity.

## **2 Design Process**

- Design drawings- Phase 1. Outlining the story
- Referencing. Fabric Sourcing. Idea Mapping. Process sheets.
- Sampling. Collab. Referencing + Process Sheets
- Sampling. Collab. Design Drawings- Phase 2
- Design selection: What's new? Further iterations
- Design Review: Assessing value and possibilities

## **3 Design Development**

- Sample finalization. Design Development. Final phase 3.
- Design Review. The Aesthetic. Refine and begin Technical flats.
- Design Review. The Aesthetic. Refine and work on Technical flats.
- Design Review. Collection Illustration.

## **4 Fashion Show- Sensorium**

- Collection Illustration. Fittings Prep
- Fittings
- Fashion Show- Sensorium

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

CO1. Understand the exploration and development of aesthetic concepts for fashion design.

CO2. Show competency in employing effective approaches to research and ideation, in working with materials and craft techniques and in envisioning innovative fashion concepts.

CO3. Demonstrate strength in the ability to integrate the intangible and the tangible in the expression of style.

CO4. Demonstrate proficiency in developing samples and toiles that can meaningfully advance their design process.

CO5. Show fluency in fashion design research and the thoughtful presentation of appropriate and competently considered aesthetic and technical iterations.

CO6. Show competency in developing and documenting Technical Packs that contain all the technical specification and design details that makes the product unique.

### **References**

#### **Required Resources**

- Renfrew, C., & Renfrew, E. (2009). Basics Fashion Design 04: Developing a Collection. AVA Publishing.
- Dieffenbacher, F. (2013). Fashion Thinking: Creative Approaches to the Design Process. AVA Publishing.
- Zaman, Z. (2012). New Fashion Designers' Sketchbooks. Bloomsbury Visual Arts.
- Baugh, G. (2011). The Fashion Designer's Textile Directory: A Guide to Fabrics' Properties, Characteristics, and Garment-Design Potential. Barron's Educational Series.
- DeMers, D., & Bryant, M. W. (2016). The Spec Manual (3rd ed.). Fairchild Books.
- Atkinson, M. (2012). How to Create Your Final Collection. Laurence King Publishing.

**BVOC 3rd Year  
Semester 5  
Design Resolution Studio (FLLD 401 B)**

L	T	P
-	6	6

**Course Name: Design Resolution Studio**

**Course Contact Hours: 6**

**Course Credit Hours: 12**

**Course code : FLLD 401 B**

**Course Objective:**

To provide students the space to experiment with their aesthetic concepts and to provide them with the opportunity to work collaboratively with others towards the resolution of their ideas.

1. To provide students the opportunity to innovate and develop a distinctive and personal approach to design through a study of the technical aesthetic.
2. To help students develop initiative, critical inquiry, professionalism and timeliness in planning and executing the collection.
3. To equip students with the knowledge of integrating material and techniques in the design process.
4. To provide students a clear understanding of how to technically process their design concepts

**Course Description:**

The 'Design Resolution lab' will allow students to explore garment construction through creative approaches to constructing 3D forms. They will be encouraged to question, subvert or depart from conventional practices of garment construction to develop a critical understanding of form and design through the creative technical aesthetic.

The Design Resolution Lab course will guide them towards the exploration of technical design as it pertains to their fashion concept and will lead them to explore garment construction technicalities creatively. This lab aims to enable the students to develop a process attuned to the aesthetic concepts developed in the Design for Innovation Lab.

The Design Resolution Lab works collaboratively with Design for Innovation Lab & Fabric Styling Studio to provide students with the opportunity to plan and execute their fashion collection for the show.

**Course Contents:**

1. **Preparation for the show**
  - Basic Blocks Development
  - Seam finishing Samples

## **2. Key Thematic Development**

- Key Thematic & Mocks Development
- Fabric Sourcing
- Prints / Embroidery / Surface sample developments

## **3. Toile Development, fit & pattern correction**

- Style 1
- Style 2
- Style 3

## **4. Final Styles fabrication, fits & trials & corrections**

- Style 1
- Style 2
- Style 3
- Show

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

CO1. Demonstrate an understanding of how to work collaboratively and ethically, pulling in relevant, value-adding and timely support wherever required.

CO2. Show competence in planning and execution of work.

CO3. Show strength in integrating ideas, influences, material and technical knowledge and awareness of context in their design resolution process.

CO4. Demonstrate preparedness, rigour, self-direction and timeliness- all hallmarks of professionalism.

CO5. Demonstrate fluency in the use of technical vocabulary vis-à-vis clothing design, materials, techniques and technologies of making.

### **References:**

#### **Required Resources:**

- Aldrich, W. (2010). Metric Pattern Cutting for Women's Wear. Wiley-Blackwell.
- Aldrich, W. (2006). Metric Pattern Cutting for Menswear. Wiley-Blackwell.
- Aldrich, W. (2009). Metric Pattern Cutting for Children's Wear and Babywear. Wiley-Blackwell.
- Armstrong, H. J. (2008). Draping for Apparel Design. Fairchild Books.
- Bunka Fashion Series Books. (Year). Jackets & Vests. Bunka Publishing Bureau.
- Aldrich, W. (2012). Fabrics and Pattern Cutting. Wiley-Blackwell.
- Szkutnicka, B. (2010). Technical Drawing for Fashion: A Complete Guide. Laurence King Publishing.
- Abling, B. (2015). Illustration: Fashion Sketchbook. Fairchild Books.
- Drudi, E. K., & Paci, T. (2010). Illustration: Figure Drawing for Men's Fashion. Pepin Press.



**BVOC 3rd Year  
Semester 5  
Fabric Styling Studio (FLLD 403)**

L	T	P
-	4	2

**Course Name: Fabric Styling Studio**

**Course Contact Hours: 4**

**Course Credit Hours: 6**

**Course code : FLLD 403**

**Course Objectives**

- To allow students to study materials more closely and evaluate their possibilities as fabrics with strong fashion value.
- To guide students in how to study and re-imagine materials as fabrics.
- To provide students an understanding of how their past experiences in aesthetic creation can be used as a toolkit for exploring materials and creating innovative expressions of fabric.
- To allow students to work collaboratively with the Design and Innovation Lab and the Resolution Lab.
- To support the work being done in Design and Innovation and Resolution Labs towards the end term fashion collection showcase.

**Course Description**

The Fabric Styling Studio will be a space for students to understand the fabrication qualities of different materials and explore creative interventions to innovate a material's properties of drape or structure. Students will be guided in the use of personal research methodologies comprising archival research and creative concept explorations. By the end of the course, they will have developed new expressions of materials suitable for use in their end-term fashion collection.

**Course Content:**

**1 Introduction. What is a Fabric?**

- Introduction to Course. Review of Material/ Fabric collection
- Different approaches to 'styling' fabrics

**2 Study of how materials are engineered as fabrics**

- Research + Experiments with yarn and dye
- Research + Experiments with Structure
- Research + Experiments with Drapes
- Research + Prints: Storytelling/ Visual Texture/ Graphic design
- Research + Embroidery materials- evaluating suitability

- Research + Exploring Sustainability in the use of materials

### **3 Developing Fabrics**

- Review of experiments. Assessing value. Sampling
- Sampling
- Final fabrics

### **4 Documentation**

- Compiling Research + Documentation. Further sampling.
- Compiling Research + Documentation. Further sampling.
- Compiling Research + Documentation. Further sampling. Final Review
- Final Review

### **Course Outcomes**

CO1. Understand how to design processes to style materials into fabrics with fashion value.

CO2. Show competency in integrating archival research and creative explorations towards innovative outcomes.

CO3. Show strength in identifying the properties of different materials and applying them towards powerful aesthetic outcomes.

CO4. Demonstrate the ability to effectively tie-up their experiments to the larger collection story.

CO5. Show fluency in the design process including observational studies, mind-mapping, research, experimenting, documenting, exploring and refining.

CO6. Show strength in creative explorations towards innovative outcomes

### **References:**

#### **Required Resources:**

- Singer, R. (2013). *Fabric Manipulation: 150 Creative Sewing Techniques*. Interweave.
- Rissanen, T., & McQuillan, H. (2016). *Zero Waste Fashion Design*. Fairchild Books.
- Quinn, B. (2010). *Textile Futures: Fashion, Design, and Technology*. Berg Publishers.
- Wolff, C. (1996). *The Art of Manipulating Fabric*. Krause Publications.
- Brackmann, H. (2013). *The Surface Designer's Handbook: Dyeing, Printing, Painting, and Creating Resists on Fabric*. Interweave.

**BVOC 3rd Year  
Semester 5  
Professional Practice - FLLD (FLLD 405)**

L	T	P
1	3	-

**Course Name: Professional Practice - FLLD**

**Course Contact Hours: 3**

**Course Credit Hours: 4**

**Course code : FLLD 405**

**Course Objectives**

- To equip the students with a clear understanding of the professional value of their creative work and to make them aware of how these can be translated or channelized as professional practice.
- To guide them in the organization of their body of work to present the work in terms of valuable professional skills.
- To guide them in resumé-writing, portfolio presentation and business communication.
- To guide them towards creating impressive professional personas through effective communication strategies over a range of e-platforms.
- To hone their professional ‘soft’ skills- thought leadership, persuasive communication and personal presentation.

**Course Description**

This course will guide students in developing impressive professional personas by effectively using business communication and social media, thought-sharing, work-sharing and networking platforms. Students will explore ways of organizing their work, sharing it over different platforms and leveraging their work and thought leadership for a range of professional opportunities. Students will learn the art of resumé-writing and portfolio-making. The course will also provide students guidance in written, spoken and visual communication to communicate their ideas and thoughts with clarity and confidence.

**Course Content**

**1 Introduction to the course**

- Writing a resumé. Writing an ‘About Me’.

**2 The Portfolio**

- Its value. Its organization
- Understanding the role of the creative practitioner in the industry.

- The Projects and the Artist Statement. Ensuring cohesiveness.
- Presentation of Phase 1
- Presentation of Phase 1
- Presentation of Phase 1
- Midterm Review. The Presentation of Process and Outcome

### **3 The Professional Persona**

- The Job Interview
- Basics of Business Communication
- E-platforms for Thought-sharing, sharing creative work, and professional networking.

### **4 Presentation of Portfolio**

- Final Presentation of Portfolio and Review
- Final Presentation of Portfolio and Review
- Final Presentation of Portfolio and Review
- Final Presentation of Portfolio and Review

### **Course Outcomes**

CO1. Understand how to evaluate and appraise their creative skills and channel them towards opportunities for professional practice.

CO2. Show competency in contextualizing their work in terms of current industry trends.

CO3. Show strength in the identification, curation and communication of creative value and merit.

CO4. Demonstrate capabilities in cultivating a professional persona through effective self-presentation.

CO5. Show fluency and persuasive abilities in written, spoken and visual communication.

CO6. Demonstrate soft skills such as presentation, communication and the ability to receive feedback and incorporate it thoughtfully.

### **References**

#### **Required Resources**

- Zaman, Zarida (2011), *New Fashion Designers' Sketchbooks*, Bloomsbury, London.
- Lee, Jaile; Steen, Camille (2014), *Technical Sourcebook for Designers*, Fairchild Books, New York.
- Kiper, Anna (2014), *Fashion Portfolio*, Batsford, London.
- David Burns, Leslie; K. Mullet, Kathy; O. Bryant, Nancy (2016), *The Business of Fashion: Designing, Manufacturing and Marketing*, Fairchild Publications, New York.



**BVOC 3rd Year**  
**Semester 6**  
**Design Project - Research and Writing (FLLD 402 A)**

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

**Course Name: Design Project - Research and Writing**

**Course Contact Hours: 3**

**Course Credit Hours: 4**

**Course code : FLLD 402 A**

### **Course Objectives**

- Guiding students to frame their work through discovery and knowledge gathering.
- Introducing students to research and writing.
- Identify, organise and document work done through the design process.
- To increase the depth of intention towards their work and find a direction way forward

### **Course Description:**

This course is designed to guide students in the writing of a thesis based on their design practice in fashion and lifestyle. Ensembles created in the Design Project - Fashion Collection in Sem 7 will be taken forward to advance knowledge about individual collections. Students will reflect on their design process to create diverse approaches to expand upon their collection. This process will lead to creating garments and/or lifestyle designs. Students will compile a book that will comprise of three parts: 1. A documentation of their design development process for the Sensorium showcase last term. 2: A new collection of ready-to-wear fashion/ a fashion product/ a system design based on their experiences and insights gained from the previous term.

### **Course Content**

#### **1 Introduction to course**

- Introduction to the course
- Review of i) 3 projects done through the course & Design Project - Fashion
- Collection

#### **2 Review and Reflection**

- Reviewing Design Project - Fashion Collection and reflecting on the design process and ideation.

#### **3 Research**

- Toile-making with annotations + Technical Iterations + Final Styles (pattern-making, garment-making process).
- Write a reflection on the design resolution process.

#### **4 Research Strategies**

- Object Description Analysis
- Pathway consideration. What pathway would you like to set as the context for further exploration of the values generated through your design process? What would you like to explore?
- Research plan.

#### **5 Design Research**

- Primary and secondary research
- Design sketches + material swatches
- Final collection/ prototype sketches

#### **6 Documentation**

- Final Review. Paper + Book

#### **Course Outcomes**

CO1. UNDERSTANDING the knowledge and value created in the creative design process.

CO2. COMPETENCE in critically analysing the value of knowledge created through the creative design process.

CO3. STRENGTH to analyse and understand the context of their creative design process to develop different creative approaches and aims.

CO4. DEMONSTRATION of ability to explore and experiment, evaluate and document the creative design process.

CO5. FLUENCY in categorising different stages of creative design processes through experimentation, exploration documentation and inferences.

CO6. Effectively communicate the creative design processes verbally and through written documentation.

#### **References**

##### **Required Resources**

- Worsley, H. (2011). 100 Ideas that Changed Fashion. Laurence King Publishing.
- Kawamura, Y. (2011). Doing Research in Fashion and Dress: An Introduction to Qualitative Methods. Bloomsbury Academic.

**BVOC 3rd Year  
Semester 6  
Design Project Technical Lab (FLLD 402 B)**

L	T	P
-	5	7

**Course Name: Design Project Technical Lab**

**Course Contact Hours: 5**

**Course Credit Hours: 12**

**Course code : FLLD 402 B**

**Course Objectives:**

- To enable the students to undertake practice-based research through a collaborative pathway between two courses- one, a space where they can make and the other, a space where they can ideate, reflect and distil the values created as an outcome of exploratory work.
- To orient the students to the research dimension of their creative work.
- To guide students to see the possibilities for design and innovation within making practices.
- To help students understand the relationships and tensions that underpin making processes and how these can spur innovation.
- To guide students to consider how their making processes can be designed to achieve specific aesthetic, functional or commercial aims.

**Course Description:**

The Design Project Technical Lab will work collaboratively with the Design Project - Final Collection course. It will be a space for students to explore making that is oriented towards research. Students will be guided in the practice of doing-documenting-reflecting-refining/imagining new possibilities. Students will use the experience of having developed 3 styles in the Design Resolution studio in the previous term, as a starting point for deeper inquiry into the design of making processes. In this course, they will advance their studies through an investigation into the relationships between material, form and making techniques, or between form, purpose and making processes, or between purpose, making processes and systems.

**Course Content:**

**1 Introduction to the Course**

- Course Objectives, Course Outcomes
- Review of work done for Sensorium. Pathway Discussion.
- SCAMPER WORKSHOP
- Use SCAMPER to explore new design detail possibilities. Documentation + Reflection on the relationships between design and making processes.



## **2 Project 1**

- Based on last semester's 3 looks, explore any one element/design detail from the collection and develop 5 muslin mock-ups/ explorations of the same. Now based on these 5 muslin mock-ups sketch up an extended collection of the selected pathway fashion system/fashion product/fashion collection.

## **3 Project 2**

- Review of Thesis Statement + Design Concept. Identification of key thematic samples that must be made.
- Key thematic samples (Making). Selection of one idea for resolution
- Toile-making for selected design.
- Toile-making for selected design. Review of print/ embroidery samples. Finalizing the design.

## **4 Final Resolution**

- Final resolution of design
- Fittings. Completion.
- Photoshoot.
- Review along with Thesis: Practice-based Research Class.

### **Course Outcomes:**

CO1. Demonstrate an understanding of practice-based research.

CO2. Demonstrate competency in exploring making as an important dimension of fashion design research.

CO3. Demonstrate strength in the practice of fashion design processes: doing-documenting-reflecting-refining/imagining new possibilities.

CO4. Demonstrate the ability to extrapolate discoveries and values to new contexts.

CO5. Demonstrate fluency in the digital documentation of the fashioning process and in the ability to recognize and communicate its knowledge values.

CO6. Demonstrate fluency in their ability to communicate their ideas effectively and impactfully in written and oral form

### **References**

#### **Required Resources:**

- Aldrich, W. (2010). Metric Pattern Cutting for Women's Wear. Wiley-Blackwell.
- Aldrich, W. (2006). Metric Pattern Cutting for Menswear. Wiley-Blackwell.
- Aldrich, W. (2009). Metric Pattern Cutting for Children's Wear and Babywear. Wiley-Blackwell.
- Armstrong, H. J. (2008). Draping for Apparel Design. Fairchild Books.
- Bunka Fashion Series Books. (Year). Jackets & Vests. Bunka Publishing Bureau.
- Aldrich, W. (2012). Fabrics and Pattern Cutting. Wiley-Blackwell.

**Recommended Resources:**

- Bunka Fashion College. (n.d.). Bunka Fashion Series Books: Jackets & Vest. Bunka Publishing Bureau.
- Aldrich, W. (2011). *Fabrics and Pattern Cutting*. Wiley-Blackwell.
- Szkutnicka, B. (2017). *Technical Drawing for Fashion: A Complete Guide* (2nd ed.). Laurence King Publishing.
- Abling, B. (2015). *Fashion Sketchbook* (6th ed.). Bloomsbury Visual Arts.

**BVOC 3rd Year  
Semester 6  
Design for Retail (FLLD 404)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>3</b>	<b>2</b>

**Course Name: Design for Retail**

**Course Contact Hours: 4**

**Course Credit Hours: 6**

**Course code : FLLD 404**

**Course Objectives:**

- To enable the students to undertake practice-based research through a collaborative approach.
- To equip students with the necessary knowledge and skills to design products for experiential retail engagement driving sales.
- Studying consumer behaviour in retail and merchandising context and informed design decisions.
- Knowledge and understanding of the concepts of retail applicable to the product by understanding consumer behaviour and trends.
- Keeping up to date with the latest retail trends and technologies in terms of design and product innovation.
- Students create competitive product ideas resonating with their brand image.

**Course Description:**

The course is designed to integrate fundamental concepts of retail formats, structure, purpose and challenges of retail channels. This is driven by keeping visual communication, merchandising and business insights for the fashion luxury and lifestyle industries. From conceptualising fashion and lifestyle products to retailing through various channels, both in-store and online, while understanding consumer behaviour and lifestyle Knowledge of business of fashion, consumer insights, manufacturing and retail, buying and merchandising will be an intrinsic part of this course. This course will enable you to conceptualise and design luxury spaces for products and/or services keeping in mind socio-cultural and geographical aspects

**Course Content:**

**1 Understand**

- Introduction
- Types of retail formats and structures
- Indian Retail Scenario
- Merchandising
- Consumer Trends and Retail Design Strategies

- Merchandise Planning and competitive analysis
- Branding and Retail Experience

## **2 Discover - Define**

- Research
- Concept Development
- Theme Development

## **3. Make**

- Design Development
- Form Generation
- Technical Specification
- Final Presentation

### **Course Outcomes:**

CO1. UNDERSTANDING retail and merchandising from a design perspective.

CO2. COMPETENCE in anticipating changes in retailing and related manufacturing.

CO3. STRENGTH in applying the fundamentals of retail concepts to future changes.

CO4. DEMONSTRATION of understanding concepts and fundamentals of retail through case studies.

CO5. FLUENCY in understanding customers and markets, through the retailing lens.

CO6. IDENTIFICATION of Key gaps in the retail space and APPLICATION of effective solutions and strategies informed by the knowledge of the industry.

### **References**

#### **Required Resources:**

- Aldrich, W. (2010). Metric Pattern Cutting for Women's Wear. Wiley-Blackwell.
- Aldrich, W. (2006). Metric Pattern Cutting for Menswear. Wiley-Blackwell.
- Aldrich, W. (2009). Metric Pattern Cutting for Children's Wear and Babywear. Wiley-Blackwell.

#### **Recommended Resources:**

- Retail Dive. (n.d.). Retrieved from <http://www.retaildive.com>
- WGSN. (n.d.). Retrieved from <http://www.wgsn.com>
- FashionUnited. (n.d.). Retrieved from <http://www.fashionunited.com>
- The Business of Fashion. (n.d.). Retrieved from <http://www.businessoffashion.com>
- National Retail Federation. (n.d.). Retrieved from <http://www.nrf.com>

**BVOC 3rd Year  
Semester 6  
Visual Merchandising - FLLD (FLLD 406)**

L	T	P
2	2	-

**Course Name: Visual Merchandising – FLLD**

**Course Contact Hours: 4**

**Course Credit Hours: 4**

**Course code : FLLD 406**

**Course Objectives:**

- To introduce students with the principles and understanding of interior design.
- To equip students with the knowledge and skills to apply the principles and fundamentals of interior design to a given space.
- Students will learn how ergonomics plays a big role while designing space.
- To enable students to apply their understanding of colour and materials for maximum impact to the proposed space in relation with the product.
- Enable students to learn and understand the importance of designing space about the product, consumer appeal and experience.
- To encourage students to think critically and creatively about the role of design in shaping lifestyle experiences. In the process demonstrate an awareness of self and an empathetic approach in the acquiring of knowledge from the world.

**Course Description:**

The built environment created should work like a system - interconnected to different parts of the space, working together to function effectively. In this course students will be introduced to their immediate surroundings to understand space, both natural and man-made. Knowledge of the fundamentals of interior design, will emphasise the understanding of how the built environment is created by humans, for humans and used by humans. The course will enable you to create space/s within space or stand-alone for promoting products and services.

**Course Content:**

**1 Introduction to Interior Design**

- Introduction to the Design environment
- Introduction and fundamentals of Interior Design

**2 Fundamentals of design and ergonomics**

- Correlation between Interior design and Fashion Lifestyle design
- Relation between interior, product and people
- Principles of ergonomics.

### **3 Software development**

- Space and Architectural Drawing
- Introduction Sketch-up

### **4 Visual Merchandising**

- Identify space
- Conceptualisation of space according to the brand
- Execution of store layout (as per scale decided)

### **Course Outcomes**

CO1: UNDERSTANDING: Fundamentals of the interaction between space and interior design keeping ergonomics in mind.

CO2: DEMONSTRATE: Effective presentation using the knowledge and understanding of interior design through digital (software) representation.

CO3: FLUENCY: Using software applicable to interior design.

CO4: COMPETENCE: Understanding and enquiring about user-centric requirements to create built environments.

CO5: STRENGTH: Assimilating research data and analysis to create a proposed interior.

CO6: EXECUTION: of garments using all methods and techniques learnt and compilation of all works done in the form of a presentation.

### **References**

#### **Required Resources**

1. Ching, F D, 1996. Architecture: Form, Space & Order. 2nd Edition, New York: Van Nostrand Reinhold
2. Neufert, E., Neufert, P. and Kister, J. 2012. Architects' data. Chichester, West Sussex, UK: Wiley-Blackwell Journals.

**BVOC 3rd Year  
Semester 6  
Entrepreneurship (FLLD 408)**

L	T	P
1	2	1

**Course Name: Entrepreneurship**  
**Course Credit Hours: 4**

**Course Contact Hours: 3**  
**Course code : FLLD 408**

**Course Objectives:**

- Understanding the fundamental principles of business in the fashion industry
- Recognizing business opportunities in different market segments.
- Learn techniques for the feasibility and viability of business ideas.
- Process of planning involved in a Brand launch keeping in mind the Time and Action calendar.
- Skill development in financial understanding starting from forecasting, sampling , manufacturing and selling.
- Develop a keen eye for studying competitors in Fashion Business.
- Exposure to Real-world Case Studies and Examples
- Importance of creating and presenting a pitch for startups to secure funds.

**Course Description:**

Entrepreneurship will focus on understanding the concept of business within the realm of the fashion industry. The course will delve into topics, ranging from Fashion Brands in the Retail segment to the International scenario.

Engaging in a thought-provoking discourse, sharing perspectives, insights and lessons on the dynamic interplay between creativity and application of the creativity to a practical use benefitting the customer.

Fashion Entrepreneurs follow a certain Time and Action calendar to ensure they are working as per the seasonal plans to minimise the risks that can arrive due to the wrong timing of a Brand Launch. We will learn the importance of various roles and skills that a Fashion Entrepreneur has to know ranging from Design, Sourcing, Costing, Production, Marketing and Distribution of Fashion Products.

This course will explore the universally accepted terminology and methods that are used in the Fashion Industry to run a Successful Brand. Case studies of various Fashion Brands will be discussed and reviewed.

## **Course Content:**

- 1 **Understand**
  - 1.1 Course Introduction
  - 1.2 What is Entrepreneurship?
  - 1.3 The difference between Role and skill of an Entrepreneur
  - 1.4 Study of Market Segmentation
  - 1.5 Brands and Its pricing strategy
- 2 **Discover - Define**
  - 2.1 Brick and Mortar VS Online Brands
  - 2.2 Pitch Planning for Startup.
  - 2.3 Importance of Storytelling to connect with customers
- 3 **Make**
  - 3.1 Competitor Analysis through Market survey
  - 3.2 Plan conceptualisation for own Brand
  - 3.3 Final Presentation

## **Course Outcomes:**

- CO1. Blend Creativity and Practicality that is required to have a Brand Identity to a Fashion Brand.
- CO2. Build Business Acumen to take important decisions related to business.
- CO3. Concepts of Designing, Buying & Merchandising. Steps involved in Designing for the customer (Identify customers). Introduction & importance of Option plans & Buy Sheets. Concept of Product Mix.
- CO4. Understanding Pricing Strategies, Budgets, Stock Management, Vendor Negotiations & Costings.
- CO5. Importance of market research to understand the competitor brands. Identifying and filling in the gaps.
- CO6. Differentiate among different platforms to sell your Fashion Brand – Eg Online vs Brick and Mortar.

## **References**

### **Required Resources**

- Caielli, I. (2022). Beyond Fashion: Inside the Fashion Business. Hoaki.
- Granger, M. M. (2011). Fashion Entrepreneurship: Retail Business Planning. Fairchild Books.
- Rosenau, J. A. (2014). Apparel Merchandising: The Line Starts Here. Bloomsbury Publishing India Pvt. Ltd..

### **Recommended Resources:**

- The Business of Fashion ([www.businessoffashion.com](http://www.businessoffashion.com))
- [www.vastrashilpakosh.in](http://www.vastrashilpakosh.in) - (Learning about the rich cultural heritage of Indian crafts )



**(ID): Interior Design**

**BVOC: Three-Year (6-Semester)**

Course Code	Course	Course Type	Periods			Evaluation Scheme				Credits
			L	T	P	MT	ET	A	Total	
<b>Semester 1</b>										
INT 201	Design Studio 1 ID	Core	1	3	4	50	40	10	100	8
INT 203	A brief History of Interior Design and Architecture	Core	3	1	2	50	40	10	100	6
INT 205	Program Elective - Form finding	Elective	2	2	2	50	40	10	100	6
INT 207	Representation and Analysis - ID	Core	1	3	2	50	40	10	100	6
INT 209	Studio Lab - Auto Cad Training	Elective	1	2	1	50	40	10	100	4
	<b>TOTAL</b>									30
<b>Semester 2</b>										
INT 202 (A)	Design Studio 2 ID	Core	1	3	2	50	40	10	100	6
INT 202 (B)	Studio Lab - Greenscapes	Core	2	2	2	50	40	10	100	6
INT 204	Introduction to Architectural Theory	Core	1	2	1	50	40	10	100	4
INT 206	Materiality and Assembly	Core	1	2	1	50	40	10	100	4
AE	ATLAS Elective	Elective	1	1		50	40	10	100	2
AE	ATLAS Elective	Elective	1	1		50	40	10	100	2

	<b>TOTAL</b>									30
<b>Semester 3</b>										
INT 303	Design Studio 3 ID	Core	2	6	2	50	40	10	100	10
INT 305	Basics of 3D modelling and Rendering	Core	1	3	2	50	40	10	100	6
INT 307	Energy and Ecology for Interiors	Core	1	2	1	50	40	10	100	4
INT 309	Experiential Design - Hyperspaces	Core	2	<b>2</b>	<b>2</b>	50	40	10	100	6
LA	Liberal Arts Elective	Elective	<b>1</b>	<b>1</b>	<b>0</b>	50	40	10	100	2
AE	Atlas Elective	Elective	<b>1</b>	<b>1</b>	<b>0</b>	50	40	10	100	2
	<b>TOTAL</b>									30
<b>Semester 4</b>										
INT 304	Design Studio 4 ID	Core	2	4	2	50	40	10	100	8
INT 302	Advanced Materiality and Assembly	Core	1	2	1	50	40	10	100	4
INT 306	Program Elective -Digital Representation	Core	1	3	2	50	40	10	100	6
INT 308	Studio Lab - Building Systems	Core	2	2	2	50	40	10	100	6
LA	Liberal Arts Elective	Elective	1	2	1	50	40	10	100	4
AE	Atlas Elective	Elective	1	1	0	50	40	10	100	2

	<b>TOTAL</b>									30
<b>Semester 5</b>										
INT 401	Design Studio 5 ID	Core	2	4	2	50	40	10	100	8
INT 403	Advanced Interior Systems and Services	Core	2	2	2	50	40	10	100	6
INT 405	Advanced Research Seminar	Core	1	2	1	50	40	10	100	4
INT 407	Professional Practice - ID	Core	3	1	2	50	40	10	100	6
INT 409	Program Elective - Interior Styling	Elective	1	2	1	50	40	10	100	4
LA	Liberal Arts Elective	Elective	1	1	0	50	40	10	100	4
	<b>TOTAL</b>									30
<b>Semester 6</b>										
INT 402	Design Studio 6 (ID Capstone)	Core	2	4	2	50	40	10	100	8
INT 404	Research and Writing (Capstone)	Core	1	3	2	50	40	10	100	6
INT 406	Program Elective - Cross Disciplinary Design	Elective	1	3	2	50	40	10	100	6
INT 408	Advanced Professional Practice ID	Core	1	1	0	50	40	10	100	2
INT 410	Thesis Display	Elective	2	4	2	50	40	10	100	8
IT 402	Design Internship				6					6



**BVOC 1st Year  
Semester 1  
Design Studio 1 ID (INT 201)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>3</b>	<b>4</b>

**Course Name: Design Studio 1 ID**

**Course Contact Hours: 120**

**Course Credit Hours: 8**

**Course code: INT 201**

**Course Objectives:**

- Developing an understanding of 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 Contents:**

**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

**3. Exploring Spatial Design Principles**

- Understanding Human Body in relation to the space

- Movement and Circulation Studies
- Light and Shadow Studies

#### **4 Space and Inhabitation - Biomimcry**

- Habitat Studies
- Abstraction of concepts
- Interactions
- Representation through sketches and models

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

CO1. The student is conversant in the language and importance of the basic concepts of scale, form and function, systems and space-making in interior design.

CO2. The student can apply the implications of space-making and the study of basic spatial design strategies within the design process consistently.

CO3. The student can develop and generate multiple space studies and document in iterative drawings various aspects of interior design.

CO4. The student can apply the knowledge of model making and drawing to their design process in multiple ways that reveal an understanding of the subtler aspects of a design process.

CO5. The student can develop iterative drawings and 3D physical models with a basic understanding of Anthropometry and ergonomics.

CO6. Demonstrate an introductory knowledge of the relationship between program, space, and light

#### **References**

##### **Required Resources**

- Ching, Francis D. K. "Interior Design Illustrated." Wiley Publications, 3rd edition
- Ching, Francis D. K. Form, Space, and Order. Wiley Publications, 4th edition -
- Berger, John (1972). Ways of Seeing. London: British Broadcasting Corporation and Penguin Books. ISBN 0-14-021631-6.

**BVOC 1st Year**  
**Semester 1**  
**A brief History of Interior Design and Architecture (INT 203)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>3</b>	<b>1</b>	<b>2</b>

**Course Name: A brief History of Interior Design and Architecture**

**Course Contact Hours: 4**

**Course Credit Hours: 6**

**Course code: INT 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 the 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, and technologies around the world through representative structures that cut across time, civilisations and geographical boundaries.

**Course Contents:**

- 1 My City – Hometown/ Mumbai focussed**
  - 1.1 Mapping built history of Mumbai
  - 1.2 Introduction to Humanities
  - 1.3 Development and Chronology of Typologies
  - 1.4 Hometown/ Mumbai through historic buildings



## **2 My Country - India centric**

- 2.1 Indian Architecture I: Pallavas, Cholas, Pre Mughal
- 2.2 Indian Architecture II: Mughals
- 2.3 Indian Architecture III: British and Colonialism
- 2.4 Vernacular Indian Architecture
- 2.5 Traditional building techniques in today's times

## **3 My World - Global Architecture**

- 3.1 World Architecture I: Introduction to River Valley Civilisations and Pre-Renaissance
- 3.2 World Architecture II: Renaissance
- 3.3 World Architecture III: Post Renaissance
- 3.4 History of Interior Design

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

CO1. UNDERSTANDING: Increased level of awareness and curiosity of the built environment of their surroundings, within the socio-political-economic context of the time (CO1)

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**

- Brown, P. (1995). Indian Architecture (Buddhist And Hindu Period).
- Brown, P. (2002). Indian Architecture (The Islamic Period).

#### **Recommended Resources:**

- Basham, A. L. (1954). The Wonder That Was India. Grove Press
- Pandya, Y. (2014). Concepts of Space in Traditional Indian Architecture. Mapin Publishing
- Jarzombek, M., & Prakash, V. (2010). A Global History of Architecture. John Wiley & Sons
- Pile, J. (2005). A History of Interior Design. Laurence King Publishing4

**BVOC 1st Year  
Semester 1  
Program Elective: Form finding (INT 205)**

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

**Course Name: Program Elective- Form Finding**

**Course Contact Hours: 4**

**Course Credit Hours: 6**

**Course code: INT 205**

**Course Objectives:**

- Understanding of Form-Finding Principles
- Knowledge of Computational Techniques
- Hands-on Experience with Software Tools
- Exploration of Material Properties
- Case Studies and Analysis
- Parametric Design Skills
- Integration of Sustainability
- Interdisciplinary Collaboration

**Course Description:**

This course is a comprehensive 15-week program that focuses on developing students' skills in creatively exploring and manipulating space to design functional interiors. This course will delve into the principles of form, proportion, scale, and spatial composition while encouraging students to think critically and push the boundaries of traditional design approaches. Through hands-on projects, lectures, and discussions participants will gain a deep understanding of form as a dynamic and transformative element in interior design.

**Course Contents:**

**1 Introduction to Form in Interior Design**

- Course overview and objectives
- The role of form in shaping interior spaces
- Exploration of historical and contemporary design examples

**2 Elements of Form**

- Understanding point, line, plane, and volume in design
- Introduction to basic 3D modeling techniques
- Form about function and user experience

### **3 Principles of Form Composition**

- Proportion and scale in interior design
- Creating visual balance and rhythm
- Hands-on exercises in arranging spatial elements

### **4 Form and Light**

- The interplay between form and light
- Environmental and Site-Specific Form Finding
- Using light to accentuate and transform spaces
- Light as a medium to shape form and atmosphere
- Form in Nature and Art
- Inspiration from organic forms and natural patterns
- Analyzing the role of form in art and sculpture
- Case Studies of local materials or available at home and surrounding environments for observation and analysis

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

CO 1 - Demonstrate a thorough understanding of form and its impact on spatial design.

CO 2 - Apply design principles, including proportion, scale, balance, and rhythm, to create harmonious interiors.

CO 3 - Analyze and critique interior spaces based on their form and spatial compositions.

CO 4 - Utilize various materials, textures, and finishes to enhance the expression of form in interior design.

CO 5 - Employ digital tools, such as computer-aided design (CAD) software, to visualize and present design concepts effectively.

CO 6 - Explore innovative and unconventional approaches to form in interior design.

### **References**

#### **Required Resources**

Textbooks and Reference Materials: Textbooks covering topics such as structural mechanics, computational design, and form-finding principles. Reference materials including research papers, case studies, and technical articles.

#### **Recommended Resources:**

- Tenschler, J. (2010). *Form Finding and Structural Optimization of Grid Shells*. Springer.
- Chilton, J. (2009). *Form Finding for Fabric Architecture*. Routledge.
- Grobman, Y. J., & Neuman, E. (2015). *Structural Morphology in Architecture*. Birkhäuser.
- Gordon, J. E. (1978). *Structures: Or Why Things Don't Fall Down*. Da Capo Press.
- Pile, J. (2005). *A History of Interior Design*. Laurence King Publishing.

**BVOC 1st Year  
Semester 1  
Representation and Analysis - ID (INT 207)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>3</b>	<b>2</b>

**Course Name: Representation and Analysis - ID**

**Course Contact Hours: 4**

**Course Credit Hours: 6**

**Course code :INT 207**

**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 analogue 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 Contents:**

**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 (COs):**

CO 1 - To understand 3 dimensionality and how to represent them effectively with technical drawings (Analogue and Digital)

CO 2 - Identifying and understanding elements of Interior and Architectural Design and learning their correct terminologies.

CO 3 - Ability to consistently and clearly present their own design projects, in physical and verbal form, and understand the requirements of effective presentation and representation in a design project.

**References****Required Resources**

- Ching, F. D. K. (2002). Architectural Graphics. John Wiley & Sons.
- Obermeyer, T. (Year of publication). Architectural Drafting, Residential and Commercial. [Publisher Name].
- Ching, F. D. K. (2010). Design Drawing. John Wiley & Sons.
- Ching, F. D. K. (2012). Interior Design Illustrated. John Wiley & Sons.

**BVOC 1st Year  
Semester 1  
Studio Lab - Auto Cad Training (INT 209)**

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

**Course Name: Studio Lab - Auto Cad Training**

**Course Contact Hours: 3**

**Course Credit Hours: 6**

**Course code: INT 209**

**Course Objectives:**

- To familiarize students with the interface and basic tools of AutoCAD, enabling them to navigate the software efficiently.
- To teach students the fundamental principles of creating accurate 2D drawings, including drafting techniques, dimensioning, and annotation.
- To instruct students on advanced 2D drawing techniques specific to interior design, such as creating floor plans with accurate measurements and incorporating design elements like furniture and fixtures.
- To provide students with the knowledge and skills necessary to create detailed interior elevations, emphasizing the representation of vertical views of walls, cabinetry, and other interior features.
- To introduce students to 3D modelling in AutoCAD, covering basic modelling techniques and commands to create simple 3D representations of interior spaces.
- To guide students in the application of rendering techniques to enhance the visual appeal of their design presentations, enabling effective communication of design concepts to clients and stakeholders.
- To foster critical thinking and problem-solving skills through hands-on projects and practical exercises that require students to apply AutoCAD tools and techniques to real-world interior design scenarios.

**Course Description:**

The AutoCAD for Interior Design course is designed to provide Interior Design Sophomores with a comprehensive understanding of AutoCAD, a widely used computer-aided design (CAD) software in the field of interior design. The course aims to equip students with the necessary skills to create detailed and accurate 2D and basic 3D digital representations of interior spaces. Through hands-on projects and practical exercises, students will learn to translate their creative design concepts into professional drawings using AutoCAD.

## **Course Contents:**

### **1 Project A**

- Introduction to the 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 (COs):**

CO 1 - Develop proficiency in using AutoCAD to produce accurate and comprehensive 2D interior floor plans, incorporating essential design elements and annotations.

CO 2 - Generate precise and detailed 2D interior elevations, illustrating vertical views of walls, cabinetry, and interior features, while effectively communicating design intent.

CO 3 - Gain introductory 3D modeling skills in AutoCAD to create simple 3D representations of interior spaces, enabling visualization and exploration of designs in three dimensions.

CO 4 - Acquire the ability to produce visually appealing design presentations, incorporating rendering techniques to effectively communicate interior design concepts to clients and stakeholders

## **References**

### **Required Resources**

The Hitchhiker's Guide to AutoCAD Electrical Toolset Basics.

**BVOC 1st Year  
Semester 2  
Design Studio 2 ID (INT 202 (A))**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>3</b>	<b>2</b>

**Course Name: Design Studio 2 ID**

**Course Contact Hours: 4**

**Course Credit Hours: 6**

**Course code: INT 202 (A)**

**Course Objectives:**

- To explore the socio-cultural dimensions of human-centric design within the context of the COVID-19 pandemic, examining user groups and their interactions within various spatial typologies including temporary, transitional, installations, outdoors, and public art.
- To analyze and understand the concept of liminal space in spatial precedents, investigating how thresholds and transitions have evolved and exploring their implications for interior design.
- To develop an understanding of how spaces can embody qualities of neighbouring spaces while retaining their distinct identities, and to apply this understanding to design resolutions that respond to and advance the transformative nature of space and threshold.
- To investigate threshold situations at multiple scales – occupant, building, and site – and identify opportunities for transformative design interventions at each scale.
- To enhance skills in visual representation, abstract thinking, and conceptual argumentation through the design process, fostering a deeper understanding of design principles and strategies.
- To cultivate critical thinking skills through iterative and incremental making processes, fostering competence in making informed design decisions and evaluating their impact.
- To encourage experimentation and risk-taking in the development of basic design concepts and scenarios, promoting fluency in generating innovative solutions within specific contexts.
- To foster collaborative skills by working effectively with others in team-based contexts, recognizing the value of self-directed learning and creating mechanisms for self and team assessment.

**Course Description:**

Design studio 2 will be delving into the sociocultural aspects of human-centric design with relevance to the ongoing scenario and semi-permanence of the COVID pandemic. The focus will be on user groups and their interactions and interventions within the space at multiple levels and typologies, not restricted to the conventional notion of spaces but extending to temporary, transitional, installations, outdoors and even public art.

Methodology:



Liminal space will be understood in spatial precedents to explore how ideas of threshold and transition have changed and evolved. The understanding of liminality can influence an approach to interior design in which spaces take on qualities of their neighbouring spaces while still remaining separate from them. The resultant design resolution responds to and advances an understanding of space and threshold as transitional and transformative. This will be addressed at the scales of the occupant, the building and the site. Each scale has a unique threshold situation that has the opportunity to be transformative.

### **Course Contents:**

#### **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

#### **3. Exploring Spatial Design Principles**

- Understanding Human Body in relation to the space
- Movement and Circulation Studies
- Light and Shadow Studies

#### **4. Space and Inhabitation - Biomimcry**

- Habitat Studies
- Abstraction of concepts
- Interactions
- Representation through sketches and models

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

CO1. UNDERSTANDING of visual representations, abstract ideas and conceptual arguments using design process

CO2. COMPETENCE in making through critical thought through iterative and incremental making processes,

CO3. FLUENCY in developing basic concepts and scenarios by experimenting, taking risks within the contexts that they operate in.

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:**

- de Botton, A. (2006). *The Architecture of Happiness*. Pantheon.
- Bachelard, G. (1994). *The Poetics of Space*. Beacon Press. (Original work published 1958)
- Lewis, S., & Edwards, M. (Year of publication). *Liminal Spaces: Thresholds of Transformation*.

**BVOC 1st Year  
Semester 2  
Studio Lab – Greenspaces (INT 202 (B))**

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

**Course Name: Studio Lab - Greenspaces**

**Course Contact Hours: 4**

**Course Credit Hours: 6**

**Course code : INT 202 (B1)**

**Course Objectives:**

- 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 Greenspaces 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 Contents:**

**1 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 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

**Introduction to landscape design**

- Details of landscape design aspects
- Design of outdoor areas allied to interior spaces

- 

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

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 analysing 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)

### **References**

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

- Landscape Architecture, Technology and The Future of Outdoor Design. (2023, April 10). [YouTube video]. YouTube. <https://www.youtube.com/watch?v=exampleURL>
- Scale Model Trees / 9 Ways (How To Make). (2022, May 15). [YouTube video]. YouTube. <https://www.youtube.com/watch?v=exampleURL>
- Elle Decor. (2024, May 19). A museum of past, present, future—This Mumbai den of Godrej Vikhroli's CEO Anubhav Gupta gently coalesces vintage with modern living. Elle Decor. <https://www.elledecor.com/mumbai-den-anubhav-gupta>
- Country Living. (2023, March 5). 28 Easy Garden Trellis Ideas for Climbing Plants and Vines. Country Living. <https://www.countryliving.com/garden-trellis-ideas>

**BVOC 1st Year  
Semester 2  
Introduction to Architectural Theory (INT 204)**

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

**Course Name: Introduction to Architectural Theory**

**Course Contact Hours: 3**

**Course Credit Hours: 4**

**Course code: INT 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 Contents:**

### **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 (COs):**

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 overall 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**

### **Recommended Resources:**

- Ching, F. D. K. (2014). Architecture: Form, Space, and Order. John Wiley & Sons.
- Evans, R. (1995). The Projective Cast: Architecture and Its Three Geometries. MIT Press.
- Koolhaas, R. (1978). Delirious New York: A Retroactive Manifesto for Manhattan. Monacelli Press.
- Colomina, B. (1996). Privacy and Publicity: Modern Architecture as Mass Media. MIT Press.
- Tschumi, B. (1996). Architecture and Disjunction. MIT Press.
- Le Corbusier. (1986). Towards a New Architecture. Dover Publications.
- Pallasmaa, J. (2012). The Eyes of the Skin: Architecture and the Senses. John Wiley & Sons.
- Lefebvre, H. (1991). The Production of Space. Blackwell Publishers.
- Banham, R. (1980). Theory and Design in the First Machine Age. Architectural Press.
- Diller, E., & Scofidio, R., with Renfro, C. (2002). Blur: The Making of Nothing. Harry N. Abrams.

**BVOC 1st Year  
Semester 2  
Materiality and Assembly (INT 206)**

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

**Course Name:** Materiality and Assembly

**Course Contact Hours:** 3

**Course Credit Hours:** 4

**Course code:** INT 206

**Course Objectives:**

- Gaining more knowledge about materials used in an interior space
- Awareness of joining techniques and methods
- Ability to maintain a 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 Contents:**

**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 models

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

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**

#### **Recommended Resources:**

- Zumthor, P. (2010). Thinking Architecture: A Way of Looking at Things. Birkhäuser.
- Pallasmaa, J. (2005). The Eyes of the Skin: Architecture and the Senses. John Wiley & Sons.



**BVOC 2nd Year  
Semester 3  
Design Studio 3 ID (INT 303)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>2</b>	<b>6</b>	<b>2</b>

**Course Name: Design Studio 3 ID**

**Course Contact Hours: 8**

**Course Credit Hours: 10**

**Course code: INT 305**

**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 the 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:**

### **1 Workplace Evolution with 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):**

CO1. Understand: Critically Evaluate, analyse various Interior Design projects (case studies), identifying design issues and formulating design briefs for the said project

CO2. Ideate: Apply a 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. Competent: 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. Present: 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. Execute: Plan, manage, source, and select compatible materials, furnishings/finishes to design functional and aesthetically pleasing Interiors for the given design brief.

Engage: 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 of Publication). The Interior Plan (2nd ed.). Fairchild Books.
- For the journals and magazines:
- Elle Décor, Architecture + Design (A+D)

**BVOC 2nd Year  
Semester 3  
Basics of 3D Modelling and Rendering (INT 305)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>3</b>	<b>2</b>

**Course Name:** Basics of 3D Modelling and Rendering

**Course Contact Hours:** 4

**Course Credit Hours:** 6

**Course code:** INT 305

**Course Objectives:**

- Development of digital representation methods challenging conventional and consolidated practices in interior design.
- Explore original paths of thought and experiment with innovative design tools and methodologies at various levels of design visualisation.
- Learn to work in a team and communicate productively. Time and Resource management. Understand that Post Production is an important part of the creation process.

**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.

With the advent of Real-Time Visualization and Virtual Reality technology, industries like and Interior Design will stand to benefit the most in the coming years.

This course sets the foundational stage that prepares students to embrace cutting edge Rendering and Visualization technology so they can be valued assets to their future employers. Students will apply the knowledge gained in this module in their capstone thesis construction.

**Course Contents:**

- 1 Learning Rhino Software and interface with a practice model created during class.
- 2 Modelling of the design studio space in the right context - Done through understanding of 2D and then going with a 3D detailed model
- 3 Key shot interface taught and applied to the studio project model created during class.

**Course Outcomes (COs):**

CO1. To UNDERSTAND and APPLY Rhinoceros tools for basic 3D modelling of interior spaces

CO2. To UNDERSTAND and APPLY Rhinoceros for idea generation, customized spaces and detail modelling

CO3. To UNDERSTAND and APPLY Key-shot tools for basic 3D rendering of interior spaces

### **References**

#### **Required Resources:**

- Zumthor, P. (2010). Thinking Architecture: A Way of Looking at Things. Birkhäuser.
- Pallasmaa, J. (2005). The Eyes of the Skin: Architecture and the Senses. John Wiley & Sons.

**BVOC 2nd Year  
Semester 3  
Energy and Ecology for Interiors (INT 307)**

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

**Course Name:** Energy and Ecology for Interiors

**Course Contact Hours:** 3

**Course Credit Hours:** 4

**Course code:** INT 307

**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:**

Historical precedences have always reinforced that the climate of a place has a deep impact on our psychology and physiology. Centuries of detailed intellectual ecological, architectural and cultural interventions can be seen as adaptations to local and regional climate. This course introduces how the physical environment, both internal and external, impacts the interior space, climate, behavior and thereby the energy consumed by the space. An in depth understanding of the need for passive measures to mitigate the elements of the physical environment for overall well-being shall be explored; supported by an understanding of mechanical systems (for thermal comfort) shall be integral to the course. While energy efficiency is imperative for lower operating costs and overall reduction of carbon emissions; an integrated ecological design is essential for overall health and wellbeing of not only individuals but the society as a whole. The course shall introduce the emerging design principles of Biophilic Design and WELL Buildings to explore the inherent human connection to the natural world through integrated, interrelated indoor environmental design. 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. With the advent of

Real-Time Visualization and Virtual Reality technology, industries like and Interior Design will stand to benefit the most in the coming years. This course sets the foundational stage that prepares students to embrace cutting-edge Rendering & Visualization technology so they can be valued assets to their future employers. Students will apply the knowledge gained in this module in their capstone thesis construction.

### **Course Contents:**

#### **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):**

CO1. Understand: Critically Evaluate, analyse various Design projects (case studies) traditional and new, identifying the issues and the solutions provided

CO2. Ideate: Apply a 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, and indirectly to the traditional and modern sustainable solutions

CO4. Present: Demonstrating an understanding of the basics of sustainability through individual/group presentations or 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 designing 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 (2nd ed.). Fairchild Books.

### **Recommended Resources:**

- Van der Ryn, S., & Cowan, S. (2007). Ecological Design. Island Press.
- Grimley, C., Love, M., & O'Shea, L. (2013). The Interior Design Reference & Specification Book. Rockport Publishers.

**BVOC 2nd Year  
Semester 3  
Experiential Design - Hyperspaces (INT 309)**

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

**Course Name: Experiential Design - Hyperspaces**

**Course Contact Hours: 4**

**Course Credit Hours: 6**

**Course code: INT 309**

**Course Objectives:**

- Development of conceptual projects challenging conventional and consolidated practices.
- Explore original paths of thought and develop innovative design tools and methodologies at various levels of design.

**Course Description:**

Hyperspaces comprise artists' imagination and visual realization of unimagined elements, structures, or urban environments through experimental design. The realm of experimental design exists somewhere between art and design, wherein reality is placed on hold and artistic impulses thrive. Students in the course will be asked to look "at the last uncharted regions of our universe or to search more metaphorically, looking at scientific discovery, where exploration is a continually moving boundary".

**Course Contents:**

Unit Modules

- Project 1 Conceptualization : element level
- Project 2 Conceptualization : systems level
- Project 3 Student led design project

**Course Outcomes (COs):**

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

CO2. Competence in making through critical thought through iterative and incremental making processes.

CO3. Fluency in developing basic concepts and scenarios by experimenting, and 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.



## References

### Recommended Resources:

- Agkathidis, A., Hudert, M. and Schillig, G. (eds.) (2011) Form defining strategies: Experimental architectural design. 3rd ed. Tübingen, Germany: Wasmuth, E. Armstrong, R. (2019) Experimental architecture: Designing the unknown. New York : Routledge, 2019: Routledge. Dunne, A. and Raby, F. (2013) 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).

**BVOC 2nd Year  
Semester 4  
Design Studio 4 ID (INT 304)**

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

**Course Name:** Design Studio 4 ID  
**Course Credit Hour:** 8

**Course Code:** INT 304  
**Course Contact Hour:**6

**Course Objective:**

- Understanding the Interior Design Industry through brands, spaces and aesthetics.
- How to create a design proposal that works together to form a coherent and complete narrative using analogue & digital skills of a junior year level.
- To apply technical interior design knowledge and using visual and spatial principles to communicate the desired experiential qualities across space and time in a specialized retail setup that is upcoming and fast growing for the upwardly mobile customer.

**Course Description:**

This course will delve into the realms of commercial interior design while looking through the multi-pronged lenses of retail, branding and the Built Environment industry as a whole. This semester will include students exploring the typology of an Experience Centre within their industry, which encourages them to step out & find out more about the brands, collaborations and visual narrative strategies that they are likely to deal with in the future. It will also extend into making them go beyond their existing understanding into imagining experiential scenarios in which space can be utilised in a variety of ways. These will be tackled while trying to achieve a perfect balance between functionality and aesthetics, while keeping the tastes, backgrounds of the staff & customers in mind at all times.

The journey of this Design Studio begins by the students researching about certain brands in various categories such as lifestyle, furniture, soft furnishings, lighting, tiling, and electrical. They will look at developing space as a tool to establish presence and rebrand certain companies that are through their products already known among practicing designers as pioneers of good design. The challenge is to translate these intangible aspirational qualities into sensory space-related experiences for the consumer, while using strategies such as environmental graphics, behavioural design, material curation and wayfinding.

This project aims will encourage them to not just to look at these from a user's perspective, but also from a predetermined brand sentiment, which can work both as an opportunity as well as a

constraint. An added layer to the project, is the handling of the site, which is in a historic building in South Mumbai which opens up possibilities for adaptive reuse, heritage sensibility and building structure and services.

As designers, the students will have to address aspects all the imperative elements such as site analysis, circulation, zoning, spatial layouts, furniture design, lighting, services as the basic deliverables, in addition to design conceptualisation, manifestation, visualisation, detailing and resolution. The second part of the project will involve them curating and developing a strong retail presence through branding to augment the with medium of their choice with absolutely no limitations.

This is a paired project that runs through the semester. The brands identified are Toto (Sanitaryware), BFT (Floor Tiles), Ddecor, Bharat furnishings, Atmosphere, Jaipur Rugs (Soft Furnishings), Fos, Anemos (Lighting), Oikos (Finishes), Gulmohur Lane, Baro, Bent Chair, Stanley (furniture), Nicobar, Mora Taara, India Circus (lifestyle products), Terra Vida (ceramics)

## **Course Contents:**

### **1 Introduction to Liminalities**

- Separation, Transition and Integration
- Case study
- Concept of Thresholds Project

### **2. Form and Light**

- The interplay between form and light
- Environmental and Site-Specific Form Finding
- Using light to accentuate and transform spaces
- Light as a medium to shape form and atmosphere
- Form in Nature and Art
- Inspiration from organic forms and natural pattern
- Analyzing the role of form in art and sculpture
- Case Studies of local materials or available at home and surrounding environments for observation and analysis

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

CO1.UNDERSTANDING of visual representations, abstract ideas and conceptual arguments using the design process

CO2. COMPETENCE in making critical thought through iterative and incremental making processes,

CO3. FLUENCY in developing basic concepts and scenarios by experimenting, taking risks within the contexts that they operate in.

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.

**Required Resources:**

**Text Books:**

- de Botton, A. (2006). *The Architecture of Happiness*. Pantheon.
- Bachelard, G. (1994). *The Poetics of Space*. Beacon Press. (Original work published 1958)
- Lewis, S., & Edwards, M. (Year). *Liminal Spaces: Thresholds of Transformation*. [Publisher Name]. (Note: Add the year of publication and publisher information when available.)

**BVOC 2nd Year  
Semester 4  
Advanced Materiality and Assembly (INT 302)**

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

**Course Name:** Advanced Materiality and Assembly  
**Course Credit Hour:** 4

**Course Code:** INT 302  
**Course Contact Hour:**6

**Course Objective:**

- Gaining more knowledge about materials used in an interior space
- Awareness of 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 sensitized 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 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 Contents:**

**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 models

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

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

### **Required Resources:**

- Zumthor, P. (2010). Thinking Architecture (3rd ed.). Birkhäuser.
- Pallasmaa, J. (2005). The Eyes of the Skin: Architecture and the Senses (2nd ed.). John Wiley & Sons.

**BVOC 2nd Year**  
**Semester 4**  
**Program Elective - Digital Representation (INT 306)**

L	T	P
1	3	2

**Course Name:** Program Elective - Digital Representation  
**Course Credit Hour:** 6

**Course Code:** INT 306  
**Course Contact Hour:**6

**Course Objective:**

- Introduction to 3ds Max Interface and Navigation
- Modelling and Fundamentals
- Texturing and Materials Creation
- Lighting and Rendering
- Animations and Principles
- Particles Systems and Dynamics
- Advanced Features and Plugins
- Integration with Other Software
- Project Based Learning
- Portfolio Development

**Course Description:**

The Design Representation course starts with getting students acquainted with the creation process within 3D Max with an introduction to the 2D & 3D creation tools. With the advent of Real-Time Visualization and Virtual Reality technology, industries like and Interior Design will stand to benefit the most in the coming years.

This course sets the foundational stage that prepares students to embrace cutting-edge Rendering & Visualization technology so they can be valued assets to their future employers. Students will apply the knowledge gained in this module in their capstone thesis. This course introduces students to the fundamentals of 3D Lighting, Rendering & Animation within Autodesk 3D studio Max. Students will get adept at the creation and manipulation of forms, followed by Lighting and Shading techniques, progressing onto learning Animation techniques.

**Course Contents:**

- 1 Introduction to 3Ds Max
  - Overview of 3ds Max interface and workspace
  - Navigation tools and viewport controls

- Setting up projects and units
  - Introduction to Basic Modeling Techniques
- 2      Basic Modelling Technique
- Creating and editing primitive objects
  - Working with modifiers to refine shapes
- 3      Texturing and Materials
- Applying textures and materials to objects
  - Understanding material editors and shaders
  - UVW mapping techniques for texture projection
  - Introduction to procedural textures and material libraries
- 4      Animation and Rigging
- Introduction to Animation Principles
  - Keyframe animation techniques
  - Rigging basics: bones, IK chains, and skinning
  - Introduction to character animation and biped rigging

**Course Learning Outcomes (COs):**

CO1- UNDERSTANDING: Students will be made aware of what current industry trends and practices for achieving photorealistic renders are.

CO2- APPLYING: Confidence with 2D & 3D modelling and editing tools.

CO3- APPLYING: Learning to apply technical knowledge of lighting to achieve Art Directed looks and themes.

CO4- ANALYSING: Clear understanding of Choice of materials and various channels that affect the appearance of surface characteristics.

CO5- CREATING: Students will learn to emulate different kinds of looks and moods to suit the desired final outcome.

CO6- CREATING: Ability to create animated sequences of interiors and learn to use software interoperability to enhance looks and create a sense of rhythm.

**Required Resources**

- Murdock, K. L. (Year). 3ds Max 202X Bible. [Publisher Name].
- Chandler, M. (Year). 3ds Max Projects: A Detailed Guide to Modeling, Texturing, Rigging, Animation, and Lighting. [Publisher Name].



**BVOC 2nd Year**  
**Semester 4**  
**Studio Lab - Building Systems (INT 308)**

L	T	P
2	2	2

**Course Name:** Studio Lab - Building Systems  
**Course Credit Hour:** 6

**Course Code:** INT 308  
**Course Contact Hour:**6

**Course Objective:**

- To study material technologies, in the realization of architectural designs.
- To explore and comprehend various installation methods, material limitations, and site constraints relevant to architectural projects.
- To develop skills in recognizing and incorporating building structural systems into design projects.
- To familiarize students with industry terminology, players, and practices within the building systems sector.
- To enhance students' drawing skills and representation techniques beyond mere aesthetic considerations to effectively communicate practical and technical aspects of design.
- To enable students to develop narratives through drawings that communicate the integration of building systems and material technologies into architectural designs.
- To facilitate a deeper understanding of detailing and its importance in architectural representation.
- To equip students with the ability to fluently represent interior design details in 2D drawing formats, considering technical specifications and constraints.

**Course Description:**

This course has been planned as a companion course to the core Studio project. The design skills refined in the previous semester's studio is now backed by a thorough exploration of services, systems, and material technologies. Through this Building Systems module, students will bring an element of practicality and reality to their studio 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 flavour 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**

### **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, and air-conditioning to their designs

### **3. Detailed drawings**

Demonstrate various fixing details for flooring, cladding, false ceiling, installation of fixtures

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

CO1- Understanding that services play an equal role in impacting the final look of the space

CO2- Familiarity with names of various finishes, materials along with their specifications, fixing methods, constraints, and durability

CO3- Building a narrative through drawings

CO4- Greater understanding of how to depict detailing

CO5- Fluency in representing interior design details in a 2D drawing format

CO6- Understanding of individual spaces as a subset of a larger typology

CO7- Competency in visualizing spatial analysis using a variety of visual/ drawing tools

## **Recommended Resources:**

- Agkathidis, A., Hudert, M. and Schillig, G. (eds.) (2011) Form defining strategies: Experimental architectural design. 3rd ed. Tübingen, Germany: Wasmuth, E.
- Armstrong, R. (2019) Experimental architecture: Designing the unknown. New York : Routledge, 2019: Routledge.
- Dunne, A. and Raby, F. (2013) 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).

**BVOC – 3rd Year  
Semester - 5  
Design Studio 5 ID (INT 401)**

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

**Course Name:** Design Studio 5 ID

**Course Credit Hour:** 8

**Course Code:** INT 401

**Course Contact Hour:**6

**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
- 7: 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:**

**Unit 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):**

CO1. Analyse and Evaluate: Analyse 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.

### **References**

#### **Required resources**

- Moughtin, C., Cuesta, R., & Sarris, C. (2003). *Urban Design: Street and Square*. Architectural Press.
- Inam, A. (2013). *Designing Urban Transformation*. Routledge.
- Kushner, M. (2015). *The Future of Architecture in 100 Buildings*. TED Books.

**BVOC – 3rd Year  
Semester - 5  
Advanced Interior Systems and Services (INT 403)**

L	T	P
2	2	2

**Course Name:** Advanced Interior Systems and Services  
**Course Credit Hour:** 6

**Course Code:** INT 403  
**Course Contact Hour:**6

**Course Objectives:**

- Overview of macroeconomic issues: the determination of output, employment, unemployment, interest rates, and inflation, monetary and fiscal policies.
- While trying to discern among good, better, and best choices for improving and maintaining a nation's standard of living and level of economic and societal well-being.
- Understand key stakeholders of an economy including households, consumers, savers, firm owners, investors, government officials, and global trading partners.
- Important policy debates such as, the sub-prime crisis, social security, the public debt, and international economic issues are critically explored

**Course Description:**

This course has been planned as a companion course to the core Studio project. The design skills refined in the previous semester's studio is now backed by a thorough exploration of services, systems, and material technologies. Through this Building Systems module, students will bring an element of practicality and reality to their studio 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 flavour 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 1: Introduction

- Mechanical
- Plumbing
- Electrical
- Firefighting Systems

Unit 2: Heating & Ventilation

- Building Construction
- Security & Telecom

### Unit 3: Drainage

- Working on development of technical drawings
- Final Assessment

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

CO1. Understand the basic theories underpinning modern Macroeconomics.

CO2. Critically analyze applied Macroeconomic theories.

CO3. Apply Macroeconomic theories in a real-world setting.

CO4. Have the ability to define and analyze problems based on modelling frameworks and an understanding of relevant data and institutional detail.

CO5. Identify key contemporary macroeconomic problems, both domestic and international, and discuss possible solutions and potential innovations towards improving current policies and practices.

### **References**

#### **Required Resources**

Ching, F. D. K. (2014). Building Construction Illustrated (3rd ed.). John Wiley & Sons.

**BVOC – 3rd Year  
Semester - 5  
Advanced Research Seminar (INT 405)**

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

**Course Name:** Advance Research Seminar  
**Course Credit Hour:** 4

**Course Code:** INT 405  
**Course Contact Hour:**6

**Course Objectives:**

- Writing & Design Research skills refined
- Further reading related to the research interest topic initiated & Broadening of the research scope
- Brushing up on research methodologies, & Applying these to their areas of interest
- Peer review of work at various stages with the intent of initiating dialogue/ suggestions, & Building a culture of critique.

**Course Description:**

This course builds on the knowledge gained during the 2nd and 3rd years and leads up towards students firming up their research interests for the upcoming Capstone project in Spring 2024. Students will be guided through different forms of observation, data collection, archiving and mapping within their areas of interest. The forms of recording maybe written, visual, aural etc. depending on the individual. Comparisons and cross-referencing between students will be evolved and encouraged. Methodologies of research (primary, secondary) will be revised, along with revising citation, referencing and bibliography, and further refined as per the class response. The outcome will be to develop a detailed research paper, from which their Capstone book can begin to emerge.

**Course Content:**

**1: Academic Paper Writing**

- Elements of an Academic Paper
- Case Study Usage & Formats
- How to be creative with Info-graphics
- Referencing: Paraphrasing, Citations, Image Credits & Captioning, Bibliography

**2: Capstone Topic Development**

- The starting point: Visual, Verbal, Narrative cues that define interest
- Maintaining a Journal: Keywords, Sketches, Mind Maps
- User Group identification & analysis
- Starting Broad, then Delving Deep
- Site Selection & Analysis

### **3: Capstone Book Design**

- Relationship between Form & Content
- Learning from Examples
- Structuring the book
- Preparing Ahead: Significance of placeholders text and images

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

CO1. UNDERSTANDING: Increased level of awareness and curiosity of the built environment around them, with the backdrop of the social, political and economic context, and current issues at present

CO2. COMPETENCE: Methods of documentation and recording across media, in terms of both Form and Content

CO3. STRENGTH: Identifying gaps that can lead to a typology study or creation of a new typology for their upcoming Capstone.

CO4. COMPETENCE: Development of a research bent of mind going beyond face value of 'facts' towards multiple points of view

CO5. FLUENCY: In creating a cogent argument on how to justify a possible self-led project.

#### **References**

##### **Required Resources**

- Lamott, A. (1995). *Bird by Bird*. Anchor Books.
- Berger, J. (1972). *Ways of Seeing*. Penguin Books.
- Silvia, P. J. (2007). *How to Write a Lot: A Practical Guide to Productive Academic Writing* (1st ed.). American Psychological Association.
- Graff, G., & Birkenstein, C. (2016). *"They Say / I Say": The Moves That Matter in Academic Writing, with 2016 MLA Update* (3rd ed.). W. W. Norton & Company.
- *The Book of Thesis Books*. (Year). Royal College of Art School of Design.



**BVOC – 3rd Year  
Semester - 5  
Professional Practice – ID (INT 407)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>3</b>	<b>1</b>	<b>2</b>

**Course Name:** Professional Practice - ID

**Course Credit Hour:** 6

**Course Code:** INT 407

**Course Contact Hour:**6

**Course Objective:**

- Understanding the details of setting up an interior design practice, Mindset of an entrepreneur, Design thinking, establishing your brand, Marketing, different types of business setups
- Making the students aware and well versed about the backbone of running a successful business/practice, Getting hired, getting paid (contracts), Finances (Studio essentials and start-up costs)
- Making the students aware about passive income, why is it needed and what are the possible options.

**Course Description:**

The Professional Practice in Interior Design course for senior-year students is designed to provide a comprehensive understanding of the professional aspects of the interior design industry. Students will explore project management techniques, marketing, communication skills, documentation and business principles in interior design. Through lectures, discussions and in-class assignments, students will develop the necessary skills and knowledge to succeed in their future careers as interior designers. Class topics will also include issues of professionalization such as ethics, types of business formations and contracts, project delivery, working within collaborative teams, origin and framework for building codes and laws, and new exploring models of practice.

**Course Contents:**

**Unit 1: Setting up the company**

- Professional Setups - employment vs entrepreneurship
- Design thinking and establishing a brand
- Marketing and different types of companies.

## **Unit 2: Running the company**

- Getting Hired
- Getting paid ( contracts), SOP's
- Finances- Start-up costs, Studio essentials

## **Unit 3: Allied ID Ecosystem**

- Sustainable Design Practices
- Passive income, why and how? Advertising
- Estimating and costing
- Professional Ethics and Social Responsibility

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

CO 1: Understand the importance of professional practice in the field of interior design.

CO 2: Comprehend legal obligations and apply them to design projects

CO3: Demonstrate project management skills, including budgeting and cost estimation

CO4: Communicate effectively with clients, colleagues, and contractors using verbal and visual presentation techniques

CO5: Evaluate and select appropriate materials for interior design projects, considering sustainability and environmental impact.

CO6: Develop a professional portfolio and understand the process of job application and resume writing

## **References**

### **Required Resources**

- Gupta, C. B., & Srinivasan, N. P. (2004). Entrepreneurship Development in India. Sultan Chand & Sons.
- Chunawalla, S. A. (1991). Sales Management. Himalayan Publishing House.
- Desai, V. (2000). Project Management and Entrepreneurship. Himalaya Publishing House.
- Moll, D. H. (1999). Entrepreneurship. Prentice Hall of India.
- Jerkins, F. (2000). Advertising. Prentice Hall of India.

**BVOC 3rd Year  
Semester 5  
Program Elective: Interior Styling (INT 409)**

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

**Course Name:** Program Elective - Interior Styling

**Course Code:** INT 409

**Course Credit Hour:** 4

**Course Contact Hour:**6

**Course Objective:**

- Understand the principles of interior styling: Students will be able to comprehend the fundamental principles and elements of interior styling, including colour theory, balance, proportion, scale, and texture.
- Develop a strong design aesthetic: Students will cultivate their design style and aesthetic, exploring various design influences and developing a cohesive and unique approach to interior styling.
- Select and combine furnishings and accessories: Students will gain the skills to curate and select appropriate furniture pieces, fixtures, finishes, and accessories, considering design principles, client needs, and budget constraints.
- Master the art of visual storytelling: Students will learn how to use visual elements, such as lighting, composition, and styling techniques, to create compelling narratives within interior spaces, effectively communicating a desired mood or message
- Develop effective communication and presentation skills: Students will enhance their ability to communicate design concepts visually and verbally, utilizing tools such as mood boards, floor plans, and 3D renderings to effectively present their ideas to clients and stakeholders. They will also learn to articulate their design decisions, incorporating client feedback and effectively collaborating with other professionals in the industry.

**Course Description:**

Interior styling is a large part of interior design. It involves enhancing the aesthetics and functionality of a room or space without altering its core structure. It's the role of an interior stylist to plan and execute any additions, subtractions or collations involved in the styling of an interior. Although often considered the last phase of a residential or commercial project that follows the interior design phase, styling largely is conceptualized and planned during the design stage itself. A right integration of interior styling aligned to interior design concepts leads to a well-packaged and finished project.

The course aims to introduce and equip students to the field of Interior Styling. The students will be introduced to tools, techniques and concepts and elements of interior styling such as furniture, surface finishes, textures and patterns, colour, mood accessories, lighting, and to place them in a space to create an aesthetically appealing composition that can support the interior and spatial design. The students will develop an understanding and application of basic spatial design principles and processes that support interior design.

### **Course Contents:**

#### **1: (a) Module 1: Styling: An Introduction**

- Introduction to Interior Styling
- Developing mood boards
- Developing style boards

#### **2: (b) Interior Styling- Project**

- Developing Style boards
- Understanding sourcing and marker study

#### **3: (c) Live set up**

- Understanding live styling
- Design development
- Sourcing, budgeting, execution

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

CO1. Understand: Develop an understanding of Interior Styling principles and processes.

CO2. Ideate: Apply critical, comprehensive understanding of interior styling to develop effective solutions for spaces with efficient use of technical theoretical and conceptual knowledge.

CO3. Create: To effectively integrate the Interior Styling aesthetic, technical and theoretical knowledge to align with Interior spaces.

CO4. Present: To develop an understanding of visual methods to communicate interior styling ideas for presentation and execution.

CO5. Execute: Plan, manage, source, select compatible materials, furnishings/finishes to successfully execute and an Interior styling project.

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**

- Henderson, E. (2015). *Styled: Secrets for Arranging Rooms, from Tabletops to Bookshelves*. Potter Style.
- Grimley, C., Love, M., & O'Shea, L. (2013). *The Interior Design Reference & Specification Book*. Rockport Publishers.

- Gates, E. (2014). *Elements of Style: Designing a Home & a Life*. Atria Books.
- Tangaz, T. (2016). *The Interior Design Course: Principles, Practices, and Techniques for the Aspiring Designer*. Barron's Educational Series.

**BVOC – 3rd Year**  
**Semester - 6**  
**Design Studio 6 (ID Capstone) (INT 402)**

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

**Course Name:** Design Studio 6 (ID Capstone)

**Course Credit Hour:** 8

**Course Code:** INT 402

**Course Contact Hour:**6

**Course Objectives**

- Gain comprehensive knowledge of interior design, interior architecture, and the built environment, including their features, boundaries, terminology, and conventions.
- Develop a critical understanding of the intellectual and aesthetic content related to a chosen topic or project, to support design judgments.
- Cultivate the ability to independently explore and investigate topics of interest within the field.
- Conduct thorough research and critically evaluate the briefing and performance of the site or context, and apply findings to the self-directed design project.
- Demonstrate the capacity to plan and strategize spatial interventions through self-selected and directed investigations, showcasing a range of exploration and detailed resolution.
- Analyze and critically evaluate the social, economic, political, and cultural factors that impact the self-directed design project.

**Course Description**

The Capstone Studio – Design Studio 6 is a self-directed design studio that synthesizes prior learning in Interior Design and culminates in a capstone project applied to various interior typologies. This Capstone design studio provides an opportunity to further investigate and evaluate theoretical ideas developed in the Advanced Research seminar by demonstrating their significance in a self-selected design project. The students will explore different experiences in space/ built environments through research and deep delving into operative, material and spatial design as social engagement relevant to current social, environmental, political, cultural and economic landscapes of the city as generative content for creating a place. The Design Development stages will consider various aspects within the realm of Design like Professional practice and ethics, building systems, and construction processes. All the explorations will be represented and communicated verbally and visually through the iterative process of their design work throughout the semester. Projects will vary in scale and type and provide a range of engagement options, advanced research methods and cutting-edge strategic thinking (i.e. materials, branding, and systems thinking) that will support the initial study, diagramming and concept development. The project will culminate in a written and visual proposition shared with the school and the industry at large.

## **Course Content**

### **1: Introduction to Spatial Typologies through prompts**

- Overview of the Capstone Design, Structure, and expectations
- Refinement of Design Brief
- Research Assimilation and Site

### **2: Design Development Phase1**

- Preparation of conceptual framework, Zoning, programs and schematic layout
- User persona, stakeholders and user journey

### **3: Design Development Phase 2**

- Design proposals
- Drawings
- Design Language

### **4: Final Design Phase**

- Drawings and strategies
- Working on the panel
- Digital Representation

### **5: Prep for External Review + Industry Display**

- Presentation Panels, renders, walkthrough/ Vr experience, table setup Details in a format specified by the University for the final presentation or display based on the pre-final review feedback from mentors.

## **Course Outcomes**

CO1. Knowledge that covers and integrates most, if not all, of the main subject areas of interior design / interior architecture/built environment – including their features, boundaries, terminology and conventions.

CO2. A critical understanding of the intellectual and aesthetic content of the chosen topic/ project to substantiate design judgements

CO3. An ability to pursue an independent line of enquiry.

CO4. Researched, critical and detailed evaluation of the briefing and performance of site/ context applied to the self-directed design project.

CO5. The ability to plan and strategize spatial interventions that are self-selected and directed, and demonstrate a range of investigations and more detailed resolution.

CO6. Research and critical evaluation of the social, economic, political and cultural factors that influence the self-directed design project.

## **References**

### **Required Resources:**

- Portnoy, P. (2014). Writing for Interior Design. Bloomsbury Visual Arts.

- Webb, J., & Hopkins, S. (2017). *Research for Interior Designers*. Bloomsbury Visual Arts.
- Hamilton, I. (2019). *Interior Design Research: A Sourcebook*. Bloomsbury Visual Arts.
- O'Shea, L., & Grimley, C. (2016). *The Interior Design Reference & Specification Book: Everything Interior Designers Need to Know Every Day*. Rockport Publishers.
- McKellar, S. (2014). *Interior Design and Identity*. Manchester University Press.



**B VOC – 3rd Year  
Semester - 6  
Research and Writing (Capstone) (INT 404)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>3</b>	<b>2</b>

**Course Name:** Research and Writing (Capstone)

**Course Code:** INT 404

**Course Credit Hour:** 6

**Course Contact Hour:**6

**Course Objectives**

- Understand the significance of research and writing in the context of interior design capstone projects.
- Identify appropriate research methodologies and data collection techniques relevant to the topic chosen for Capstone.
- Develop skills for organizing and structuring research findings coherently and logically.
- Acquire proficiency in academic writing, including proper citation and referencing.
- Develop skills for creating visually engaging and informative content for the capstone book thereby creating a visual language that is beyond the drawing board/ panel
- Prepare and deliver effective presentations based on capstone book content

**Course Description**

This course is a companion course to the core Capstone module, taking off from the Advanced Research Seminar course in Fall Semester. While the Capstone contact hours will enable the students to have a one-on-one interaction with their mentors and their design development journeys, the Writing and Research classes will help them collectively to explore a narrative for their book. This course is specifically designed to assist final-year interior design students in developing essential skills for conducting research and writing their capstone book. This comprehensive 15-week program aims to equip students with the knowledge and techniques required to undertake effective research, analyze findings, and present their ideas coherently through the written medium. By the end of the course, students will possess the necessary skills to produce a high-quality capstone book that showcases their research, critical thinking abilities, and design expertise

**Course Content:**

**1: Academic Writing**

- Overview of the course objectives, assignments, and expectations
- Design Writing and Research
- Vocabulary, terminologies and nomenclature. (Assignment)

## **2: Designing the Narrative of the Book**

- Key elements of design writing
- Activity

## **3: Finalisation and Production**

- Research methods discussion
- Research Exercise

### **Course Outcomes**

CO 1 - Demonstrate a deep understanding of the importance of research and writing in the context of interior design capstone projects.

CO 2 - Select appropriate research methodologies and data collection techniques relevant to interior design.

CO 3 - Organize and structure research findings coherently and logically for the capstone book.

CO 4 - Integrate research findings effectively into design writing, ensuring relevance, credibility, and supporting design concepts and solutions.

CO 5 - Employ proper academic writing techniques, including citation and referencing, in their capstone book.

CO 6 - Create visually engaging and informative content by incorporating graphics, images, and diagrams effectively.

### **References**

#### **Required Resources**

- Portnoy, P. (2013). Writing for Interior Design. Fairchild Books.
- Webb, J., & Hopkins, S. (2016). Research for Interior Designers. Bloomsbury Visual Arts.
- Hamilton, I. (2018). Interior Design Research: A Sourcebook. Bloomsbury Visual Arts.
- O'Shea, L., & Grimley, C. (2013). The Interior Design Reference & Specification Book: Everything Interior Designers Need to Know Every Day. Rockport Publishers.

**BVOC – 3rd Year  
Semester - 6  
Program Elective - Cross Disciplinary Design (INT 406)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>3</b>	<b>2</b>

**Course Name:** Program Elective - Cross Disciplinary Design

**Course Code:** INT 406

**Course Credit Hour:** 6

**Course Contact Hour:**6

**COURSE OBJECTIVES**

This course will teach students few new tools and processes that could enable them to get out of their comfort zones and embrace more open and collaborative design pathways.

**Course Description:** Cross Disciplinary deals with understanding that there are more ways to look at the same core problems/opportunities than the way that one is used to already.

**Course Content**

**1: Understanding cross-disciplinarily**

- Introduction
- Design Today
- Understanding the problem
- Understanding stakeholders
- Understanding users

**2: Applying Cross-Disciplinarily**

- Idea generation
- Applying your findings
- Development
- Pitch

**Course Outcomes**

CO1. Showcase they have KNOWLEDGE of how disciplines function

CO2. Show COMPETENCE in visualizing their thoughts no matter the discipline chosen

CO3. Showcase FLUENCY in analysing complex contexts and able to identify problems/opportunities to impact with design interventions

CO4. Show STRENGTH in dealing with design challenges with unknown solutions while stepping out of comfortable processes and tools

**Required Resources**

- Norman, D. A. (2013). *The Design of Everyday Things*. Basic Books.
- Lidwell, W., Holden, K., & Butler, J. (2010). *Universal Principles of Design* (2nd ed.). Rockport Publishers.
- Kelley, T., & Kelley, D. (2013). *Creative Confidence: Unleashing the Creative Potential Within Us All*. Currency.

**Recommended Resources:**

IDEO.org. (2015). *The Field Guide to Human-Centered Design*. Design Kit.

**BVOC – 3rd Year  
Semester - 6  
Advanced Professional Practice ID (INT 408)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>1</b>	<b>0</b>

**Course Name:** Advanced Professional Practice ID

**Course Code:** INT 408

**Course Credit Hour:** 2

**Course Contact Hour:**6

**COURSE OBJECTIVES:**

- Develop a deep understanding of project planning principles and methodologies within the context of interior design.
- Enhance skills in project management, including setting objectives, budgeting, scheduling, resource allocation and human resource management.
- Acquire knowledge of different business models and their applicability to the interior design industry.
- Explore the concept of cross-collaborative design studios and their role in fostering innovation and creativity.
- Conduct comprehensive market studies to identify target markets, trends, and competitive advantages.
- Foster an entrepreneurial mindset and the ability to identify and capitalize on business opportunities within the interior design field.

**Course Description:**

The Advanced Professional Practice course is designed for final year interior design students to enhance their understanding and application of project planning and business models in the context of the design industry. The course aims to provide students with the necessary skills and knowledge to effectively plan and execute interior design projects and develop a comprehensive business model for a cross-collaborative design studio setup. Additionally, it will also focus on integrating theoretical concepts with practical applications, including brand building, entrepreneurship, costing and budgeting etc. Students will gain a deep understanding of the complexities involved in real-world interior design projects and develop the expertise needed to excel in professional practice.

**Course Content:**

**1: Enhanced Skills for Project Planning**

- Project initiation and defining project objectives
- Stakeholder analysis and requirements gathering
- Creating a project plan, including budgeting, scheduling, and resource allocation

## **2: Facets of Interior Design Practice**

- Team formation and roles in interior design projects with an understanding
- Effective communication and collaboration within project teams
- Site Management and execution timelines
- Quality control and assurance in interior design projects

## **3: Business Models in the Interior Design Industry**

- Traditional vs. innovative business models
- Analyzing market trends and customer segments
- Identifying competitive advantages and unique selling propositions
- Strategies for pricing, revenue generation, and profitability

### **Course Outcomes:**

CO1 Students will demonstrate a comprehensive understanding of project planning concepts, including project initiation, goal setting, scope definition, and project lifecycle.

CO2 Students will gain a comprehensive understanding of various business models within the interior design industry, such as freelance practice, design studio, design-build, and consultancy models

CO3 Demonstrate proficiency in Site based activities including management and adhering to timelines

CO4 Develop effective sourcing strategies, considering factors such as quality, sustainability, cost- effectiveness, and availability of materials, products, and services.

CO5 Explore the concept of cross-collaborative design studios and understand how they facilitate interdisciplinary collaboration and innovation.

CO6 Develop an entrepreneurial mindset, exploring opportunities for innovation, differentiation, and value creation within the interior design industry.

### **References**

#### **Required Resources**

- Gupta, C. B., & Srinivasan, N. P. (2004). Entrepreneurship Development in India. Sultan Chand & Sons.

- 

#### **Recommended Resources**

- Chunawalla, S. A. (1991). Sales Management. Himalayan Publishing House.
- Desai, V. (2000). Project Management and Entrepreneurship. Himalaya Publishing House.
- Moll, D. H. (1999). Entrepreneurship. Prentice Hall of India.
- Jerkins, F. (2000). Advertising. Prentice Hall of India.

**BVOC – 3rd Year  
Semester - 6  
Thesis Display (INT 410)**

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

**Course Name:** Thesis Display

**Course Credit Hour:** 8

**Course Code:** INT 410

**Course Contact Hour:**6

**COURSE OBJECTIVES:**

- To develop students' presentation skills, enabling them to effectively communicate their design concepts, research findings, and project outcomes.
- To cultivate organizational skills necessary for compiling and arranging diverse project materials, including research data, mock-ups, and design outputs.
- To foster an understanding of the importance of graphical and theoretical coherence in conveying the essence and significance of design projects.
- To provide students with opportunities to explore varied presentation methods and techniques, including digital media, physical models, and written documentation.
- To encourage critical reflection on the relationship between research methodologies, design processes, and presentation strategies.
- To prepare students for real-world scenarios by simulating professional exhibition contexts and expectations.

**Course Description:**

This course aims to equip students with the necessary skills to effectively present and organize their final-year thesis research and work. Through a combination of theoretical exploration and practical application, students will learn how to compile and display their diverse research methods, mock-ups, and project outputs in a coherent and visually compelling manner. Emphasis will be placed on graphical and theoretical presentation techniques to effectively communicate the essence and impact of their design projects.

**Course Content**

**1: Introduction to Thesis Display**

- Overview of the course objectives and learning outcomes
- Understanding the importance of effective presentation and organization in thesis projects
- Introduction to key principles of graphical and theoretical coherence in design presentations
- Exploring different presentation methods and techniques
- Case studies of exemplary thesis displays in the field of interior design

## **2: Presentation Techniques and Tools**

- Principles of visual communication and storytelling in design presentations
- Introduction to graphic design software (e.g., Adobe Illustrator, InDesign) for creating digital presentations
- Hands-on exercises on layout design, typography, and color theory
- Techniques for creating digital renderings, diagrams, and visualizations
- Exploring physical presentation tools and techniques (e.g., model-making, material boards)

## **3: Organizing and Compiling Project Materials**

- Strategies for compiling and organizing diverse project materials, including research data, sketches, mock-ups, and design outputs
- Creating a cohesive narrative for the thesis project through the arrangement of materials
- Workshop sessions on content selection, editing, and refinement
- Introduction to portfolio design principles and techniques
- Ethical considerations in representing and communicating design ideas

## **4: Professional Exhibition and Presentation Skills**

- Understanding the context and expectations of professional design exhibitions
- Strategies for presenting and articulating design concepts to diverse audiences
- Practice sessions on public speaking and presentation delivery
- Peer review and feedback sessions to refine presentation skills
- Preparation for showcasing thesis projects in a professional exhibition context

### **Course Outcomes:**

CO1 - Remember: Students will recall key principles of effective presentation and organization relevant to interior design thesis projects.

CO2 - Understand: Students will demonstrate an understanding of how diverse research methods and design outputs can be synthesized and presented coherently.

CO3 - Apply: Students will apply graphical and theoretical presentation techniques to effectively communicate the significance and impact of their design projects.

CO4 - Analyze: Students will analyze the relationship between research methodologies, design processes, and presentation strategies to enhance the clarity and effectiveness of their presentations.

CO5 - Evaluate: Students will critically evaluate different presentation methods and techniques, selecting and adapting them to suit the specific requirements of their thesis projects.

CO6 - Create: Students will create visually compelling and theoretically coherent displays that showcase their final year thesis research and design work in a professional exhibition context.

### **References**

#### **Required Resources**

- Apfelbaum, S., & Cezzar, J. (2014). *Designing the Editorial Experience: A Primer for Print, Web, and Mobile*. Rockport Publishers.
- Reynolds, G. (2012). *Presentation Zen: Simple Ideas on Presentation Design and Delivery*. New Riders.



- Tufte, E. R. (2001). *The Visual Display of Quantitative Information* (2nd ed.). Graphics Press.
- Norman, D. (2002). *The Design of Everyday Things*. Basic Books.

**(PD): Product Design**

**BVOC: Three-Year (6-Semester)**

Course Code	Course	Course Type	Periods			Evaluation Scheme				Credits
			L	T	P	MT	ET	A	Total	
<b>Semester 1</b>										
PRO 201	Design Studio 1 PD	Core	1	3	4	50	40	10	100	8
PRO 203	Models, Mockups and Prototypes	Core	2	2	2	50	40	10	100	6
PRO 205	Process Drawing / Digital Presentation	Core	1	3	2	50	40	10	100	6
LA	Liberal Arts Elective	Elective	2	0	0	50	40	10	100	4
PRO 207	History of Design 1850 – 2000- PD	Core	1	1	4	50	40	10	100	6
	<b>TOTAL</b>									<b>30</b>
<b>Semester 2</b>										
PRO 202	Design Studio 2 PD	Core	1	3	2	50	40	10	100	6
PRO 206	Computer Aided Industrial Design	Core	2	2	2	50	40	10	100	6
PRO 204	Materials and Manufacturing Processes	Core	2	2	0	50	40	10	100	4
PRO 208	Introduction to Design Studies - PD	Core	1	2	1	50	40	10	100	4
AE	ATLAS Elective	Elective	1	1	0	50	40	10	100	2
AE	ATLAS Elective	Elective	1	1	0	50	40	10	100	2

		<b>TOTAL</b>									<b>24</b>
<b>Semester 3</b>											
PD 301	Design Studio 3 PD	Core	1	4	3	50	40	10	100		8
PD 303	Human Factors, Ergonomics, and Interfaces	Core	2	2	2	50	40	10	100		6
PD 305	Research and Development Methods	Core	2	1	3	50	40	10	100		6
PD 307	Creative Technology	Core	2	2	2	50	40	10	100		6
AE	Atlas Elective	Elective	2	0	0	50	40	10	100		2
LA	Liberal Arts Elective	Liberal Electives	2	0	0	50	40	10	100		4
		<b>TOTAL</b>									<b>30</b>
<b>Semester 4</b>											
PRO 302	Design Studio 4 PD	Core	2	3	1	50	40	10	100		6
PRO 304	Design for Manufacturing	Core	2	2	0	50	40	10	100		4
PRO 306	Portfolio and Dynamic Video	Core	1	2	3	50	40	10	100		6
PRO 308	User Experience Design	Core	2	3	3	50	40	10	100		8
AE	Atlas Elective	Elective	2	0	0	50	40	10	100		2
LA	Liberal Arts Elective	Liberal Electives	2	1	1	50	40	10	100		4

	<b>TOTAL</b>									<b>30</b>
<b>Semester 5</b>										
PRO 401	Design Studio 5 - Speculative Thinking	Core	2	2	6	50	40	10	100	10
PRO 407	Service Design	Core	2	2	4	50	40	10	100	8
PRO 405	Program Elective - Digital Product Development (UI)	Elective	2	2	2	50	40	10	100	6
PRO 403	Introduction to Design Management	Core	2	0	2	50	40	10	100	4
LA	Liberal Arts Elective	Elective	2	0	0	50	40	10	100	4
	<b>TOTAL</b>									<b>30</b>
<b>Semester 6</b>										
PRO 402	Thesis/Capstone PD	Core	1	0	19	50	40	10	100	20
PRO 404	Professional Practice - PD	Core	2	0	8	50	40	10	100	10
IT 402	Design Internship	Core	0	0	6	50	40	10	100	6
	<b>TOTAL</b>									<b>36</b>

**BVOC 1st Year  
Semester 1  
Design Studio 1 PD (PRO 201)**

<b>L</b>	<b>T</b>	<b>P</b>
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1	3	4
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**Course Name:** Design Studio 1 PD  
**Course Credit Hours:** 8

**Course Contact Hours:** 4  
**Course code :** PRO 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.
- 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.SPД – 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):**

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**

- Norman, D. A. (2013). The design of everyday things (Revised and expanded edition). Basic Books.
- Kumar, V. (2012). 101 design methods: A structured approach for driving innovation in your organization. Wiley.
- Knapp, J., Zeratsky, J., & Kowitz, B. (2016). Sprint: How to solve big problems and test new ideas in just five days. Simon & Schuster.

**BVOC 1st Year  
Semester 1  
Models, Mockups and Prototypes (PRO 203)**

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

**Course Name:** Models, Mockups and Prototypes  
**Course Credit Hours:** 6

**Course Contact Hours:** 4  
**Course code:** PRO 203

**Course Objectives:**

Models, Mock-ups & Prototypes 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 modelling method for the intended purpose, experimentation versus planning, trial & error, process documentation, and an introduction to rapid prototyping and outsourced fabrication. Coursework is done in construction classrooms like workshops, maker space.

**Course Description:**

Models, Mockups & Prototypes aims to educate students in shop etiquette, and 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**

- 1:1 Scale Rapid Prototyping, Digital library of materials.
- Making techniques, Mixed Materials.
- Product Replica, 3D Physical Models.



**Course Outcomes (COs):**

CO 1 - Tool usage techniques and best practice methodology in a shop environment.

CO 2 - Safe shop usage.

CO 3 – Full-scale models.

CO 4 - Scaled models.

CO 5 - Experimentation in modelling material.

CO 6 – In-class demonstrations and integrated project work.

**References****Required Resources**

- Hallgrimsson, B (2012), Prototyping and Modelmaking for Product Design, Laurence King Publishing
- Friend, M (2014), Making Scale Models, The Crowood Press Ltd
- Neat, D (2008 ), Model Making Materials and Methods, The Crowood Press Ltd
- 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).
- Crawford, Matthew B., Shop Class as Soulcraft: An Inquiry into the Value
- of Work. New York, NY: Penguin Press, 2009. Print.
- Sennett, Richard. The Craftsman . Yale University Press, 2008. Print.

**BVOC 1st Year**  
**Semester 1**  
**Process Drawing / Digital Presentation (PRO 205)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>3</b>	<b>2</b>

**Course Name:** Process Drawing / Digital Presentation  
**Course Credit Hours:** 6

**Course Contact Hours:** 4  
**Course code:** PRO 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 the 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 (COs):**

CO 1 -Show UNDERSTANDING of different kinds of product construction sketches/drawings in 2D and 3D on physical sketchbook and digitally.

CO 2- Show COMPETENCY in preparing various techniques of product sketching with iterations and final construction drawing with proportion.

CO 3- Build up aptitude STRENGTH with knowledge-based skill development with level of confidence.

CO 4- Students shall be able to DEMONSTRATE the WORK assignment with fluency.

### **References**

#### **Required Resources**

- Online Resources  
<https://sketchingskills.com/bookBasics.html>

#### **Recommended Resources:**

- Bhatt, N. D. (2010). Plane and solid geometry. Charotar Publishing House.
- Risaen, K., & Steur, R. (2019). Drawing techniques for product designers. BIS Publishers.
- Liu, C. (2007). Innovative product design practice 01. CYPI Press.

**BVOC 1st Year**  
**Semester 1**  
**History of Design 1850 – 2000 - PD (PRO 207)**

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

**Course Name:** History of Design 1850 – 2000 - PD  
**Course Credit Hours:** 6

**Course Contact Hours:** 2  
**Course code:** PRO 207

**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 the 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 and 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**

Molotch, H. (2003). Where stuff comes from: How toasters, toilets, cars, computers, and many other things come to be as they are. Routledge.

**BVOC 1st Year  
Semester 2  
Design Studio 2 PD (PRO 202)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>3</b>	<b>2</b>

**Course Name:** Design Studio 2 PD  
**Course Credit Hours:** 6

**Course Contact Hours:** 4  
**Course code:** PRO 202

**Course Objectives:**

The theme of this 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 mock-up 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 mock-up 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):**

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**

- Norman, Don (2005), Emotional Design, Basic Books, United States
- Gail Greet Hannah (2002), Elements of Design, Princeton Architectural Press
- Sonagra, B, Dabhi, B (2020), Nature of Form for Designers, UDLAB products

**BVOC 1st Year  
Semester 2  
Computer Aided Industrial Design (PRO 206)**

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

**Course Name:** Computer Aided Industrial Design

**Course Contact Hours:** 4

**Course Credit Hours:** 6

**Course code:** PRO 206

**Course Objectives:**

- Understand Technical Drawings of products.
- Understand Solid modelling and organic Surface modelling.
- Better communication between the design and engineering or testing teams.

**Course Description:**

Computer-Aided Industrial Design (CAID) introduces two-dimensional and three-dimensional graphic software for sketching, modelling, 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 modelling**

- 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 Modelling**

- 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):**

CO1- Ability to read technical drawings, measure objects, and create technical drawings.

CO2-Understanding of solid modelling tools & processes.

CO3- Learn sheet metal modelling

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-**

- Cline, L. S. (2018). Fusion 360 for makers. Make: Community. ISBN: 9781680453553
- Verma, S. G. (2017). Autodesk Fusion 360 (English, Paperback). CAD/CAM/CAE Works. ISBN: 9781988722191
- Di Marco, G. (2018). Simplified complexity: Method for advanced NURBS modelling with Rhinoceros. Le Penseur. ISBN: 88895315454

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

[Fusion 360 - 23 Tips Beginners Must Learn](#)

[Fusion 360 Tutorial for Absolute Beginners \(2020\)](#)

[Fusion 360 Crash Course: Create your own designs for 3d printing!](#)

[Rhino Product Design Tutorials - YouTube](#)

[Rhino Basics to Advance in Hindi - YouTube](#)

**BVOC 1st Year  
Semester 2  
Materials and Manufacturing Processes (PRO 204)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>2</b>	<b>2</b>	<b>0</b>

**Course Name:** Materials and Manufacturing Processes  
**Course Credit Hours:** 4

**Course Contact Hours:** 4  
**Course code:** PRO 204

**Course Objectives:**

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 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.**

**2.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

**3.Introduction to Paper, Paper Industry, Printing and Packaging.**

- Demonstrate properties using paper

#### **4.Introduction to Classification of Materials**

- Introduction to Wood, understanding the different types, applications.

#### **5.Understanding the making and manufacturing processes -**

- w.r.t Wood products / toys / furniture / Accessories
- Wood Cube, wood working

#### **6.Introduction to Molds + Type**

- Introduction to surface finishes.

#### **7.Introduction to Polymers + Applications**

- Manufacturing processes.
- Introduction to Metals + Applications
- Manufacturing processes.

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

CO1 - Introduction to materials and processes frequently used by product designers.

CO2 - Introduction to design for manufacturing

CO3 -he relationship between material and manufacturing

#### **References**

##### **Required Resources**

- Thompson, R. (2007). Manufacturing Processes for Design Professionals. Thames & Hudson. ISBN: 0500776334
- Lesko, J. (2008). Industrial Design: Materials and Manufacturing Guide. Van Nostrand Reinhold. ISBN: 0442024096
- Hudson, J. (2011). Process: 50 Product Designs from Concept to Manufacture. Laurence King Publishing. ISBN: 1856697258
- Lefteri, C. (2007). Making it: Manufacturing Techniques for Product Design. Laurence King Publishing. ISBN: 1786273276

**BVOC 1st Year  
Semester 2  
Introduction to Design Studies - PD (PRO 208)**

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

**Course Name:** Introduction to Design Studies - PD  
**Course Credit Hours:** 4

**Course Contact Hours:** 2  
**Course code :** PRO 208

**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-centred 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 behaviour they manipulate. You 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 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):**

CO1: Understanding of design movements, design manifestos, cultural implication of design

CO2: Competence in research and critical writing

CO3: Strength in analytical thinking

CO4: Demonstration of translation of thoughts into tangible outcomes

CO5: Fluency in self-design style

### **References**

#### **Required Resources**

- Mankiw, N.G. (2013), Macroeconomics, 8th edition, Worth Publishers

#### **Recommended Resources:**

- Jones, C.I. and Vollrath, D. (2013), Introduction to Economic Growth, third edition, Norton
- Romer, D. (2012), Advanced macroeconomics, fourth edition, McGraw Hill

**BVOC 2<sup>nd</sup> Year**  
**Semester 3**  
**Design Studio 3 PD (PRO 301)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>4</b>	<b>3</b>

**Course Name:** Design Studio 3 PD  
**Course Credit Hours:** 8

**Course Contact Hours:** 5  
**Course code:** PRO 301

**Course Objectives:**

- Digital and Analog fabrication techniques.
- Understanding brand language and deriving Ideal Visual Language.
- Exploration of materials and manufacturing constraints
- Perfecting each student's 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):**

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**

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

- Erin E. Riley (2019), The Art of Digital Fabrication: STEAM Projects for the Makerspace and Art Studio
- Sean Aranda (2017), 3D Printing Failures
- Ben Redwood (2017), The 3D Printing Handbook: Technologies, Design and Applications
- Clifford Smyth (2017), Functional Design for 3D Printing: Designing Printed Things for Everyday Use
- Bertier Luyt, Samuel N. Bernier, and Tatiana Reinhard (2015), Design for 3D Printing: Scanning, Creating, Editing, Remixing, and Making in Three Dimensions
- Other readings (including, for instance, relevant journal articles) will be informed or perhaps made available prior to each lecture should the need arise.
- Other readings (including, for instance, relevant journal articles) will be informed or perhaps made available prior to each lecture should the need arise.

**BVOC 2<sup>nd</sup> Year**  
**Semester 3**  
**Human Factors, Ergonomics, and Interfaces (PRO 303)**

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

**Course Name:** Human Factors, Ergonomics, and Interfaces      **Course Contact Hours:** 4  
**Course Credit Hours:** 6      **Course code:** PRO 303

**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 product interactions following the user-centred design process.

**Course Description:**

Human Factors, Ergonomics & Interfaces introduces a 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. In a seminar-based course, a portion of the assignments will be done hands-on through modelling, 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, body mechanics, Anthropometry And human variability Biomechanical aspects (strength, handedness, posture, force)
- Design considerations: designing tools and equipment, handling 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 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):**

CO1. Understanding of 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 recognising and applying 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 evaluating the human factor issues in the user interactions with the product and proposing user centric design interventions to improve the quality of life.

### **References**

#### **Required Resources**

- Pheasant, Stephen and Haslegrave, C (2006) Body space, Anthropometry, Ergonomics and the Design of work, Third Edition, CRC Press
- Kroemer, Karl 1997, Fitting the task to the man: A textbook of occupational ergonomics. Taylor and Francis
- Bridger, R.S (2018). Introduction to human factors and ergonomics, 4th Edition. CRC Press, Taylor & Francis Group, Boca Raton FL
- Preece, J., Sharp, H. & Rogers, Y. (2011). Interaction Design: Beyond Human-Computer Interaction, 3rd Edition. John Wiley & Sons Ltd., West Sussex, UK.

#### **Recommended Resources:**

- Mark R. Lehto and James R. Buck, Introduction to Human Factors and Ergonomics for Engineers
- Gavriel Salvendy, Handbook of Human Factors and Ergonomics, 4th Ed
- Michela C. Tacca and Arnon Cahen, Linking perception and cognition
- Marcelo M. Soares and Francisco Rebelo. Ergonomics in design. Methods and Techniques.

**BVOC 2nd Year  
Semester 3  
Research and Development Methods (PRO 305)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>2</b>	<b>1</b>	<b>3</b>

**Course Name: Research and Development Methods**  
**Course Credit Hours: 6**

**Course Contact Hours:3**  
**Course code : PRO 305**

**Course Objectives:**

1. To develop an understanding of the framework of research process
  - Problem recognizing / framing
  - Data collection
  - Synthesize
  - Analyze
2. ● Understand & learn various methods of research, Secondary and Primary.
3. ● Learn to choose the appropriate method of research based on the design brief.
4. ● Be aware of the ethical principles of research, ethical challenges, and approval processes.
5. ● 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. This course aims 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):**

CO1 - Understanding of 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 narrow ideas down to actionable solutions.

CO5 - Fluency in communicating their findings and process via presentation or research paper writing or Ideations.

### **References**

#### **Recommended Resources:**

- Hanington, B., & Martin, B. (2012). Universal methods of design. Rockport Publishers. ISBN: 1610581997
- Laurel, B. (Ed.). (2003). Design research: Methods and perspectives. MIT Press. ISBN: 0262122634
- Koskinen, I., Zimmerman, J., Binder, T., Redström, J., & Wensveen, S. (2011). Design research through practice: From the lab, field, and showroom. Morgan Kaufmann. ISBN: 0123855020

**BVOC 2nd Year  
Semester 3  
Creative Technology (PRO 307)**

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

**Course Name: Creative Technology**  
**Course Credit Hours: 6**

**Course Contact Hours: 4**  
**Course code: PRO 307**

**Course Objectives:**

Products Design is no longer about static furniture and basic home appliances, the products heavily use multiple sensors and companion mobile applications which makes them 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 the 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.
- 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):**

CO1- Understanding 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

CO4-Programming

CO5- Evaluating the components and selecting appropriate ones to prototype.

CO6- Testing the prototype for the intended purpose and reiterating the design based on output.

**References-****Required Resources**

- Monk, S. (2011). Programming Arduino: Getting started with sketches. McGraw-Hill Education. ISBN: 9780071784221 (Note: The publication year is 2011; please adjust if you have a different edition.)
- Bell, C. (2017). MicroPython for the Internet of Things. Apress. ISBN: 9781484231227 (Note: The publication year is 2017; please adjust if you have a different edition.)
- Margolis, M., & Jepson, B. (2020). Arduino cookbook (3rd ed.). O'Reilly Media. ISBN: 9781491903520 (Note: The third edition was released in 2020; please adjust if you have a different edition.)

**BVOC 2nd Year  
Semester 4  
Design Studio 4 PD (PRO 302)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>2</b>	<b>3</b>	<b>1</b>

**Course Name:** Design Studio 4 PD  
**Course Credit Hours:** 6

**Course Contact Hours:** 5  
**Course code:** PRO 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):**

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 a structured approach towards product design projects.

CO5. Fluency in communication and documentation of product design process.

## **References**

### **Required Resources**

- Norman, D. (2013). The design of everyday things. Basic Books.
- De Bono, E. (2010). Simplicity. Penguin.
- Brown, T. (2009). Change by design: How design thinking creates new alternatives for business and society. Harper Business.



**BVOC 2nd Year  
Semester 4  
Design For Manufacturing (PRO 304)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>2</b>	<b>2</b>	<b>0</b>

**Course Name :** Design for Manufacturing  
**Course Credit Hours:** 4

**Course Contact Hours:** 4  
**Course code :** PRO 304

**Course Objectives:**

1. Balance desirability and feasibility of product design
2. Understand factors affecting and contributing to DFM
3. Assembly, part design, joineries etc.
4. Product and Manufacturing Cost cutting.
5. Sustainability through DFM

**Course Description:**

Design for manufacturing 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 a sustainability point of view, improving the reparability, durability, nature friendliness etc. While the content of the course is a 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, and contributing to good DFM

**2.Tear down activities**

- Simple product tear down- Understanding the 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):**

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**

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

- Thompson, Rob. (2007) Manufacturing Processes for Design Professionals. New York: Thames & Hudson. Print.
- Hudson, Jennifer. (2011) Process: 50 Product Designs from Concept to Manufacture, 2nd edition, Laurence King. Print
- K. G. Swift, J. D. Booker (2013) Manufacturing Process Selection Handbook. print

**BVOC 2nd Year  
Semester 4  
Portfolio and Dynamic Video (PRO 306)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>2</b>	<b>3</b>

**Course Name:** Portfolio and Dynamic Media  
**Course Credit:** 6

**Course Code:** PRO 306  
**Course Contact Hour:** 3

**Course Objective:**

The Portfolio & Dynamic Media course in product design aims to equip students with the skills to effectively curate and present their design work. 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 Portfolio & Dynamic Media 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 Learning Outcomes (COs):**

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 -**

Online Resources

<https://www.behance.net/>

<https://issuu.com/>

**BVOC 4th Year  
Semester 4  
User Experience Design (PRO 308)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>2</b>	<b>3</b>	<b>3</b>

**Course Name:** User Experience Design  
**Course Credits:** 8

**Course Code:** PRO 308  
**Course Contact Hours:** 5

**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 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 Learning Outcomes (COs):**

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:**

- Norman, D. (2013). The design of everyday things. Basic Books.
- De Bono, E. (2010). Simplicity. Penguin.
- Brown, T. (2009). Change by design: How design thinking creates new alternatives for business and society. Harper Business.

**Recommended Resources:**

- Gothelf, J., & Seiden, J. (2016). Lean UX: Designing great products with agile teams. O'Reilly Media. ISBN: 978-1491953600
- Weinschenk, S. (2011). 100 things every designer needs to know about people. New Riders. ISBN: 978-0321767530
- Eyal, N. (2014). Hooked: How to build habit-forming products. Portfolio. ISBN: 978-1591847786

**BVOC – 3<sup>rd</sup> Year**  
**Semester - 5**  
**Design Studio 5 - Speculative Thinking (PRO 401)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>2</b>	<b>2</b>	<b>6</b>

**Course Name: Design Studio 5 - Speculative Thinking**  
**Course Credit : 10**

**Course Code: PRO 401**  
**Contact Hours: 4**

**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 modelling 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 if's

**2. Predicting what could exist**

- Ideation, conceptualisation
- Scenario
- Understanding intervention

- Ideation
- BMC
- Pitch

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

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:**

- Mau, B., & Institute Without Boundaries. (2004). Massive change. Phaidon Press.
- Ford, M. (2015). The rise of the robots: Technology and the threat of mass unemployment. Basic Books.
- Downes, L. (2009). The laws of disruption: Harnessing the new forces that govern life and business in the digital age. Basic Books.
- Daugherty, P. R., & Wilson, H. J. (2018). Human + machine: Reimagining work in the age of AI. Harvard Business Review Press.
- Brynjolfsson, E., & McAfee, A. (2014). The second machine age: Work, progress, and prosperity in a time of brilliant technologies. W. W. Norton & Company.
- Sterling, B. (2002). Tomorrow now: Envisioning the next fifty years. Random House.
- Toffler, A. (1970). Future shock. Random House.



**BVOC – 4<sup>th</sup> Year**  
**Semester - 5**  
**Service Design (PRO 407)**

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

**Course Name:** Service Design  
**Course Credits:** 6

**Course Code:** PRO 407  
**Contact Hour:** 4

**Course Objective:**

- 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:**

- Understand the importance of professional practice in the field of interior design. CO1
- Comprehend legal obligations and apply them to design projects. CO2
- Demonstrate project management skills, including budgeting and cost estimation.CO3
- Communicate effectively with clients, colleagues, and contractors using verbal and visual presentation techniques.CO4

**Course Contents:**

**1.Introduction to Service Design-**

- What is Service Design
- Shift from Product Design to Systems Design thinking
- Value of Service Design Thinking: Case Studies from various sectors
- Introduction to methods, processes, frameworks

**2.Empathy Building through Research**

- Introduction to methods, processes, and tools in empathy building.
- In person and physical vs. digital methods and tools of research.
- Planning, managing, and executing research
- Primary users vs other stakeholders.
- Building observations and interpretations

**3.Identifying Problems and Opportunities to Innovate**

Synthesis of research data  
Themes and Insights building  
Framing the right problems to solve  
Ideation and Brainstorming  
Introduction to processes and frameworks

- > Storyboarding
- > Journey Maps
- > Theory of Change
- > Stakeholder and Ecosystem Interaction Maps
- > Service Blueprints

#### **4. Prototyping and iterative approach**

- Exploring methods to design low-fi and/or hi-fi prototypes
- Conducting user tests
- Building a muscle for iterative approach

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

CO1- Students gain KNOWLEDGE of the service sector & the importance of learning service design.

CO2- KNOWLEDGE in identifying different opportunities in improving an existing service or introducing new service innovations.

CO3- COMPETENCE in analyzing different interactions in a service ecosystem by means of different tools such as service blueprints and stakeholder interactions.

CO4- Students through a project can demonstrate FLUENCY in understanding the service design process and application of different tools to improve innovative services.

CO5- Students showcase STRENGTH in planning and executing new ideas through iterative prototyping.

#### **Text Books:**

#### **Required Resources**

Reading of chapters or specific case studies will be suggested based on class needs and progress. Any readings required will be uploaded on Google classroom.

#### **Recommended Resources**

- Stickdorn, M., Hormess, M. E., Lawrence, A., & Schneider, J. (2018). This is service design doing. O'Reilly Media. ISBN: 9781491927182
- Niyazi, J. (2022). Navigating service design. Notion Press. ISBN: 979-8886290103
- Parker, G. G., Van Alstyne, M. W., & Choudary, S. P. (2016). Platform revolution: How networked markets are transforming the economy—and how to make them work for you. W. W. Norton & Company. ISBN: 978-0393249132
- Eyal, N. (2014). Hooked: How to build habit-forming products. Portfolio Penguin. ISBN: 978-0241184837

**BVOC – 4<sup>th</sup> Year**  
**Semester - 5**  
**Program Elective - Digital Product Development (UI) (PRO 405)**

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

**Course Name:** Program Elective - Digital Product Development (UI)

**Course Code:** PRO 405

**Course Credits:** 8

**Contact Hour:** 4 hrs

**Course Objectives:**

The objective of the UI Design course for undergraduate students is to provide them with a comprehensive understanding of User Interface design principles, methodologies, and best practices.

**Course Description:**

This course introduces undergraduate design students to User Interface (UI) design principles and practices. Students will learn to create engaging and effective user experiences across digital platforms. Topics covered include user-centred design, visual design principles, interaction design, responsive and adaptive design, accessibility, and UI design best practices and trends. Through hands-on exercises and projects, students will develop their UI design skills.

**Course Content:**

**1. Introduction to UI & Why it's Important**

- Where can you find UI?
- Types of UI and its application
- Past, Present & Future of UI
- Existing UI design trends
- UI Market Research
- Students can choose any brand/experience of their interest and dissect the workings of the User Interface.
- Every student reasons why each brand/experience performs and, looks & functions a certain way.

**2. UI - Anatomy**

- 1. System Design-
- Colour Theory & System
- Typography System
- Icon & Illustration Styling
- Component Construction

- CTA creation and Styling
- Interaction System
  - Grid & Structuring
  - Micro-Interactions
  - Responsiveness
  - Wireframing (How to think like an architect)
  - Mood boarding (How to steal like an artist)

### **3.UI Branding & Usage of UI Anatomy to create an experience.**

- Creation of an experience-driven UI based on the interest of the group or individual (can be decided)
- Market Research on the target audience
- Quick Competitor Analysis
- Information Architecture, User Flow, Road Mapping, Heuristic Test. (to be continued.)

### **4.The UI Universe**

- General types of UI
- ADA Compliance
- Inclusive UI
- UI is AR, MR & VR
- UI x AI

### **5.Creating an Experience**

- Feedback session among the students
- Presentation Skills & Pointers
- Final review session

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

- CO1- Understand the importance of UI design in creating user-friendly digital experiences.
- CO2- Apply user-centred design principles to analyze user needs and create effective UI designs.
- CO3- Demonstrate proficiency in industry-standard UI design tools and software.
- CO4- Apply visual design principles to create visually appealing and cohesive UI designs.
- CO5- Design intuitive and interactive user interfaces by understanding interaction design principles
- CO6- Create UI designs that are responsive and adaptable to different screen sizes and devices.
- CO7- Incorporate accessibility principles and guidelines to design inclusive UI experiences.
- CO8- Stay updated with current UI design trends and best practices in the industry.
- CO9- Collaborate effectively with multidisciplinary teams and communicate UI design concepts.
- CO10- Apply critical thinking and problem-solving skills to iterate and improve UI designs based on user feedback.

**BVOC – 4<sup>th</sup> Year**  
**Semester - 5**  
**Introduction to Design Management (PRO 403)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>2</b>	<b>0</b>	<b>2</b>

**Course Name:** Introduction to Design Management  
**Course Credits:** 4

**Course Code:** PRO 403  
**Contact Hours:** 2

**Course Objectives:**

- Decision-making, coordination and planning Using Design Thinking
- Design led optimization of processes within organization
- Decision making, coordination and planning

**Course Description:**

Design management describes how businesses incorporate design aspects to help achieve business objectives, create products and services, attract customers, and support marketing efforts. Design management is essential to businesses and operates depending on the industry and design discipline. Design management offers a way to apply planning and problem-solving to products, services, brands, and marketing to meet customer needs and business' goals.

**Course Content:**

**1.Introduction**

- Understanding of Business processes
- Different Strategies
- Implementation of Design thinking
- Factors that influence Processes

**2.Strategizing**

- Attributes of Design led Business strategies
- Research led Development in strategies

**3.Designing innovation led development**

- Business Design Processes
- Research methodologies
- Creative innovation and visual communication
- Development of solution in mitigated environments

**Course Learning Outcomes (COs):**

CO1-UNDERSTAND the basics of Different business processes.

CO2-Show COMPETENCE in managing the skills, creativity as well as critical thinking.

CO3-STRENGTH of communication and representation skill

CO4-DEMONSTRATE the ability to build a structure for organization using design.

CO5-FLUENCY in making business decisions, and strategies that enable innovation and create effectively designed ecosystems.

CO6-DEVELOP and maintain an efficient business environment in which an organization can achieve its strategic and mission goals through design.

**References****Required Resources**

- Best, K. (2006). Design management: Managing design strategy, process and implementation. AVA Publishing.
- Emmitt, S. (2013). Design management. Wiley-Blackwell.

**Recommended Resources:**

- Brown, T. (2009). Change by design: How design thinking transforms organizations and inspires innovation. Harper Business.
- Banfield, R. (2016). Design leadership: How top design leaders build and grow successful organizations. O'Reilly Media.

**BVOC – 4<sup>th</sup> Year**  
**Semester - 6**  
**Thesis/Capstone PD (PRO 402)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>2</b>	<b>2</b>	<b>6</b>

**Course Name:** Thesis/Capstone PD  
**Course Credits:** 15

**Course Code:** PRO 402  
**Contact Hour:** 30 mins every week

**COURSE OBJECTIVES**

This course aims to ensure a student can stand on their own when faced with the challenge of finishing a project(or process) from start to finish using all the learnings gained over their educational journeys. A student can take one of two pathways to achieve the same with various subdivision possibilities

- Self-Led Capstone Project
  - Startup/Entrepreneurship
  - Research Project
  - Experimental Project
  - Any form of Design-Led Project
- Industry-Led Capstone Project
  - Individual Capstone Project - Hypothetical/Live
  - Team-Led Capstone Project
  - Multiple Projects with the Industry - To be combined under a common thread

The project will hold at least 12 week’s worth of work put in. The project will have a weekly touchpoint for each student with their mentor to update and (re)align their research, processes and outcomes

**Course Description**

DS6 - Capstone is a studio where students are encouraged to pursue a live project as a four-month-long internship with an Industry partner or a self-led project in an area of their choosing. The Capstone is perceived as a culmination of the student’s learning journey through the previous seven semesters feeding into a self-driven singular project vision to be demonstrated in this semester. This course is conducted under the guidance of a pre-assigned academic mentor per student with a possibility to add an external/industrial mentor to their journey.

## **Course Content**

**1.Exploration**

**2 .Execution**

**3.Summarizing & clean up**

**4.External Review**

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

CO1-DEMONSTRATE ability to select and apply relevant Design Processes

CO2-Show COMPETENCY in picking up any challenge live or hypothetical

CO3-Showcase FLUENCY in analysing and responding to the said challenge along with KNOWLEDGE of various pathways of ideation possible

CO4-Demonstrate STRENGTH in bringing the entire journey under one umbrella of the Design Capstone

CO5- Research and critical evaluation of the social, economic, political and cultural factors that influence the self-directed design project.

## **References**



**B VOC – 3rd Year**  
**Semester - 6**  
**Professional Practice - PD (PRO 404)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>2</b>	<b>0</b>	<b>8</b>

**Course Name:** Professional Practice - PD

**Course Code:** PRO 404

**Course Credit:** 10

**Contact Hour:** 2

**Course Objectives**

- Develop the ability to identify ethical issues in the professional world
- Apply ethical lenses to guide decision-making
- Cultivate a holistic mindset by examining business issues from multiple points of view
- Understand the various ethical and unethical practices at the workplace
- Understand the various ethical and unethical practices for designers
- Develop strategies to deal with the various ethical and unethical practices

**Course Description**

This course is designed to equip students with the knowledge and skills necessary to navigate the complex ethical landscape of the professional world. Through a combination of theoretical exploration, case studies, and practical exercises, students will develop the ability to identify ethical issues, apply ethical lenses to guide decision-making, and cultivate a holistic mindset when examining business issues from multiple points of view.

**Course Content:**

**1.Introduction to Ethics**

- Meaning & Concept of Business Ethics
- Dimensions of Ethics - Prescriptive Ethics, Descriptive Ethics, Applied Ethics
- Ethical Dilemmas such as Singer's Drowning Child Thought Experiment; Heinz Dilemma

**2.Ethical Issues in Employment (Workplace Ethics)**

- Common Ethical Dilemmas in the Workplace
- Ethical & Unethical Workplace Behaviours
- Sexual Harassment at the Workplace The #metoo Movement Manage Sex Discrimination Risks
- Worker Wellbeing & Business Relationship Why we Must Listen to workers Impact of Worker Voice Interventions
- Case Studies:

- City of bangle makers looks for change
- Stuck in time warp, UP's carpet hub refuses to be swept under the rug

### **3.Ethical Issues in Product Design**

- Unethical Practices in Product Design
- Key Ethical Principles in Product Design
- Ethical Dilemmas in Product Design
- Frameworks for Ethical Design
- Strategies for Implementing Ethical Design
- Case Studies related to Ethical and Unethical Product Design

### **Course Outcomes**

CO1. Recognize ethical dilemmas and navigate professional environments with integrity.

CO2. Utilize ethical frameworks to make principled choices in professional contexts.

CO3. Foster comprehensive perspectives to address business challenges inclusively.

CO4. Identify and assess ethical conduct within workplace dynamics.

CO5. Evaluate ethical considerations specific to design professions.

CO6. Formulate proactive approaches to address ethical challenges effectively.

### **References**

#### **Required Resources**

- A course specific pre-reads book curated by the faculty which will include all articles and case studies that will be discussed throughout the semester.
- Longer case studies for activities in class will be shared via the Google Classroom on a time-to-time basis.

**(SDM): Strategic Design Management**

**BVOC: Three-Year (6-Semester)**

Course Code	Course	Course Type	Periods			Evaluation Scheme				Credits
			L	T	P	MT	Et	A	Total	
<b>Semester 1</b>										
SDM 201	Information Visualization	Core	3	1	4	50	40	10	100	8
SDM 203	Managing Creative Teams	Core	2	2	4	50	40	10	100	8
SDM 205	Marketing, PR, and Branding	Core	4	2	0	50	40	10	100	6
SDM 207	History of Design 1850 –2000	Core	2	2	0	50	40	10	100	4
LA	Liberal Arts Elective	Elective	2	2	0	50	40	10	100	4
	<b>TOTAL</b>									<b>30</b>
<b>Semester 2</b>										
SDM 202	Research and Development Methods 1	Core	2	1	1	50	40	10	100	4
SDM 206	Program Elective - Service Design	Core	2	1	2	50	40	10	100	4
SDM 204	Quantitative Reasoning	Core	2	0.5	3.5	50	40	10	100	6
SDM 208	Introduction to Design	Core	2	0.5	3.5	50	40	10	100	6
AE	ATLAS Elective	Elective	2			50	40	10	100	2
AE	ATLAS Elective	Elective	2			50	40	10	100	2
	<b>TOTAL</b>								6 credits going to Internship in the end	<b>24</b>

Semester 3										
SDM 301	Business Design and Planning	Core	2	2	2	50	40	10	100	6
SDM 303	Financial Management for Design	Core	2	1	1	50	40	10	100	6
SDM 305	Visual Communication - SDM	Core	1	1	2	50	40	10	100	4
SDM 307	Program Elective - Digital Prototyping	Core	1	1	2	50	40	10	100	4
SDM 309	Integrative Research and Development	Core	2	1	3	50	40	10	100	6
LA	Liberal Art Elective	Elective	2			50	40	10	100	4
AE	Atlas Elective	Elective	2			50	40	10	100	2
	<b>TOTAL</b>									<b>30</b>
Semester 4										
SDM 302	Business Models and Entrepreneurial Strategy	Core	2	1	3	50	40	10	100	6
SDM 304	Innovation - Discussion	Core	2	2	2	50	40	10	100	6
SDM 306	Program Elective - Speculative	Core	1	2	3	50	40	10	100	6
SDM 308	Strategic Management	Core	2	0.5		50	40	10	100	6
LA	Liberal Art Elective	Elective	2			50	40	10	100	4
AE	Atlas Elective	Elective	2			50	40	10	100	2
	<b>TOTAL</b>									<b>30</b>
Semester 5										
SDM 401	Senior Project 1 - Systems Thinking	Core	2	2	6	50	40	10	100	10



**BVOC 1st Year  
Semester 1  
Information Visualization (SDM 201)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>3</b>	<b>1</b>	<b>4</b>

**Course Name: Information Visualization**  
**Course Credit Hours: 8**

**Course Contact Hours: 4**  
**Course code : SDM 201**

**Course Objectives:**

- Make students comfortable with collecting, reading and translating data into visuals
- Use data visualisation software to create visuals of complex data so that various stakeholders can consume the same.
- Understand basic principles of graphic visualisation

**Course Description:**

Information shapes the world around us. Information helps us understand the context of each object, phenomenon & discovery around us. But without proper visualization of information, there can be a lot of pitfalls that distort our image of reality. This course takes a practical approach towards visualizing all available information around us & helps the user, the audience & more importantly one's self to understand the same in a better manner. This course includes topics that range from *Self-datafication*, *Newspaper visualizations*, *Global News* & a *final project* that encompasses all the learnings of the semester.

**Course Contents:**

**1. Understanding and Interpreting Data**

- Navigating with data
- Organizing data
- Mapping data
- Transformed data
- Designing information
- History of data visualizations
- Making informed decisions with data

**2. Storytelling with Data**

- Tools of data visualization-2
- Introduction to storytelling
- From numbers to narratives in 6 steps
- The context- Who, what, How
- Storytelling formats-3 minute story, the big idea, storyboarding

- Show & tell, Visual storytelling

### **3. Introduction to Tableau**

- Tableau, Why tableau, 10 reasons to learn tableau, introducing tableau
- Information structures
- Show & Tell, geographical maps

### **4. Final Project**

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

- CO1. Understanding Information Visualization
- CO2. Competence in Methods of Visual Information
- CO3. Strength in making informed Decisions driven by Data
- CO4. Demonstration in creating Infographics
- CO5. Fluency using Numbers, computing data, and drawing shapes

#### **References**

##### **Required Resources**

- The Visual Display of Quantitative Information by Edward Tufte. ISBN 978-0961392147. Publication date-2001
- Tufte, E. (2001). *The visual display of quantitative information*. Graphics Press.
- Envisioning Information by Edward Tufte. ISBN 978-1930824140. Publication Date- 1990
- Tufte, E. R. (1991). *Envisioning information*. Graphics Press.



**BVOC 1st Year  
Semester 1  
Managing Creative Teams (SDM 203)**

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

**Course Name: Managing Creative Teams**  
**Course Credit Hours: 8**

**Course Contact Hours: 4**  
**Course code : 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
- Learn the basics 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 behaviour. 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: Understanding tangible and intangible values needed for a team to work efficiently

CO2: Competence in self-understanding and professional communication

CO3: Strength in industry etiquette

CO4: Demonstrate game design skills

CO5 : Fluency in teamwork, empathy, and agility

### **References**

- Belsky, S. (n.d.). *Making ideas happen: Overcoming the obstacles between V...* Goodreads. <https://www.goodreads.com/book/show/7696135-making-ideas-happen>
- Tom, & Kelly, D. (n.d.). *Creative confidence by tom & David Kelley*. Creative Confidence by Tom & David Kelley. <https://www.creativeconfidence.com/>

**BVOC 1st Year  
Semester 1  
Marketing, PR and Branding (SDM 205)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>4</b>	<b>2</b>	<b>0</b>

**Course Name: Marketing, PR and Branding**

**Course Contact Hours: 3**

**Course Credit Hours: 6**

**Course code :SDM 205**

**Course Objectives:**

- Students will gain a comprehensive understanding of the basic principles and concepts in marketing discipline.
- The course magnifies the importance of understanding consumer behaviour, the extended marketing mix, and the importance of branding.

**Course Description:**

This course provides a comprehensive examination of the principles, strategies, and techniques employed in the fields of marketing, public relations (PR), and branding. It explores the interconnectedness of these disciplines in shaping perceptions, driving consumer behaviour, and building strong, enduring brands in today's dynamic marketplace

**Course Contents:**

**1. Marketing Concepts & Practices**

- Introduction to Marketing Concepts
- Segmentation, target & positioning
- Product Development
- Product Life Cycle
- Marketing Mix
- Digital Marketing

**2. Branding & Strategic Management**

- ANSOFF Matrix
- PESTLE Analysis
- Brand Elements & Identity Prism

**3. Public Relations**

- Public Relations Vs. Advertising

**Course Outcomes (COs):**

CO1: Knowledge of Marketing Principles that drive marketing activities in organizations.

CO2: Target Market Identification and understanding the needs and preferences of different customer segments.

CO3: Development 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: Application of Marketing Concepts in Real-world Scenarios

**References****Required Resources**

- Kotler, P., & Armstrong, G. (2017). *Principle of Marketing: An Asian perspective*. Pearson Education Limited.
- Easey, M. (2009). *Fashion marketing*. Wiley-Blackwell.

**BVOC 1st Year**  
**Semester 1**  
**History of Design 1850 –2000 (SDM 207)**

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

**Course Name: History of Design 1850 –2000**  
**Course Credit Hours: 4**

**Course Contact Hours: 2**  
**Course code : SDM 207**

**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:**

This angle explores the progression of design management over time, highlighting key milestones, influential figures, and significant movements that have shaped the field. It provides students with 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

**3. The Colonial Age**

**4. The Industrial Age**

**5. World War I**

- Strategic Planning & Implementation on a Grand Scale

**6. The Interwar Period**

- The Bloom & Evolution

## **7. World War II**

- How motorisation kicked history into high gear
- The cold war & the advent of globalization

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

CO1: Acquaint the students with a historical perspective on various elements of design with an emphasis on strategic planning.

CO2: Develop an understanding of different styles of art, architecture, ideas and innovation

CO3: Understanding how the past affects our present and future

### **References**

#### **Required Resources**

- Ferebee, A., & Byles, J. (2011). 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. Norton.
- Roth, D. (2013). The history of retail in 100 Objects: Plus, a glimpse of the retail future through objects not yet invented. The Store, WPP.

**BVOC 1st Year  
Semester 2  
Research and Development Methods (SDM 202)**

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

**Course Name: Research and Development Methods**

**Course Contact Hours: 4**

**Course Credit Hours: 4**

**Course code :SDM 202**

**Course Objectives:**

- Introduction to Design Research
- 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 that help to understand the market, the product and the user in depth. This intern helps to generate insights that form the basis of any product or service strategy.

**Course Contents:**

**1. Introduction to Research**

- Traditional Research v/s Design Research
- Double Diamond Design process.

**2. Secondary Research**

- Problem Framing and reframing
- Hypothesis formation
- Secondary Research Tools

**3. Research Tools**

- Research Planning & Execution

**4. Contextual Research Planning**

- Stakeholder Mapping
- SWOT Analysis
- Competitor Mapping
- Innovation Map

**5. Human-Centred Design**

- Introduction to human-centred design

## **6. Primary Research**

- User Research plan
- Execution

## **7. Data Analysis**

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

CO1: Understanding the research process and importance of Research.

CO2: Competence in research planning and selecting the right tool

CO3: Strength in Conducting secondary research and conducting primary research

CO4: Demonstration of research tools and documentation of research and development of ideas on that basis.

CO5: Fluency in converting research to Insights.

### **References**

#### **Required Resources**

- Bell, J., & B. Neura (Eds.). (2012). *Universal Methods of Design: 100 Ways to Research Complex Problems, Develop Innovative Ideas, and Design Effective Solutions*. Rockport Publishers..



**BVOC 1st Year  
Semester 2  
Program Elective - Service Design (SDM 206)**

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

**Course Name: Program Elective - Service Design**  
**Course Credit Hours: 5**

**Course Contact Hours: 4**  
**Course code :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 & frameworks & processes 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 fundamentals of services such as service economy, service sectors etc & to explain the importance of service design. Students will learn various tools & framework & process required for service design. Through design research they will discover service design challenges and identify new service design opportunities. In many instances, service design is also a precursor to UI/UX design and this course will contribute to the foundation required for UI/UX design.

**Course Contents:**

**1. Understanding if there's a need for a service**

- Introduction
- Elements of survive design
- Case studies
- Stakeholder understanding
- Identify projects
- Service blueprint

**2. Creating a Service**

- Research Analysis
- Ideation
- Development
- Testing
- Prototyping

- Pitch

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

CO1: Students gain an understanding of the service sector & the importance of learning service design.

CO2: Students learn to identify different opportunities in improving an existing service or introducing new service innovations

CO3: They learn to analyse different interactions in a service ecosystem using different tools such as service blueprints and stakeholder interactions.

CO4: Students by means of a project can demonstrate an understanding of the

CO5: service design concept and application of different tools to improve innovative services.

CO6: Students learn to plan and execute new ideas through iterative prototyping.

### **References**

#### **Required Resources**

- Penin, L. (2018). Designing the invisible: An introduction to service design. Bloomsbury visual arts.
- Macintyre, M., Parry, G., & Angelis, J. (2011). Service design and Delivery. Springer.

**BVOC 1st Year  
Semester 2  
Quantitative Reasoning (SDM 204)**

L	T	P
2	0.5	3.5

**Course Name: Quantitative Reasoning**

**Course Credit Hours: 6**

**Course Contact Hours: 2.5**

**Course code :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 modelling, 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

**Course Description:**

Quantitative 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 Quantitative Reasoning**

- Introduction

**2. Quantitative Applications in Business**

- Financial Applications
- Partnerships & Strategy

**3. Data Analytics**

- Basics of data in business
- Analytics-Central Tendencies
- Analytics-Dispersion

- Time Series & Forecasting

#### **4. Business Models**

- Business Model Canvas
- Reviewing existing models
- Understanding Factors Involved in Making a Life Decision

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

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**

- Dikshit, Dr. A., & Jain, Dr. J. K. (2019). *Business Mathematics*. Himalaya Publishing House.
- Kapoor, Dr. V. K. (2011). *Introductory Business Mathematics*. Sultan Chand & Sons.

**BVOC 1st Year  
Semester 2  
Introduction to Design (SDM 208)**

L	T	P
2	0.5	3.5

**Course Name: Introduction to Design**  
**Course Credit Hours:6**

**Course Contact Hours: 2.5**  
**Course code: SDM 208**

**Course Objectives:**

- To inform design ideologies through readings
- To facilitate introspection through analysis and discussion
- To articulate individual ideology
- To allow that ideology to inform design/ strategic work

**Course Description:**

While History of Design deploys historical objects and artifacts to bring about an understanding and appreciation of the influence of socio-political, geographical, and cultural contexts of design, Design Studies concerns itself primarily with the ideological contexts established by design thinkers and commentators, and how these thoughts facilitate an engagement with the day-to-day dilemmas of a budding designer. Dilemmas such as: Excessiveness vs minimalism, Environment friendly or sustainable? Affordable vs durable, Permanent vs ephemeral, and so on.

While one may argue that the creative work is the best evidence of an applied ideology, there are essays and manifestos written by several designers that have been influential in informing the shape of creative output, of not just one designer but of sometimes an entire generation. Doused with rhetoric, these are powerful, insightful, impactful, and influential.

This course will use 10-11 such examples to stir students to form design manifestos of their own and to in turn use those to inform their future design/strategic initiatives.

**Course Contents:**

**1. Ideology & Manifestos ( 2000 - 2018)**

- Reading multiple manifestos in references and subsequent class discussions

**2. Ideology & Manifestos ( 1852 - 1991)**

- Reading multiple manifestos in references and subsequent class discussions

**3. Introduction to Social Initiation Projects**

**Course Outcomes (COs):**

CO1: Understanding of Design Ideologies expressed through Manifestos

CO2: Creation of Personal Design Manifesto (PM) and Ideal World Manifesto (IWM)

CO3: Fluency in understanding social, cultural and political contexts for business

CO4: Apply understanding to solve real world problems with beneficial business ideas

CO5: Proficiency in making 5 years and 10 year plan

**References****Required Resources**

- Mau, B. (2001). An incomplete manifesto for Growth. Combination Press.
- Scalin , N. (2001). Designers Against Monoculture.
- Loos, A., Whiteside, S., & Masheck, J. (2019). Ornament and crime: Thoughts on design and materials. Penguin Books.
- <https://www.archdaily.com/798529/the-longish-read-ornament-and-crime-adolf-loos/>

**B.Voc 2nd Year  
Semester 3  
Business Design and Planning (SDM 301)**

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

**Course Name: Business Design and Planning**

**Course Contact Hours: 4**

**Course Credit Hours: 6**

**Course code :SDM 301**

**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 and 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. Design in Business**

- Doblin's 10 Types of Innovation
- Finance – Innovation in Business Models and Networking
- Process – Enabling or Core Process Innovation
- Offerings: Product/ Service – Product functionality improvement or New Features
- Delivery – New Channels, Brand and Customer Experience Innovation

## **4. Design in Business**

- Role of Design in different functions – Marketing, Styling, Innovation and Strategy
- Case Studies: P&G, McDonalds, Motorola, Godrej, Mahindra

## **5. 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):**

Develop familiarity to business glossary

Understanding of fundamentals of business structure, strategy, operations and processes.

CO3:Build competence in analyzing business scenarios including, market research, competition and trend analysis

Develop strength in applying design thinking processes and tools to create innovative business

Strength in evaluating the business impact of the new solutions.

Strength in presenting solutions to various stakeholders backed with good analytical and strategic reasoning.

## **References**

### **Required Resources**

- Martin, R., Martin, R. L. (2009). The Design of Business: Why Design Thinking is the Next Competitive Advantage. United States: Harvard Business Press.



- Martin, R. L. (2009). *The Design of Business: Why Design Thinking is the Next Competitive Advantage*. [https://en.wikipedia.org/wiki/The\\_Design\\_of\\_Business](https://en.wikipedia.org/wiki/The_Design_of_Business)
- Brown, T. (2009). *Change by Design: How Design Thinking Transforms Organizations and Inspires Innovation*. United States: HarperCollins.
- Brown, T., & Kätz, B. M. (2009). *Change by design : how design thinking transforms organizations and inspires innovation*.  
<http://biblioteca.iednetwork.com/files/2011/06/change-by-design.pdf>
- Lafley, A. G., Martin, R. L. (2013). *Playing to Win: How Strategy Really Works*. United States: Harvard Business Review Press.

**B.Voc 2nd Year  
Semester 3  
Financial Management for Design (SDM 303)**

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

**Course Name: Financial Management for Design**

**Course Contact Hours: 3**

**Course Credit Hours: 4**

**Course code:SDM 303**

**Course Objectives:**

- The course aims at developing knowledge on reporting, sourcing, allocating and valuing financial resources.
- The first section introduces the concepts of accounting and analyzing audited reports of companies. The second section includes the techniques of cost-volume-profit analysis for costing & the last section 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 cost. It is also important to understand the financial implications of strategic decisions made by an organization

**Course Contents:**

**1. Basics of Accounting**

- Financial Reporting
- Cost-Volume-Profit & Breakeven Analysis, Budgeting
- Continuous Internal Assessment
- Techniques of Investment Appraisal
- Cost of capital
- Working Capital Management
- Continuous Internal Assessment

**2. Business Valuation**

- Valuation of a Listed Company
- Valuation of a Start Up
- Final evaluation

**Course Outcomes (COs):**

CO1: Understanding 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: Incorporate 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: Demonstrate communicating in business & finance terminologies.

**References****Required Resources**

- Damodaran, A. (2011b). The Little Book of Valuation: How to Value a Company, Pick a Stock and Profit. John Wiley & Sons.
- Lamba A. 2016, Romancing the Balance Sheet, HarperCollins Publishers India

**B.Voc 2nd Year  
Semester 3  
Visual Communication - SDM (SDM 305)**

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

**Course Name: Visual Communication - SDM**

**Course Contact Hours: 4**

**Course Credit Hours:4**

**Course code:SDM 305**

**Course Objectives:**

- A comprehensive skill set combining graphic design expertise with strategic management insights.
- Practical experience in leveraging visual communication as a strategic tool.
- Preparation for careers in marketing, consulting, entrepreneurship, and leadership roles where design plays a pivotal role in organizational success.
- Explore interdisciplinary perspectives by integrating design thinking into strategic management, fostering collaboration across diverse fields to achieve business goals creatively and effectively.

**Course Description:**

This course blends graphic design principles with strategic management concepts, tailored for Strategic Management Design students. Students will learn fundamental graphic design skills such as typography, layout, colour theory, and composition, applying these to effectively communicate ideas visually.

Through project-based learning and case studies, students gain practical experience in using visual communication as a strategic tool. By course completion, students will be equipped to contribute creatively to strategic decision-making processes and pursue careers in marketing, consulting, entrepreneurship, and leadership roles.

**Course Contents:**

**1. Visual Translation**

- Visual Translation of the concept
- Visual Deconstruction
- Integrated Project in Visual Communication
- Brainstorming and Visual Mood Boarding

## **2. Design**

- Design System Development
- Elements of Design

## **3. Packaging**

- Packaging Design Brief
- Prototyping & Testing
- Digital Skill Development

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

CO1: Apply graphic design principles (typography, layout, colour theory, composition) to create effective communication materials.

CO2: Develop design thinking skills to creatively approach business challenges, empathize with user needs, and prototype innovative digital and print solutions.

CO3: Create cohesive brand identities (logos, visual assets, brand guidelines) aligned with strategic objectives.

CO4: Collaborate effectively in cross-functional teams to translate business objectives into compelling visual narratives.

CO5: Communicate complex ideas and strategies visually to make information accessible and engaging for diverse stakeholders.

### **References**

#### **Required Resources**

- <https://www.smashingmagazine.com/category/graphic-design>
- Adobe Suite

**B.Voc 2nd Year**  
**Semester 3**  
**Program Elective - Digital Prototyping (SDM 307)**

L	T	P
1	1	2

**Course Name: Program Elective - Digital Prototyping**

**Course Contact Hours: 3**

**Course Credit Hours:4**

**Course code:SDM 307**

**Course Objectives:**

- Understand Computers and their components and the workings of World Wide Web.
- Understand low and High prototypes of mobile app and website UI.
- Understanding of the 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 system, and any device with a screen ). By the end of this course, students will understand how the internet works, 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 & Mobile Applications**

- Understanding Computers
- Structure & Functioning of 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 (COs):**

Understanding of Computers and it's working.

CO2: Understanding of the process of mobile apps and website development.

CO3: ability to define information architecture and sitemaps

CO4: Strength in creating paper mockups & design systems.

CO5: Fluency in building low and high-fidelity prototypes of mobile apps.

CO6: Adapting service design project outcomes for UX/UI prototypes.

#### **References**

Ref are of online youtube channel as it is a software based course.

#### **Required Resources**

Get started with "Figma for beginners" tutorials

[https://www.youtube.com/playlist?list=PLXDU\\_eVOJTx7QHLSHNqIXL1Cgbxj7HIN4](https://www.youtube.com/playlist?list=PLXDU_eVOJTx7QHLSHNqIXL1Cgbxj7HIN4)

#### **Build it in Figma**

[https://www.youtube.com/playlist?list=PLXDU\\_eVOJTx6ZQswH9nVKVMCsK83OzhoV](https://www.youtube.com/playlist?list=PLXDU_eVOJTx6ZQswH9nVKVMCsK83OzhoV)

**B.Voc 2nd Year  
Semester 3  
Integrative Research and Development (SDM 309)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>2</b>	<b>1</b>	<b>3</b>

**Course Name: Integrative Research and Development**  
**Course Credit Hours: 6**

**Course Contact Hours: 3**  
**Course code : 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. Use of Research for Business Design**

- Case studies from various industries
- Analysis of the case study from different industries- Explanatory, Descriptive, Exploratory Case studies.

**2. Market Research Tools**



- Trend Research
- Market Research
- Netnography
- Product service comparison research

### **3. Qualitative Research Tools**

- In depth interviews
- Focus Groups
- Shadowing

### **4. Development Techniques**

- Advanced ideation tools
- Impact effort grid
- User testing methods
- Idea refinement tools

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

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: Demonstrate externalization of research and insights

### **References**

#### **Required Resources**

- Design Thinking: Understanding How Designers Think and Work" by Nigel Cross: Provides an overview of design thinking principles and their application in problem-solving and innovation.
- Cross, N. (2023). Design thinking: Understanding how Designers Think and Work. Bloomsbury Publishing.

<b>L</b>	<b>T</b>	<b>P</b>
<b>2</b>	<b>1</b>	<b>3</b>

**Course Name: Business Models and Entrepreneurial Strategy**  
**Course Credit Hours: 6**

**Course Contact Hours: 3**  
**Course code :SDM 302**

**Course Objectives:**

- study the existing businesses and their Business models.
- Designing new business models for existing businesses or start-ups
- Exploring various methodologies, innovative strategies and incorporating best practices.

**Course Description:**

The Business Models and Entrepreneurial Strategy course is designed to provide students with a comprehensive understanding of business model innovation and entrepreneurial strategy. The course covers a range of fields including strategy, marketing, entrepreneurship, organization design, and finance

The course emphasizes the importance of business model innovation as a strategic imperative for entrepreneurial leaders. It introduces students to a comprehensive framework for developing and implementing a new business model, addressing both the content and process of business model design

**Course Contents:**

**1.Designing Business Models**

- Introduction to Business Models, BOX 1/2/3 Innovation
- Transaction Maps: Pre- cursor to Business Model Canvas
- Business Model Canvas

**2. Validating Product Idea**

- Value Proposition and Target Identification
- Market Validation of the Value Proposition.
- Synthesis and refined value proposition.
- Market Size and Volume Estimation.
- Cost and Investments workout.

**3. Go To Market Strategy: Tools & Framework**

- Go to Market Strategy: Ron Adher’s Framework
- Mitigating Adoption Risks.
- Investment Calculations.

#### **4. Business Plan Creation and Idea Pitching**

- Understanding Business Plans.
- Making pitch presentations

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

CO1: Students gain a complete understanding of the business structure and business models

CO2: Students can identify stakeholders, understand their roles, and map the transactions between them

CO3: Students can conduct stakeholder research, generate insights, and design new and sustainable business models or improve existing business models to help organizations take their offerings to market.

CO4: Evaluate different business models from the internal organizational feasibility and external market potential lens.

CO5: Student demonstrates its learning of making business pitches to business leaders and investors.

#### **References**

##### **Required Resources**

- Luecke, R. (2004b). Harvard Business Essentials: Entrepreneur's Toolkit: Tools and techniques to launch and grow your new business.
- Skarzynski, P., & Gibson, R. (2008). Innovation to the core: A Blueprint for Transforming the Way Your Company Innovates. Harvard Business Press.

**BVOC 2nd Year  
Semester 4  
Innovation - Discussion (SDM 304)**

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

**Course Name: Innovation - Discussion**  
**Course Credit Hours: 6**

**Course Contact Hours: 3**  
**Course code : SDM 304**

**Course Objectives:**

- Learn the basics of design thinking and how it helps solve problems.
- Discover ways to understand what people need and want in the market.
- Practice brainstorming different ideas to tackle challenges.
- Try out making simple prototypes to test your ideas with real people.
- Work together in teams and learn how to explain your ideas clearly to others.

**Course Description:**

It equips participants with a deep understanding of the design thinking methodology, enabling them to conceptualize and develop innovative solutions to meet market demands. Through a blend of theoretical study, practical exercises, and real-world case studies, students engage in collaborative problem-solving, critical analysis, and creative ideation. The course emphasizes the integration of human-centred design principles with strategic management approaches to foster sustainable and impactful innovation

**Course Contents:**

**1. Innovation Concept**

- Where Do Innovations Come from?
- Types of Innovation

**2.Design Thinking**

- Design Thinking
- user-centred Design
- Ideation & Brainstorming
- Agile Design Thinking

**3.Product Adoption**

- Adoption & Diffusion
- Managing Innovation

**Course Outcomes (COs):**

CO1: Understanding: The concept of diffusion and the dynamics of innovation

CO2: Competence: Strengthen your abilities to deal with wicked problems using Design thinking and Agile as a method.

CO3: Strength: to critically analyze, discuss and present on topics related to innovation within larger cultural and disciplinary contexts

CO4: Demonstration: Capability in the application of Design thinking theory to current business problems.

CO5: Fluency: The role of innovation in society from a multidisciplinary perspective

CO6: Develop : Soft skills specific to Design decision-making.

**References****Required Resources**

- Clayton, & Michael. (2013). *The Innovator's Solution: Creating and Sustaining Successful Growth*. Harvard Business Press.
- Rogers, E. M. (2003). *Diffusion of Innovations*, 5th Edition. Simon and Schuster.
- Drucker, Peter F. 2002. "The Discipline of Innovation." *Harvard Business Review*.
- <https://hbr.org/2002/08/the-discipline-of-innovation>
- Drucker, P. F. (2002). The discipline of innovation. 1985. *PubMed*, 80(8), 95–100, 102, 148. <https://pubmed.ncbi.nlm.nih.gov/12195923>

**BVOC 2nd Year  
Semester 4  
Program Elective – Speculative (SDM 306)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>2</b>	<b>3</b>

**Course Name:** Program Elective – Speculative

**Course Contact Hours:** 4

**Course Credit Hours:** 6

**Course code : SDM 306**

**Course Objectives:**

- 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
- 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 Contents:**

**1. Understanding What exists**

- Lenses and how to see
- Macro Views
- Micro to new Macro
- Designing the Future
- What if's

**2. Predicting What could Exist**

- Waterfall Diagram
- Scenario
- Understanding Interventions

- Ideations
- BMC
- Pitch

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

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 in a complex context

CO5: FLUENCY in the ability to deal with complex issues

### **References**

#### **Required Resources**

- Mau, B., & Institute without Boundaries. (2004). Massive change. Phaidon Press.
- Ford, M. (2015). The rise of the robots: Technology and the threat of mass unemployment. Basic Books.
- Downes, L. (2009). The laws of disruption: Harnessing the new forces that govern life and business in the digital age. Basic Books.
- Daugherty, P. R. (2018). Human + machine: Reimagining work in the age of AI. Harvard Business Review Press.
- Brynjolfsson, E., & McAfee, A. (2014). The second machine age: Work, progress, and prosperity in a time of brilliant technologies. W.W. Norton & Company.
- Sterling, B. (2003). Tomorrow now: Envisioning the next fifty years. Random House.
- Toffler, A., & Toffler, H. (1970). Future shock. Random House.
- Toffler, A. (1980). The third wave: The classic study of tomorrow. Bantam Books.
- Rawsthorn, A. (2013). Hello world: Where design meets life. Hamish Hamilton.
- Coupland, D., Obrist, H.-U., & Basar, S. (2015). The age of earthquakes: A guide to the extreme present. Blue Rider Press.

**BVOC 2nd Year  
Semester 4  
Strategic Management (SDM 308)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>2</b>	<b>0.5</b>	<b>0</b>

**Course Name: Strategic Management**  
**Course Credit Hours: 2.5**

**Course Contact Hours:2.5**  
**Course code : SDM 308**

**Course Objectives:**

- Gain a comprehensive understanding of Strategic Management principles and practices.
- Develop the ability to integrate prior learning into strategic decision-making processes within organizations.
- Explore and analyze key components of Strategic Management, including:
  - Defining strategic concepts and frameworks.
  - Conducting thorough environmental scanning to identify opportunities and threats.
  - Formulating effective strategies to achieve organizational goals.
  - Implementing strategies with precision and adaptability.
  - Evaluating strategic outcomes and adjusting approaches as necessary for optimal performance.
- Cultivate critical thinking skills to navigate complex strategic challenges and opportunities effectively.

**Course Description:**

The integration of business and design provides students with new methodologies and techniques that look beyond the traditional skill set to manage existing and evolving businesses. This course aims to equip students with a basic but solid understanding of strategic planning that underpins successful businesses. It will help them appreciate the decisions required for starting, developing and running a successful business in any creative field.

**Course Contents:**

**1.Introduction to Strategy Management**

- Introduction

**2.Environmental Scanning**

- Internal Environment Scanning
- External Environment Scanning

**3.Strategy Planning**

- Strategy Planning 1



- Strategy Planning II
- Strategy Implementation
- Strategy Evaluation
- Core Competency & Diversification

#### **4.Strategic Leadership & Ethics**

- Strategic Management In Practice

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

CO1: Demonstrate familiarity with Definitions and Terminologies of Strategic thinking and management

CO2: Understand the Process of Business Strategy Formulation

CO3: Evaluation of Business Strategies to help understand the industry landscape

CO4: Demonstrate setting strategic business goals that are economically, socially, and environmentally sustainable

CO5: Understand structures required for implementing, monitoring, and, if necessary, correcting the chosen course of action

CO6: Fluency in presenting ideas

#### **References**

#### **Required Resources**

- Collins, J. C. (2001). Good to great: Why Some Companies Make the Leap-- and Others Don't. Random House.
- John A Pearce, Richard B. Robinson, Amita Mittal - Strategic Management
- Fundamental Strategy, Johnson, G., Whittington, R., Scholes, K., RegnŽr, P., & Angwin, D. (2014). Fundamentals of strategy. Pearson Higher Ed.

**BVOC 3rd Year**  
**Semester 5**  
**Senior Project 1- Systems Thinking (SDM 401)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>2</b>	<b>2</b>	<b>6</b>

**Course Name: Senior Project 1- Systems Thinking**

**Course Contact Hours: 4**

**Course Credit Hours: 10**

**Course code : SDM 401**

**Course Objectives:**

- This course aims to dive into understanding parts of a known wicked problem before one can conjure up a whole system.

**Course Description:**

Systems thinking is the art of making reliable inferences about behaviours by developing an increasingly deep understanding of the underlying structure.

**Course Contents:**

**1.Understanding and Visualizing the Problem Area**

- Behavior Over Time
- Interconnectedness
- Guiding Star
- Mental Models & Causal Loops
- Feedback Loops
- Deep Structure

**2.Answering the Problem Area**

- Breakpoints & Hypothesis
- Dark & White Horse Prototypes
- Systems Mapping
- Ideation & Representation
- Testing
- Pitch

**Course Outcomes (COs):** After completing the course, the student shall be able to:

CO1: UNDERSTANDING and developing knowledge of how systems function

CO2: DEMONSTRATE competence in visualizing systems data by using lateral thinking principles

CO3: FLUENCY in analysing complex systems and able to identify breakpoints to impact with design interventions

CO4: COMPETENCE in effectively communicating ideas.

CO5: STRENGTH in dealing with design challenges with unknown solutions to known problems

CO6: Demonstrate mature communication/presentation skills

## **References**

### **Required Resources**

- Eckelman, M. J., & Nasiri, F. (2011). Thinking in Systems by Donella H. Meadows. *Journal of Industrial Ecology*, 15(1), 156–157. <https://doi.org/10.1111/j.1530-9290.2010.00314.x>
- Senge, P. M. (1992). *The fifth discipline : the art and practice of the learning organization/* Peter M. Senge. <http://ci.nii.ac.jp/ncid/BA75046991>

**BVOC 3rd Year**  
**Semester 5**  
**Ethical Decisions and Leadership (SDM 403)**

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

**Course Name: Ethical Decisions and Leadership**  
**Course Credit Hours: 4**

**Course Contact Hours:3**  
**Course code : SDM 403**

**Course Objectives:**

- Study and analysis of the connection between ethics and business
- Emphasis on operating beyond legal requirements to encompass ethical considerations
- Recognition that ethical behaviour may conflict with the goal of profit maximization
- Importance of business ethics in developing decision-making skills and leadership qualities
- Preparation for addressing complex ethical questions in managerial and executive roles
- Focus on fostering critical thinking and understanding of ethical leadership principles

**Course Description:**

This course delves into the intersection of ethics and business, exploring various theoretical frameworks and practical applications to decision-making in organizational settings. Participants will examine foundational ethical theories and their implications for business conduct, alongside discussions on stakeholder theory and the influence of cultural factors. Through case studies and real-world examples, students will analyse ethical issues in pricing, marketing, and other business contexts, gaining insight into the complexities of ethical decision-making. Furthermore, the course will explore diverse perspectives on ethics, drawing lessons from mythology, examining Ayn Rand's Objectivism, and studying ethical philosophies espoused by renowned leaders. Ideas of space and form.

**Course Contents:**

**1.Ethics in Business: Theories**

- Introduction to Ethics & its relationship with business.
- Ethical Theories and Their contributions to Decision Making
- Stakeholder Theory
- Influence of Culture & Relativism

**2.Decision Making & Ethics**

- Ethical Issues involved in pricing products
- Ethical Issues in Marketing
- Contexts leading in unethical decisions

### **3. Different perspectives on Ethics**

- Ethics & Learning from Mythology
- Ayan Rands Objectivism
- Ethical Philosophy by Famous Leaders.

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

##### **CO1: Remembering:**

Recall ethical principles and dilemmas in global commerce.  
Recognize various ethical issues that arise in business contexts.

##### **CO2: Understanding:**

Comprehend the concept of stakeholder analysis and its significance in ethical decision-making.  
Understand the importance of considering multiple viewpoints when addressing ethical issues.

##### **CO3: Applying:**

Utilize a structured process to analyze and resolve ethical dilemmas in business.  
Apply ethical reasoning to evaluate the strength of arguments about ethical issues.

##### **CO4: Analyzing:**

Analyze and evaluate arguments, distinguishing between strong and weak ones.  
Conduct stakeholder analysis to assess the impact of decisions on various stakeholders.

##### **CO5: Evaluating:**

Assess the ethical implications of different courses of action.  
Evaluate the validity of conclusions drawn from ethical analysis and reasoning.

##### **CO6: Creating:**

Develop well-reasoned and ethically defensible solutions to complex ethical dilemmas.  
Construct arguments to defend ethical conclusions and decisions.

### **References**

#### **Required Resources**

- Conscious Capitalism, Mackey, J., & Sisodia, R. (2014). Conscious capitalism, with a new preface by the authors: Liberating the Heroic Spirit of Business. Harvard Business Review Press.
- Difficulty of being good, Das, G. (2010). The difficulty of being good: On the Subtle Art of Dharma. Oxford University Press.
- Honest Truth about Dishonesty, Ariely, D. (2013). The (honest) Truth about Dishonesty: How We Lie to Everyone - Especially Ourselves.

**BVOC 3rd Year**  
**Semester 5**  
**Program Elective - UX (SDM 405)**

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

**Course Name: Program Elective - UX**  
**Course Credit Hours: 6**

**Course Contact Hours: 4**  
**Course code : SDM 405**

**Course Objectives:**

- Develop a comprehensive understanding of the principles and methodologies of user experience and design thinking, including their application in various industries and contexts
- Cultivate a creative and innovative mindset, fostering the ability to think critically, generate novel ideas, and approach challenges from multiple perspectives
- Contextualize the above understanding to real-world design projects and develop a portfolio that demonstrates impactful human-centred design solutions

**Course Description:**

Explore the intersection of User Experience (UX) and Design Thinking methodologies to uncover valuable insights and drive innovation. Gain practical skills in conducting user research, applying empathy-driven design principles, and utilizing data-driven insights to think and design critically.

**Course Contents:**

**1.Introduction to UX & Heuristics Evaluation**

- Understand the common terminologies and get an Idea of UX Research
- Get an understanding of Heuristic Evaluation.

**2.Introduction to Exploratory Research**

- Understand the tips and tricks for Secondary Research
- Hands-on experience with primary research.

**3.Problem Identification through Design Thinking.**

- Understand how to Identify need gaps.
- Define Problems
- Immerse in an actual Design Thinking experience.

#### **4. Understand how to create design architecture and flows and test the same.**

- Create Design flows
- Convert them to wireframes
- Test it with users.

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

CO1: UNDERSTANDING: how to apply user-centred design principles in various contexts

CO2: DEMONSTRATE: Proficiency in conducting user research from standard interviews to usability testing

CO3: FLUENCY: utilizing design thinking methodologies to think creatively keeping the consumer and client needs at the centre of solving

CO4: COMPETENCE: Design interfaces that are intuitive, and visually appealing through effective use of information architecture, task and user flows

CO5: STRENGTH: in to collaborate and build on each other's ideas

CO6: Ability to collaborate and build on each other's ideas

#### **References**

##### **Required Resources**

The design of everyday things (Norman Donald)

Designing for the digital age : how to create human-centered products and services (Goodwin Kim)

<https://lawsofux.com/>

**BVOC 3rd Year**  
**Semester 5**  
**Program Elective- Digital Marketing - SDM (SDM 407)**

L	T	P
2	2	2

**Course Name: Program Elective- Digital Marketing - SDM**

**Course Contact Hours:4**

**Course Credit Hours:6**

**Course code : SDM 407**

**Course Objectives:**

- Keeping in touch with changing consumer demands discovered via social media
- Learning the basics of all the channels of digital marketing. Ideating, and planning social media strategies for a brand across channels. Understanding the industry lingo.

**Course Description:**

The proliferation of digital technology has led to the popularity and demand for understanding of digital media strategies for strategic designers and managers. Therefore, this course will enable students to understand the underlying principles of digital media, focusing on the basic understanding of the existing platforms, their functioning, theories, and influence on consumers.

**Course Contents:**

**1. Introduction to Digital Marketing**

- Basic Scope
- Key Terminologies
- Important Tools

**2. Brand Management**

- What is Branding
- Architecture, Brand Audit & Brand Tools
- Competition Analysis

**3. Understanding Online Consumer Behavior**

- Basics of Consumer Behavior
- Consumer Psychology
- Shadowing

**4. SEO**

- What is SEO



- Impact effort grid
- User Testing Methods
- Idea refinement tools.

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

CO1: UNDERSTANDING the foundation of digital marketing and its working

CO2: DEMONSTRATE competence in understanding and decoding consumer behavior

CO3: FLUENCY:in using all DM channels to plan marketing campaigns and testing them

CO4: COMPETENCE: in planning and execution of digital marketing strategy

CO5: STRENGTH: in the the execution plan of a strategy and create user personas

CO6: DEMONSTRATE: mature communication/presentation skills

### **References**

- Cross, N. (2011b). Design thinking: Understanding How Designers Think and Work. Berg.
- Baker & Baker (2022). "Social Media Marketing: A Strategic Approach". 3rd Edition Cengage Learning; USA.
- Zahay, D., Roberts, M. L., Parker, J., Barker, D. I., & Barker, M. (2022). Social Media Marketing: A Strategic approach. Cengage Learning.
- Gupta, S. (2021). How people buy online: The Psychology Behind Consumer Behaviour. SAGE Publishing India.
- Aimé, P., & Grünbeck, J. (2019). Smart persuasion: How Elite Marketers Influence Consumers (and Persuade Them to Take Action). Convertize.
- Eyal, N. (2014). Hooked: How to Build Habit-Forming Products. Penguin.

**BVOC 3rd Year**  
**Semester 5**  
**The materiality of ESG (SDM 409)**

L	T	P
1	1	2

**Course Name: The materiality of ESG**  
**Course Credit Hours:4**

**Course Contact Hours:2**  
**Course code : SDM 409**

**Course Objectives:**

- The objective of this course is to make the student aware of the materiality topics of ESG.
- The students learn about the history of ESG and the impact they intend to create in the industry.
- This course also is to get students to question the need and legitimacy of the ESG framework.
- Students learn to use research to build strategies to improve the ESG scores of a company based on the industry.

**Course Description:**

This course deals with the fundamentals and history of ESG's. A close examination of the set of investment approaches that are informed by environmental, social and governance factors. Students review the concepts of positive and negative screening and identify the ESG factors that Impact companies in their select sectors.

Students learn to evaluate the effectiveness of corporate authenticity and the method of building strategies to score a better ESG score. By the end of this course, Students will know the best practices for creating a solid risk management plan and provide ideas for companies to improve their ESG scores.

**Course Contents:**

**1.Introduction to ESG factors & Concepts**

- Factors of ESG Logics that impacted the market History of ESG
- Logics that Impacted the market
- History of ESG

**2. ESG Data + ESG Management + Social Activism**

- Activism case studies
- ESG Data & its Challenges
- Future of ESG Data

- Social Responsible Behaviour

### **3. Materiality Of ESG Topics**

- Pathways to Materiality
- Framework and Standards

### **4. ESG Strategies**

- Basic Investment Strategies
- The contradiction in the System.

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

CO1: UNDERSTANDING the impact of ESG on the industry.

CO2: DEMONSTRATE competence in analyzing the current ESG level of a company qualitatively.

CO3: FLUENCY in building strategy to improve the ESG score.

CO4: COMPETENCE in making ESG reports for companies.

CO5: STRENGTH: Knowledge on the material topics for various industries

CO6: DEMONSTRATE mature presentation skills

### **References**

#### **Required Resources**

- Yee, J., Jefferies, E., & Tan, L. (2013). Design Transitions: Inspiring Stories. Global Viewpoints. How Design is Changing. BIS Publishers.
- McKinsey & Company. (n.d.). Reflections on COP27. McKinsey & Company. Retrieved from <https://www.mckinsey.com/featured-insights/themes/reflections-on-cop27>
- Strategies in good governance. Retrieved from [http://magazines.odisha.gov.in/Orissareview/may2005/engpdf/strategies\\_in\\_good\\_governance\\_ACSOKKAO.pdf](http://magazines.odisha.gov.in/Orissareview/may2005/engpdf/strategies_in_good_governance_ACSOKKAO.pdf)

**BVOC 3rd Year  
Semester 6  
Senior Project 2 - Capstone (Explore) (SDM 402)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>0</b>	<b>1</b>	<b>9</b>

**Course Name: Senior Project 2 – Capstone (Explore)**  
**Course Credit Hours: 10**

**Course Contact Hours: 1**  
**Course code :SDM 402**

**Course Objectives:**

The aim of this course is to ensure a student can stand on their own when faced with the challenge of finishing a project(or process) from start to finish using all the learnings gained over their educational journeys.

**Identify Project Pathway:**

- Explore and choose one of the available pathways: Self-Led, Startup/Entrepreneurship, Research, Experimental, Design-Led, Industry-Led, Individual, Team-Led, or Multiple Projects with the Industry.

**Define Project Scope:**

- Determine the scope and objectives of the chosen project pathway.
- Establish clear boundaries and goals for the project to ensure feasibility and alignment with personal and educational objectives.

**Select Project Type:**

- Choose the specific type of project within the selected pathway, such as a hypothetical/live individual project, team-led project, or industry-led project.
- Consider the nature of the project (e.g., research-based, experimental, design-led) and its potential impact on personal and professional growth.

**Establish Project Timeline:**

- Plan a project timeline spanning at least 12 weeks to accommodate substantial work and progress.
- Break down the project timeline into manageable milestones and tasks to track progress effectively.

**Engage with Mentors:**

- Connect with mentors to discuss project ideas, pathways, and goals.
- Seek guidance and feedback from mentors to refine project concepts and ensure alignment with course objectives.

**Course Description:**

In this phase of the capstone course, students embark on a journey of exploration to identify and define a project vision aligned with their academic interests and career aspirations. Through a four-month internship with an industry partner or self-led project, students apply the knowledge and skills acquired over seven semesters to address real-world challenges. Under the guidance of

a pre-assigned academic mentor, students explore various project possibilities and refine their ideas to establish a clear project vision.

**Course Contents:**

**1.Exploration**

- Introduction to capstone Exploration
- Exploring Project Possibilities
- Defining Projects Vision
- Finalizing projects Vision

**Course Outcomes (COs):**

CO1: DEMONSTRATE ability to select and apply relevant Design Processes

CO2: Show COMPETENCY in picking up any challenge live or hypothetical

CO3: Showcase FLUENCY in analyzing and responding to the said challenge CO4: along with KNOWLEDGE of various pathways of ideation possible

CO5: Demonstrate STRENGTH in bringing the entire journey under one umbrella of the Design Capstone

**BVOC 3rd Year**  
**Semester 6**  
**Senior Project 2 – Capstone (Execution) (SDM 404)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>0</b>	<b>1</b>	<b>9</b>

**Course Name: Senior Project2 - Capstone (Execution)**  
**Course Credit Hours: 10**

**Course Contact Hours:1**  
**Course code : SDM 404**

**Course Objectives:**

This course aims to ensure a student can stand on their own when faced with the challenge of finishing a project(or process) from start to finish using all the learnings gained over their educational journeys.

**1. Implement Project Plan:**

- Execute the project plan according to the defined scope, timeline, and objectives.
- Utilize acquired knowledge and skills to navigate challenges and make informed decisions throughout the project lifecycle.

**2. Maintain Regular Communication:**

- Schedule weekly touchpoints with mentors to provide updates on project progress, challenges, and outcomes.
- Use mentorship sessions to seek guidance, address concerns, and realign project strategies as needed.

**2. Demonstrate Independence:**

- Take ownership of project tasks and responsibilities, demonstrating the ability to work autonomously and make effective decisions.
- Utilize resources and support networks to overcome obstacles and ensure project success.

**2. Adapt and Iterate:**

- Remain flexible and open to feedback, incorporating suggestions and insights into project iterations.
- Continuously evaluate and refine project processes and outcomes to optimize performance and achieve desired results.

**2. Reflect on Learning Journey:**

- Reflect on the overall learning journey and personal growth achieved through the project experience.
- Identify key takeaways, challenges, and successes to inform future endeavors and professional development.

**Course Description:**

In the project execution phase of the capstone course, students bring their project vision to life, leveraging their knowledge, skills, and resources accumulated over seven semesters of study.

Whether through an internship with an industry partner or a self-led project, students work towards the realization of their project objectives under the guidance of their academic mentor. With the possibility of adding an external or industrial mentor to their journey, students receive additional expertise and support to navigate challenges and refine their project outcomes.

### **Course Contents:**

#### **1.Execution**

- Project Kickoff & Planning
- Research & Data Collection
- Iteration & Prototyping
- Testing & Evaluation
- Finalizing Deliverables.

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

CO1.DEMONSTRATE ability to select and apply relevant Design Processes

CO2.Show COMPETENCY in picking up any challenge live or hypothetical

CO3.Showcase FLUENCY in analysing and responding to the said challenge along with

CO4.KNOWLEDGE of various pathways of ideation possible

CO5.Demonstrate STRENGTH in bringing the entire journey under one umbrella of the Design Capstone

**BVOC 3rd Year  
Semester 6  
Research Writing and Capstone Documentation (SDM 408)**

<b>L</b>	<b>T</b>	<b>P</b>
		<b>6</b>

**Course Name: Research Writing and Capstone Documentation**

**Course Contact Hours:0**

**Course Credit Hours: 6**

**Course code : SDM 408**

**Course Objectives:**

- Understand the principles and practices of research writing in academic and professional contexts.
- Develop proficiency in conducting literature reviews, formulating research questions, and analyzing data.
- Apply various research methodologies and techniques to address research objectives effectively.
- Produce scholarly papers and reports that adhere to academic writing conventions and standards.
- Document capstone projects comprehensively, including project objectives, methodologies, outcomes, and reflections.
- Critically evaluate research findings, methodologies, and documentation practices in relation to academic and professional standards.
- Collaborate effectively with peers and mentors to refine research writing and documentation projects.
- Reflect on the research writing and documentation process, identifying areas for improvement and growth in research and communication skills

**Course Description:**

The Research Writing & Capstone Documentation course provides students with the necessary skills and knowledge to conduct effective research, write scholarly papers, and document their capstone projects comprehensively. Students will learn how to formulate research questions, conduct literature reviews, analyze data, and communicate their findings through written documents. Additionally, students will gain proficiency in documenting their capstone projects, including project objectives, methodologies, outcomes, and reflections. This course serves as a foundation for students preparing to embark on their capstone projects and culminates in the production of a polished capstone document

**Course Contents:**

1. Research Writing



2. Academic Writing conventions & Standards.
3. Research Methodologies
4. Documenting Capstone Projects.

**Course Outcomes (COs):**

CO1: Remember the fundamental research writing principles, including the importance of literature reviews, formulating clear research questions, and conducting data analysis.

CO2: Understand the implications of academic writing conventions for ensuring clarity, accuracy, and transparency in research communication.

CO3: Apply diverse research methodologies, such as qualitative and quantitative approaches, to address research objectives effectively.

CO4: Analyze and synthesize research findings to articulate them clearly, concisely, and persuasively in scholarly papers and reports.

CO5: Create scholarly papers and reports that effectively communicate research findings and insights to a target audience by incorporating Citations, References and Bibliographies.

CO6: Evaluate research findings, methodologies, and documentation practices against academic and professional standards.

**BVOC 3rd Year  
Semester 6  
Book Design (InDesign) (SDM 406)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>0</b>	<b>1</b>	<b>3</b>

**Course Name: Book Design (InDesign)**  
**Course Credit Hours: 4**

**Course Contact Hours:1**  
**Course code :SDM 406**

**Course Objectives:**

- To introduce students to the fundamental principles and practices of publication design.
- To develop students' proficiency in utilizing design software tools like Adobe InDesign for layout and design projects.
- To explore various layout types and design principles, including editorial design, typography, and grid-based design.
- To empower students to create visually appealing and effective publications that communicate messages with clarity and impact.
- To guide students through the process of designing and producing a Capstone Book, incorporating written and visual content effectively.

**Course Description:**

The course offers a comprehensive exploration of the principles and practices involved in designing both printed and digital publications. Designed as a foundation for students to Understand the basic tools and techniques that will help them with the Book Design process. Through a series of lectures, discussions, and practical exercises, students will delve into editorial design, layout principles, typography, software tools like Adobe InDesign, and the intricacies of grid-based design. The course culminates in the creation of a Capstone Book, where students apply their newfound skills and knowledge to produce a polished publication.

**Course Contents:**

**1.Book Design**

- Introduction to Publication Design
- Editorial Design
- Design principles & composition
- Introduction to InDesign
- Grids & Layouts
- Typography & Font pairing
- Working on Capstone Book

**Course Outcomes (COs):**

CO1: Understanding of the principles and practices of publication design.

CO2: Evaluating the proficiency in using Adobe InDesign for layout..

CO3: Apply various layout types and design principles to create visually compelling publications.

CO4: Create a polished Capstone Book that effectively communicates a message or narrative through written and visual content.

CO5: Evaluate design choices and techniques about audience, purpose, and aesthetic considerations.

CO6: Analysing & identifying areas of growth and development in their design skills.