KANNUR UNIVERSITY

(Abstract)

FYUGP- Scheme and Syllabus (I st and II nd second semester) of B Sc Interior Designing and Furnishing Programme in Affiliated Colleges under the University - with effect from 2024 Admission - Modified - Approved - Orders issued.

ACADEMIC C SECTION

ACAD C/ACAD C1/9909/2024

Dated: 19.12.2024

Read:-1. U O No FYUGPSC/FYSC-III/9089/2024(I) dated 08.08.2024

2. Minutes of the review meeting of subject experts and BoS members in Fashion Technology held on 31.08.2024.

3. BoS Fashion Technology held on 30.10.2024

4. E mail dated 18.11.2024 from the Chairperson, BoS in Fashion Technology

5. E mail dated 10.12.2024 from the Dean, Faculty of Technology

6.The orders of the Vice Chancellor,dtd 19.12.2024

ORDER

1. The Scheme and Syllabus (I st and II nd Semesters) of the BSc Interior Designing and Furnishing Programme (FYUGP) was implemented in Affiliated Colleges w.e.f. 2024 admission vide paper read (1) above.

2. Subsequently, a Review meeting of the Subject Experts and Board of Studies (BoS), Fashion Technology held on 31.08.2024, vide paper read (2) discussed the multidisciplinary nature of the Programme and proposed a revision in assessment structure.

3. The BoS, Fashion Technology held on 30.10.2024 , vide paper read (3) modified the Syllabus and subsequently, the Chairperson, vide paper read (4) submitted the modified Scheme & Syllabus (I st and II nd Semesters) of the BSc Interior Designing and Furnishing Programme for approval, along with the Minutes of the Meeting of the BoS.

4. Subsequently, the Syllabus was forwarded to the Dean, Faculty of Technology for verification and the Dean, Faculty of Technology vide paper read (5), recommended to approve the modified Scheme and Syllabus (I st and II nd Semesters) of the BSc Interior Designing and Furnishing Programme.

5. The Vice Chancellor, after considering the matter in detail and in exercise of the powers of the Academic Council conferred under Section 11(1) Chapter III of Kannur University Act, 1996 and all other enabling provisions read together with, *approved the Modified Scheme and Syllabus (I st and II nd Semesters) of the BSc Interior Designing and Furnishing programme (FYUGP) and accorded sanction to implement the same in Affiliated Colleges under the University w.e.f. 2024 admission, subject to reporting to the Academic Council.*

6. The modified Scheme and Syllabus (First and Second semester) of the BSc Interior Designing and Furnishing programme (FYUGP) in Affiliated colleges under Kannur University w.e.f. 2024 admission is appended with this U.O. and uploaded in the University
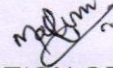
website.

Orders are issued accordingly.

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Sd/-

ANIL CHANDRAN R

DEPUTY REGISTRAR (ACADEMIC)

For REGISTRAR

</div>

To: The Principals of Affiliated Colleges

Copy To: 1. The Examination Branch (through PA to CE)
2. JR (Exam)
3. The Chairperson, BoS in Fashion Technology
4. PS to VC/PA to R
5. DR/AR (Academic)
6. IT Cell (For uploading in the website)
7. SF/DF/FC

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Forwarded / By Order

SECTION OFFICER

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KANNUR UNIVERSITY

(Abstract)

FYUG Interior Designing and Furnishing Programme in affiliated Colleges under Kannur University- Third semester Scheme & Syllabus w e f 2024 admission and first and second semester modified scheme and syllabus w e f 2025 admission -approved and implemented -orders issued.

ACADEMIC C SECTION

ACAD C/ACAD C1/9909/2024   Dated: 29.08.2025

Read:-1. U O No Acad C/Acad C1/9909/2024 dated 19.12.2024.

2. E mail dated 26.05.2025 from Sri. Manuprasad Mathew, Chairperson, BoS, Fashion Technology.

3. Minutes of the meeting of All Deans of Faculties held on 04.06.2025

4. Orders of Vice Chancellor in file No.in file No. Acad C/Acad C3/2948/2025 Dated 04.06.2025.

5. Minutes of the meeting of Standing Committee of Academic Council held on 08.08.2025

6. Orders of Vice Chancellor dated 29.08.2025
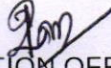
ORDER

1. As per the paper read as (1) above, first and second semester scheme and syllabus of FYUG Interior Designing and Furnishing Programme in affiliated colleges was implemented w e f 2024 admission.

2. The Chairperson, Board of Studies in Fashion Technology, vide the paper read as 2 above, forwarded the complete scheme and up to third semester syllabus, in which one new MDC courses and two new DSC courses each have been included in the first and second semesters.

3. The syllabus of FYUG Interior Designing and Furnishing Programme up to third semester has been forwarded to Dean, Faculty of Technology for approval.

4. The Dean, Faculty of Technology, vide the paper read as 4 above, recommended to approve the third semester syllabus of FYUG Interior Designing and Fashion Technology Programme w e f 2024 admission.

5. The Vice Chancellor after considering the recommendations of the Dean, Faculty of Technology and and in exercise of the powers of the Academic Council conferred under Section 11(1) Chapter III of Kannur University Act, 1996 and all other enabling provisions read together with, approved the third semester Syllabus of the FYUG Interior Designing and Furnishing Programme w e f 2024 admission.

6. Due to the lack of formal approval, the modified first and second semester syllabus of FYUG Interior Designing and Furnishing Programme has been placed before the Standing Committee of Academic Council for consideration again.

7. The Standing Committee of Academic Council, vide the paper read as 5 above, recommended to approve the modified first and second semester syllabus of FYUG Interior Designing and Furnishing Programme w e f 2025 admission.

8. The Vice Chancellor after considering the recommendations of the Dean, Faculty of Technology and and in exercise of the powers of the Academic Council conferred under Section 11(1) Chapter III of Kannur University Act, 1996 and all other enabling provisions read together with, approved the modified first and second semester syllabus of FYUG Interior Designing and Furnishing Programme w e f 2025 admission.

9. The first to third semester syllabus of FYUG Interior Designing and Furnishing programme in affiliated colleges under Kannur University are appended herewith.

Orders are issued accordingly.

To: 1. The Controller of Examination (Through PA to CE)

          2. Sri. Manu Prasad Mathew, Chairperson, BoS, Fashion Technology (Cd)

          3. The Principals of all affiliated colleges.

Copy To: Copy To: 1. The Examination Branch (through PA to CE)

          2. JR (Exam)

          3. The Chairperson, BoS in Fashion Technology

          4. PS to VC/PA to R

          5. DR/AR (Academic)

          6. IT Cell (For uploading in the website)

          7. SF/DF/FC

Forwarded / By Order

SECTION OFFICER

KANNUR UNIVERSITY
B.Sc. Interior Designing and Furnishing

PROGRAMME OUTCOMES (PO)

At the end of the graduate programme at Kannur University, a student would:

PO 1	**Creative Thinking and Problem-Solving**: Apply critical thinking skills to analyse information and develop effective problem-solving strategies for tackling complex issues.
PO 2	**Effective Communication and Social Interaction**: Proficiently express ideas and engage in collaborative practices, fostering effective interpersonal connections.
PO 3	**Holistic Understanding:** Demonstrate multi-disciplinary approach by integrating knowledge across various domains for comprehensive understanding of complex issues
PO 4	**Citizenship & Leadership**: Exhibit a sense of responsibility, actively contribute to the community, and showcase leadership qualities to shape a just and inclusive society.
PO5	**Global Perspective**: Develop a broad awareness of global issues and an understanding of diverse perspectives, preparing for active participation in a globalized world
PO 6	**Ethics, Integrity and Environmental Sustainability**: Uphold high ethical standards in academic and professional endeavours, demonstrating integrity and ethical decision-making. Also acquire an understanding of environmental issues and sustainable practices, promoting responsibility towards ecological well-being.
PO 7	**Lifelong Learning and Adaptability:** Cultivate a commitment to continuous self-directed learning, adapting to evolving challenges and acquiring knowledge throughout life.

PROGRAMME SPECIFIC OUTCOMES (PSO)

At the end of BSc. Interior Designing and Furnishing Honours programme at Kannur University, a student would:

PSO 1	Demonstrate a comprehensive understanding of interior design history, cultural influences and architectural styles across time periods.
PSO 2	Apply design principles and creative strategies to develop innovative and user-centred interior and furniture design solutions
PSO 3	Integrate technical knowledge of materials, construction techniques and interior services into practical design implementation
PSO 4	Utilize industry-standard software and digital tools (AutoCAD, Sketch Up, 3DSMax, Revit, Lumion for 2D/3D visualization, modelling and presentation
PSO5	Interpret and prepare professional working drawings, construction details and project documentation to industry standards
PSO 6	Estimate project costs, manage interior projects efficiently and apply business, marketing and entrepreneurial skills in design practice
PSO 7	Develop a professional design portfolio and demonstrate readiness for employment, higher education or self- practice in the interior design industry

B Sc Interior Designing and Furnishing
FYUG Programme Content

SI. No.	Course Type	Semester	Course Code	Course Name	Hours per week		Credits
					Theory	**Practical**	
FOUNDATION COURSES							
1	MDC	1	KU1MDCIDF101	Introduction to Brand Design	3	0	3
2		1	KU1MDCIDF103	Fundamentals of Interior Designing	3	0	3
3		2	KU2MDCIDF102	Art & Design Aesthetics	3	0	3
4	VAC	3	KU3VACIDF101	Environmental Studies	3	0	3
5		4	KU4VACIDF102	Cultural Awareness and Sensitivity in Design	3	0	3
6		4	KU4VACIDF103	Creative Writing for Designers	3	0	3
7	SEC	4	KU4SECIDF101	AutoCAD Drafting	1	4	3
8		5	KU5SECIDF102	3D Modelling – Sketch Up & 3DSMax	1	4	3
9		6	KU6SECIDF103	Advanced CAD Modelling – Revit & Lumion	1	4	3
DISCIPLINE SPECIFIC COURSES							
10	DSC	1	KU1DSCIDF101	Basic Design - I	0	8	4
11			KU1DSCIDF102	Introduction to History of Design	4	0	4
12			KU1DSCIDF103	Visual Arts & Presentation	2	4	4
13			KU1DSCIDF108	Design Ideation and Strategy	4	0	4
14			KU1DSCIDF109	Visual Communication Techniques	1	6	4
15		2	KU2DSCIDF104	Basic Design - II	2	4	4
16			KU2DSCIDF105	Theory of Design - I	4	0	4
17			KU2DSCIDF106	Elements of Design	3	2	4
18			KU2DSCIDF107	Visualization and Representation	1	6	4
19			KU2DSCIDF110	Creative Visualization in Design	4	0	4

20			KU2DSCIDF111	Interior Materials and Surface Exploration	4	0	4
21		3	KU3DSCIDF201	Design Studio - I	2	4	4
22			KU3DSCIDF202	Materials & Construction - I	4	0	4
23			KU3DSCIDF203	Advanced Design Practice: Concept to Prototype	3	2	4
24			KU3DSCIDF204	Visualization and Representation - II	1	6	4
25			KU3DSCIDF205	Visual Merchandising and Retail Interiors	4	0	4
26			KU3DSCIDF206	Conceptualization and Realization	4	0	4
27			KU3DSCIDF207	Fundamentals of Space Planning and Ergonomics	4	0	4
28		4	KU4DSCIDF210	Design Studio - II	0	8	4
29			KU4DSCIDF211	Materials & Construction - II	4	0	4
30			KU4DSCIDF212	Interior Services - I	4	0	4
31			KU4DSCIDF213	Textile in Interiors	4	0	4
32		5	KU5DSCIDF301	Design Studio - III	0	8	4
33			KU5DSCIDF302	Materials & Construction - III	4	0	4
34			KU5DSCIDF303	Interior Services - II	4	0	4
	DSE		*Elective - I*				
35			KU5DSEIDF304	Sustainable Built Environment	4	0	4
36			KU5DSEIDF305	Lighting Design	4	0	4
37			KU5DSEIDF306	Retail Interiors	4	0	4
			Elective - II				
38			KU5DSEIDF307	Smart and Responsive Interiors	4	0	4
39			KU5DSEIDF308	Adaptive Reuse	4	0	4
40			KU5DSEIDF309	Exhibition and Stage Design	4	0	4
41		6	KU6DSCIDF310	Design Studio - IV	0	8	4
42	DSC		KU6DSCIDF311	Materials & Construction - IV	4	0	4
43			KU6DSCIDF312	Estimation and Costing in Interiors	4	0	4

			Elective - III				
44			KU6DSCIDF313	Landscape Design	4	0	4
45			KU6DSCIDF314	Building Science and Climatology	4	0	4
46	DSE		KU6DSCIDF315	Furniture Design	4	0	4
			Elective – IV				
47			KU6DSCIDF316	Photography	4	0	4
48			KU6DSCIDF317	Financial Management for Designers	4	0	4
49			KU6DSCIDF318	Business and Marketing Strategies for Designers	4	0	4
50		7	KU7DSCIDF401	Design Studio - V	0	8	4
51			KU7DSCIDF402	Materials & Construction - V	4	0	4
52			KU7DSCIDF403	Interior Services - III	4	0	4
53			KU7DSCIDF404	Research Methodology	4	0	4
54	DSC		KU7DSCIDF405	Interior Construction Detailing	0	8	4
55		8	KU8DSCIDF410	Thesis Studio	12		12
56			KU8DSCIDF411	Professional Practice for Interior Designers	4	0	4
57			KU8DSCIDF412	Interior Project Management	4	0	4
58			KU8DSCIDF413	Interior Portfolio Design	0	8	4

FOUNDATION COURSES

"KU1MDCIDF101": "INTRODUCTION TO BRAND DESIGN"

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
1	MDC	100	KU1MDCIDF101	3	45

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CCA	ESE	Total	
3	0	0	25	50	75	1.5

Course Description: Introduction and understanding to the Brand Design and application of its tools.

Course Prerequisite: Any student with a +2 or equivalent degree

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Understand and learn what is Brand Designing?	R
2	Brand Design Process	U
3	Understand communicating brand	U/A
4	Understand applications of Brand Designing	U/A/C

Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)

Mapping of Course Outcomes to PSOs							
	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✔			✔			
CO 2		✔			✔		
CO 3			✔				✔
CO 4			✔			✔	
CO 5	✔			✔			

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
1		**INTRODUCTION TO BRANDING**	**15**
	1	Brand & Branding	3
		(a) Concept of Branding	
		(b) Study of brands across different industries	
	2	Building a Brand	3
		(a) Goals and steps	
		(b) Brand experience process	
	3	Brand Strategy	2
	4	Brand Vision & Mission	2
		(a) Components of vision statement	
		(b) Components of mission statement	
	5	Storytelling	2
	6	Consumer Research	3
		(a) Consumer Psychology	
		(b) Consumer trends	
2		**BRAND DESIGN PROCESS**	**8**
	1	Brand Naming	2
		(a) Types of brand names	

		(b) Characteristics of a good brand name	
	2	Brand Identity Design	6
		(a) Forms of Identity Design	

		BRAND COMMUNICATION	**22**
3	1	Visual Communication	12
		(a) Finding Brand Style	
		(b) Logo, Slogan & Tagline	
		(c) Colours	
		(d) Typography	
		(e) Mood board	
		(f) Photography	
	2	Non-Visual Communication	6
		(a) Crafting a brand voice	
		(b) Word association & mapping	
		(c) Client Presentation	
	3	Case Studies	4

Essential Readings:
1. Building Strong Brands by David A Aaker
2. Brand Gap: How to Bridge the Distance Between Business Strategy and Design by Marty Neumeier
3. Kellog on Branding: The Marketing Faculty of the Kellog School of Management by Alice M Tybout and Tim Calkins
4. Brand Innovation Manifesto: How to Build Brands, Redefine Markets and Defy Conventions by John Grant
5. Brand Leadership: Building Assts in an Information Economy by David A Akers and Erich Joachimsthaler

6. Strategic Brand Management: Building, Measuring and Managing Brand Equity by Kevin Lane Keller
7. Building a StoryBrand: Clarify your message so customers will listen by Donald Miller
8. The Manifesto on Content Marketing Teams by Xenia Muntean
9. Become a Content Brand by Chris Carter

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	50
Continuous Evaluation	25
Total	**75**

"KU1MDCIDF103": "FUNDAMENTALS OF INTERIOR DESIGNING"

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
1	MDC	100	KU1MDCIDF103	3	45

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CCA	ESE	Total	
3	0	0	25	50	75	1.5

Course Description: An introductory course exploring fundamental design principles, color, space and form with a focus on basic interior design concepts suitable for beginners across creative disciplines

Course Prerequisite: Any student with a +2 or equivalent degree

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Identify and apply basic elements and principles of design in creative compositions	U/A
2	Understand the psychological and visual impact of color, form and space	U
3	Demonstrate awareness of design thinking and its role in solving functional design problems	U/A
4	Differentiate between 2D and 3D space in design applications	An
5	Recognize common interior spaces, basic furniture types and materials used in interior design	R/U
6	Create simple visual layouts or design boards representing interior concepts	C

Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)

Mapping of Course Outcomes to PSOs							
	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1		✔ ☐					
CO 2		✔ ☐					

CO 3		✔ ☐					
CO 4		✔ ☐					
CO 5	✔ ☐		✔ ☐				
CO 6		✔ ☐		✔ ☐			

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
1		**Introduction to Design Basics**	**9**
	1	What is Design? Definition, Purpose and Application	1
	2	Differences between Art, Design and Decoration	1
	3	Elements of Design: Line, Shape, Form, Color, Texture, Space	2
	4	Principles of Design: Balance, Contrast, Rhythm, Emphasis, Unity, Proportion	3
	5	Activities – 1) Identify design elements in daily life 2) Create a mood board using basic design elements	2

MODULE	UNIT	DESCRIPTION	HOURS
2		**Color, Form and Visual Perception**	**11**
	1	Introduction to Color Theory: Primary, Secondary, Tertiary Colors	2
	2	Color Wheel, Color Schemes (Monochromatic, Analogous, Complementary)	2
	3	Warm vs Cool Colors and their psychological effects	1
	4	Introduction to Visual Perception and Optical Illusions	2
	5	Basics of Form: Geometric vs Organic Forms	2

	6	Activities – 1) Color mixing 2) Abstract composition using forms & colors	2

Understanding Space, Composition and Function			**11**
3	1	Understanding 2D and 3D space	1
	2	Basics of Layout and Composition	2
	3	Positive and Negative Space	1
	4	Gestalt Principles – Proximity, Similarity, Continuity, Closure, Figure-Ground, Symmetry, Common Fate, Simplicity	3
	5	Introduction to Design Thinking and Problem Solving	2
	6	Activities - 1) Sketch simple composition using balance & space 2) Implement Gestalt principle to make a composition	2

Introduction to Interior Design Concepts			**14**
4	1	What is Interior Design? Scope and Objectives	1
	2	Types of Interior Spaces: Residential, Commercial, Institutional	2
	3	Basic Types of Furniture and their Uses	2
	4	Introduction to Space Planning: Living Room, Bedroom, Kitchen	3
	5	Basics of Materials: Wood, Fabric, Metal, Glass	2
	6	Introduction to Natural and Artificial Lighting	2
	7	Activities – 1) Visual collage of materials for a selected interior theme	2

Essential Readings:
1. Design Basics by David A Lauer and Stephen Pentak
2. The Elements of Color by Johannes Itten
3. Interaction of Color by Joseph Albers
4. Thinking with Type by Ellen Lupton
5. Design: The Whole Story by Elizabeth Wilhide
6. Interior Design Illustrated by Francis DK Ching
7. The Fundamentals of Interior Architecture by John Coles and Naomi House

8. Materials for Interior Environments by Corky Binggeli
9. Color Design Workbook by Adams Morioka and Terry Stone

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	**50**
Continuous Evaluation	**25**
Total	**75**

"KU2MDCIDF102": "ART & DESIGN AESTHETICS"

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
2	MDC	100	KU2MDCIDF102	3	45

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CCA	ESE	Total	
3	0	0	25	50	75	1.5

Course Description: Generating tangible outcomes from abstract concepts of aesthetics with another subject knowledge gained during the semester.

Course Prerequisite: Any student with a +2 or equivalent degree

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Remember the visual memory and recollection of the same	U/R/An
2	Understand the design aesthetics and cognitive capacity and its expression	U/An
3	Apply the multisensory cognition to create an aesthetics experience	U/A
4	Understand different art movements and its impact on the designs	U/An
5	Create tangible output from abstract concepts of aesthetics and acquired knowledge from other subjects	U/An/C

*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)

Mapping of Course Outcomes to PSOs							
	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✔ ☐			✔ ☐			
CO 2		✔ ☐			✔ ☐		
CO 3			✔ ☐				✔ ☐
CO 4							

CO 5	✔ ☐			✔ ☐			

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
1		**INTRODUCTION**	**12**
	1	Ice Breaking Session	1
		a) Emotive factors of aesthetics	
	2	Aesthetics	3
		a) Implication of Aesthetics	
		b) Aesthetics as a study of Neuroscience, Psychology and Philosophy concept of beauty	
	3	The Aesthetic Experience	4
		a) Different materials and their aesthetics effects	
		b) Elements and principles of art and design	
	4	Multisensory Cognition and Aesthetic Experience	4
		a) Aesthetics as multisensory integration	
		b) Visual, tactile, spatial, sudatory, gustatory, intuitive, emotive cognition and experiences	

MODULE	UNIT	DESCRIPTION	HOURS
2		**WHY DO DESIGNERS STUDY AESTHETICS?**	**10**
	1	Designers & Aesthetics	4
		a) Definition and importance of Aesthetics in context of design	

		b) Application of specific aesthetic strategies as a designer	
		c) Socio-cultural appropriation & relevance of how the product looks an appeal to different consumers/users	
	2	The Pre-Civilized Human	2
		a) Prehistoric aesthetics, shamanism, need and design - cave paintings, weapons-development of tools and techniques	
	3	The Civilizations	4
		a) Metaphor & symbolism monuments	

3		**IMITATION FROM NATURE & MIMETIC ATTITUDES TOWARDS REPRESENTATION**	**6**
	1	Classicism of Greeks	2
	2	Classicism of Hellenistic	2
	3	Classicism of Roman	2

4		**DESIGN MOVEMENTS**	**10**
	1	Art Nouveau	2.5
	2	Art Deco	2.5
	3	Bauhaus	2.5
	4	Post-industrial aesthetics	2.5

5		**TEACHER SPECIFIC MODULE**	**7**
		Directions	
	1	Emotive factors of aesthetics – they can be shown the use of colours, textures etc. and through clips of films, music etc.	

Essential Readings:

1. Kenneth Frampton, Modern Architecture: A Critical History, Thames and Hudson, London

2. Sigfried Giedion, Space time and Architecture: The Growth of a new tradition, Harvard University Press

3. Tzonis Alexander, Santiago Calatrava, International Publications, January 2005, New York.

4. Steele James, Hassan Fathy - The complete works, London: Thames and Hudson

5. Ghirardo, Diana, Architecture after Modernism, 1996, Thames and Hudson

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	50
Continuous Evaluation	25
Total	**75**

"KU3VACIDF101": "ENVIRONMENTAL STUDIES"

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
3	VAC	100	KU3VACIDF101	3	45

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CCA	ESE	Total	
3	0	0	25	50	75	1.5

Course Description: Introduction to the interrelationship between humans and the environment, focusing on ecological principles, sustainability, and the challenges of climate change. The course equips learners with the knowledge and skills to analyze environmental issues and contribute to sustainable solutions.

Course Prerequisite: Any student with a +2 or equivalent degree

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Understand the scope, significance, and interdisciplinary nature of environmental studies and the importance of public awareness for sustainable development	U
2	Identify and explain the various types of natural resources, their uses, issues of overexploitation, and the associated environmental and societal impacts	U/R/An
3	Analyze the structure, function, and interrelationships within different ecosystems and explain ecological processes like energy flow, food chains, and biodiversity conservation	U/An
4	Evaluate biodiversity at global, national, and local levels, and examine the threats to biodiversity and strategies for its conservation	An/Ev
5	Explain the sources, causes, effects, and control measures of various types of pollution and demonstrate awareness of disaster management and environmental impact assessment	U/An/A
6	Discuss the principles of sustainable development, assess current environmental problems like global warming and water scarcity, and propose sustainable solutions including renewable energy use and waste management	U/An/A

*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)

Mapping of Course Outcomes to PSOs							
	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✔ ☐		✔ ☐				
CO 2	✔ ☐		✔ ☐			✔ ☐	
CO 3	✔ ☐		✔ ☐				
CO 4	✔ ☐		✔ ☐				
CO 5	✔ ☐		✔ ☐			✔ ☐	
CO 6	✔ ☐	✔ ☐	✔ ☐			✔ ☐	

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
1		**INTRODUCTION TO ENVIRONMENTAL STUDIES AND RESOURCE MANAGEMENT**	12
	1	Definition – Scope and Importance – Need for Public Awareness	
	2	Natural resources. Renewable and Non- Renewable resources	
	3	Natural resources and associated problems	
		A) Forest Resources – Use and over exploitation, deforestation, case studies. Timber extraction, mining, dams and their defects on forests and tribal people.	
		B) Water Resources – Use and over utilization of surface and ground water, floods, drought, conflicts over water, Dams – Benefits and problems	

		C) Mineral Resources – Use and exploitation, environmental effects of extracting and using mineral resources, case studies	
		D) Energy Resources – Growing energy needs, renewable and non-renewable energy resources, use of alternate energy resources.	
		E) Land Resources – Land as a resource, Land degradation, Man induced landslides, Soil erosion and Desertification	

		ECOSYSTEM DYNAMICS	
2	1	Ecosystem – Concept of an ecosystem, Structure and Function of an ecosystem – Producers, Consumers, Decomposers – Energy Flow in the Ecosystem.	**13**
	2	Ecological succession – Food chains, food webs and Ecological Pyramids	
	3	Introduction, types, characteristic features, structure and function of the various ecosystem	
		A) Forest Ecosystem	
		B) Grassland Ecosystem	
		C) Desert Ecosystem	
		D) Aquatic Ecosystem (Ponds, Streams, lakes, Rivers, Oceans, Estuaries)	
	4	Biodiversity and its consideration. Introduction – Definition: Genetic Species and Ecosystem Diversity	
	5	Biodiversity at Global, National and Local level, India as mega-diversity nation, Hotspot of biodiversity, Threats to biodiversity – Habitat Loss, Poaching of Wildlife, Man-wildlife conflicts – Endangered and Endemic Species of India.	
	6	Conservation of biodiversity: In-situ and Ex-situ conservation of biodiversity	

		POLLUTION AND MANAGEMENT	
3			**10**
	1	Introduction to Environmental Pollution	

	2	Causes. Effects and Control Measures – Air pollution, Water pollution, Soil pollution, Marine Pollution, Noise Pollution, Thermal Pollution	
	3	Solid Waste Management: Causes, effects and control measures of urban and industrial wastes	
	4	Role of an individual in prevention of pollution	
	5	Pollution case studies	
	6	Disaster management: floods, earthquake, cyclone and landslides – Environmental impact assessment	

	ENVIRONMENT & SUSTAINABILITY		
4	1	Environment and sustainable development – Sustainable use of natural resources	**10**
	2	Conversion of renewable energy resources into other forms – Case Studies	
	3	Problems related to Energy and Energy Auditing	
	4	Water Conservation, Rainwater Harvesting, Watershed Management – Case Studies	
	5	Climate change, Global Warming, Acid Rain, Ozone Layer Depletion, Nuclear Accidents	
	6	Waste Land Reclamation	
	7	Consumerism and waste products – Value Education on Reduce, Reuse and Recycling of products	

Essential Readings:

1. M Daniel & Krishnaswamy, Environmental Studies, Wiley India Pvt. Ltd., 2009
2. Raman Sivakumar, Introduction to Environmental Science and Engineering, 2nd Edition, Tata McGraw Hill, 2010
3. Anindita Basak, Environmental Studies, Pearson Education, 2009
4. Suresh K.D., Environmental Engineering and Management, Katson Books, 2007
5. Benny Joseph, Environmental Studies, 2nd Edition, McGraw Hill, 2009
6. Raghavan Nambiar, K Textbook of Environmental Studies, SciTech Publishers (India) Pt. Ltd.
7. S P Mishra, S N Pandey, Essential Environmental Studies, Ane Books Pt. Ltd, 2009
8. P N Palaniswamy, P Manikandan, A Geetha, Manjula Rani, Environmental Science, Pearson Education, 2012
9. D L Manjunath, Environmental Studies, Pearson Education, 2011

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	**50**
Continuous Evaluation	**25**
Total	**75**

"KU4VACIDF102": "CULTURAL AWARENESS AND SENSITIVITY IN DESIGN"

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
4	VAC	100	KU4VACIDF102	3	45

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3	0	0	25	50	75	1.5

Course Description: To develop students' sensitivity and awareness of cultural diversity and its influence on interior design. The course emphasizes how cultural values, traditions, symbols, and lifestyles shape spaces and design aesthetics, and aims to foster inclusive, respectful design thinking.

Course Prerequisite: NIL

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Define and explain the concept of culture and its influence on spatial perception and design.	U
2	Identify cultural motifs, aesthetics, and regional traditions and analyse their design relevance.	An
3	Describe and interpret vernacular design practices and local materials based on cultural context.	U
4	Apply culturally sensitive design thinking to develop inclusive interior design concepts.	A
5	Evaluate the impact of globalization and cultural fusion in modern interiors with respect to identity.	E
6	Reflect on personal design practice and propose culturally respectful design strategies.	E

Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)

Mapping of Course Outcomes to PSOs							
	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✔ ☐						

CO 2	✔ ☐	✔ ☐					
CO 3	✔ ☐		✔ ☐				
CO 4	✔ ☐	✔ ☐					
CO 5	✔ ☐						
CO 6	✔ ☐	✔ ☐					✔ ☐

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
1		**INTRODUCTION TO CULTURE AND DESIGN**	**8**
	1	What is culture? Understanding cultural diversity	
	2	Culture and its influence on design thinking	
	3	Cultural identity, values and beliefs in spatial experience	
	4	Why cultural sensitivity matters in interior design	
2		**CULTURAL SYMBOLS, PATTERNS AND AESTHETICS**	**10**
	1	Cultural symbols, motifs, and meanings in space	
	2	Traditional patterns, colors, and decorative arts	
	3	Cultural aesthetics in materials, finishes, and forms	
	4	Comparative study: Asian, African, Middle Eastern, European, and Indigenous influences	
3		**VERNACULAR ARCHITECTURE AND LOCAL TRADITIONS**	**10**
	1	Understanding vernacular and regional design practices	

	2	Climate, materials, and lifestyle as cultural drivers	
	3	Case studies: Indigenous homes, local crafts, regional layouts	
	4	Preserving identity through spatial storytelling	

	DESIGNING FOR CULTURAL INCLUSIVITY		
4	1	Designing inclusive spaces for diverse users	**9**
	2	Avoiding stereotypes and cultural appropriation	
	3	Multicultural public spaces: examples and practices	
	4	Cultural considerations in hospitality, religious, and community spaces	

	GLOBALIZATION AND CONTEMPORARY CULTURAL FUSION		
5	1	Global design trends vs cultural identity	**8**
	2	Fusion design: risks and rewards	
	3	Designers and brands known for cultural sensitivity	
	4	Student discussion: cultural awareness in their own design projects	

Essential Readings:
1. Designing Across Cultures by Jeanne Liedtka
2. Culture and Interior Design by Corky Binggeli
3. Vernacular Architecture in the 21st Century by Lindsay Asquith & Marcel Vellinga
4. Journals: International Journal of Cultural Studies, Traditional Dwellings and Settlements Review

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	**50**
Continuous Evaluation	**25**
Total	**75**

"KU4VACIDF103": "CREATIVE WRITING FOR DESIGNERS"

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
4	VAC	100	KU4VACIDF103	3	45

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3	0	0	25	50	75	1.5

Course Description: This course introduces students to creative writing in the context of design. It equips them with skills to write design articles, critiques, blogs, and creative content for digital and print platforms.

Course Prerequisite: NIL

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Understand the role and relevance of creative writing in design communication, including storytelling, tone, and descriptive techniques	U/R
2	Apply creative writing strategies to express spatial experiences, design ideas, and conceptual narratives effectively	A
3	Analyze the structure, style, and audience expectations in design journalism and professional writing formats	U/An
4	Develop skills in research, interviewing, and fact checking to write informed and authentic design-related articles	A/An
5	Create original content for design blogs, including SEO friendly posts and visually engaging storytelling formats	C/A
6	Formulate compelling design presentations and proposals using storytelling techniques, persuasive language, and narrative flow	C/A/An

Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1							✔
CO 2	✔	✔					✔
CO 3	✔						✔
CO 4							✔
CO 5		✔		✔		✔	✔
CO 6		✔			✔	✔	✔

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
1		**INTRODUCTION TO CREATIVE WRITING FOR DESIGNERS**	**10**
	1	Overview of Creative Writing	
		a) Types of creative writing: Fiction, Non-fiction, Poetry and Scriptwriting	
		b) Role of storytelling in design practice	
		c) Writing as a tool for communication in design	
	2	Techniques of Creative Writing	
		a) Narratives, character building, plot development	
		b) Writing in different voices and tones	
		c) Creating compelling descriptions for spaces and concepts	
		Exercise - Write a short descriptive piece on a design project or space using creative writing techniques	

2		**Journalism and Writing for Design Publications**	12
	1	Understanding Design Journalism	
		a) Overview of design publications, blogs and online platforms	
		b) Writing for interior design magazines and websites	
		c) Structure and style of articles: Feature, reviews and opinion pieces	
	2	Research and Interview Skills for Designers	
		a) Conducting research for design – related articles	
		b) Interviewing designers, clients and other stakeholders for content creation	
		c) Fact-checking, sourcing and writing with authority	
		Exercise – Write a feature article or opinion piece on a design trend, style or architect	

3		**Blogging and Content Creation for Designers**	11
	1	Starting and Managing a Design Blog	
		a) Purpose and benefits of design blogs for personal branding	
		b) Tools for setting up and maintaining a blog (WordPress, Medium etc.)	
		c) SEO basics and audience engagement strategies	
	2	Creating Engaging Digital Content	
		a) Writing engaging posts, storytelling through visuals and captions	
		b) Incorporating design trends, project showcases and design commentary	
		c) Integrating social media and blogging	

		Exercise – Write a blog on a design concept, interior trend or a personal design project	

4		**Storytelling in Design Presentations and Proposals**		**12**
	1	Role of Storytelling in Client Presentations		
			a) Using storytelling to pitch design concepts to clients	
			b) Creating a narrative around design ideas to make them compelling	
			c) Visual storytelling: Combining words, sketches and renders effectively	
	2	Writing Design Proposals		
			a) Structuring a proposal: Introduction, design concept, methodology and project outcome	
			b) Writing persuasive design proposals and statement of work	
		Exercise – Prepare a design proposal or presentation pitch using storytelling techniques to present a design concept		

Essential Readings:
1. Writing for Designers by Tom Arah
2. The Elements of Style by William Strunk and EB White
3. The New Journalism by Tom Wolfe
4. Design Writing Research: Writing on Graphics Design by Ellen Lupton & J Abbott Miller
5. The Craft of Research by Wayne C Booth, Gregory G Colomb Joseph M Williams
6. Content Strategy for Web by Kristina Halvorson and Melissa Rach
7. Everybody Writes by Ann Handley
8. Show Your Work by Austin Kleon
9. Resonate: Present Visual Stories that Transform Audiences by Nancy Duarte
10. Storytelling for User Experience by Whitney Quesenbery and Kevin Brooks
11. Write to Influence! By Carla D Bass

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	**50**

Continuous Evaluation	**25**
Total	**75**

"KU4SECIDF101": "AUTOCAD DRAFTING"

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
4	SEC	100	KU4SECIDF101	3	75

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)	
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	T	P
1	4	0	30	45	75	1.5	2

Course Description: This course covers 2D and 3D computer-aided drafting, including advanced tools, productivity features, solid modelling, and rendering techniques for creating precise, professional architectural and engineering drawings.
Course Prerequisite: NIL
Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Understand the basic tools and commands in 2D drafting software including object drawing, editing, dimensioning, scaling, and text settings	U / A
2	Apply 2D drafting tools to create accurate technical drawings of simple objects with proper annotations and dimensioning	A / C
3	Utilize advanced 2D drafting features such as hatching, multiline, blocks, symbol libraries, and layer management for enhanced design output	A / An
4	Improve productivity through the use of tools like scripts, attributes, slides, and viewports, and understand object linking and session editing concepts	U / A
5	Understand the principles of 3D drafting and model creation using construction planes, 3D surfaces, and solid modelling tools like Boolean operations	U / A
6	Create solid and region-based 3D models and apply solid modifiers for complex form generation	A / C
7	Apply rendering techniques including lighting, illumination, solar studies, and material applications for interior and exterior design visualization	A / C

8	Demonstrate the ability to use camera settings and visual presentation tools to enhance the realism and quality of CAD presentations	A / C

Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)

Mapping of Course Outcomes to PSOs						
	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1				✔	✔		
CO 2		✔		✔	✔		
CO 3		✔		✔	✔		
CO 4				✔	✔		
CO 5				✔			
CO 6		✔	✔	✔			
CO 7		✔		✔			
CO 8				✔			✔

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
1		**Introduction to Computer Aided 2D Drafting**	**12**
	1	Understanding the use of drawing tools, object editing, drawing objects, filing and setting drawing units, scales, limits that size and dimensioning, lettering	
	2	Setting up of drawing of various simple objects with complete text and dimensioning.	

2	**Advanced Computer Aided 2D Drafting**		14
	1	Advance command programming	
		a) Transparent overlays	
		b) Hatching utilities	
		c) Assigned colour and line type, use of multi-line, style	
		d) Block, Symbol library,	
	2	Manipulation for accurate drawings, incorporating the above-mentioned utilities.	

3	**Productivity Tools**		10
	1	Introduction to tools of productivity – Blocks, slide facilities, script files and attributes	
	2	Understanding concepts of View port, concept of object linking and editing session.	
	3	Enable them to understand the applications of the software and graphic system.	

4	**Introduction to 3D Drafting**		20
	1	Introduction to 3D modelling techniques and construction planes, drawing objects, 3D surfaces, setting up elevation and thickness, and use of dynamic projections.	
	2	Solid modelling with driving, primitive command and Boolean operations	
	3	Use of region modelling and solid modifiers	

5	**Rendering Technique in CAD**		19
	1	Rendering with lighting intensity	
	2	Illumination settings in wide models, day and night study	
	3	Solar study for exterior surfaces rendering settings	

	4	Camera settings for view options and application of materials in various methods	

Essential Readings:
1. Sham Tickoo, Advance Technique in AutoCAD 2010
2. Auto CAD reference manual – Autodesk UNC, 1998
3. AutoCAD architectural users guide – Autodesk Inc 1998
4. V. Rajaraman, principles of Computer Programming – Prentice Hall of India
5. Byron S. Gottfried, Theory and Problems of Programming with C. Schaum's outline series, McGraw Hill Publishing Co.

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	45
Continuous Evaluation	30
Total	**75**

NOTE: <u>RECORDS/SUBMISSIONS SIGNED BY FACULTY IN CHARGE IS MANDATORY FOR ATTENDING EXAMINATION.</u>

"KU5SECIDF102": "3D MODELLING – SKETCHUP & 3DSMAX"

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
5	SEC	100	KU5SECIDF102	3	75

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)	
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	T	P
1	4	0	30	45	75	1.5	2

Course Description: Introduces SketchUp and 3DS Max for 3D modelling, texture mapping and V-Ray rendering, focusing on architectural visualization, lighting and creative presentation techniques.

Course Prerequisite: AutoCAD Drafting

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Understand the interfaces, tools, and settings of SketchUp and 3DS Max to create basic interior and exterior models	U / R
2	Apply modelling tools and techniques in SketchUp to develop detailed residential interior and exterior spaces	U / A
3	Demonstrate proficiency in using 3DS Max for object transformations, compound modelling, and experimentation with form and rendering	A / C
4	Develop accurate 3D models using advanced modelling techniques such as lathing, lofting, Boolean operations, and NURBS	A / C
5	Apply material mapping, texture editing, and V-Ray settings for realistic lighting and rendering effects in 3D models	A / An / E
6	Create high-quality renders by integrating lighting setups, environmental effects, and advanced camera techniques for professional presentations	C / E

*__*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)__*

Mapping of Course Outcomes to PSOs							
	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1				✔ ☐			
CO 2	✔ ☐			✔ ☐			
CO 3	✔ ☐			✔ ☐			
CO 4	✔ ☐			✔ ☐	✔ ☐		
CO 5				✔ ☐	✔ ☐		
CO 6				✔ ☐	✔ ☐		

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
1		**Introduction to SketchUp**	**15**
	1	Introduction to SketchUp interface	2
	2	Tools for model making	4
	3	Setting preferences	2
	4	Residential Interior	4
	5	Residential Exterior	3
2		**Introduction to 3DSMax**	**15**
	1	An overview of GUI	2
	2	Types of modelling	3

	3	Transforming objects, Compound objects, modifiers and modifier stack.	5
	4	To enable them to experiment with forms, mapping, rendering and presentation techniques	5

	Modelling and Texture Mapping		**25**
3	1	Lathing, displacement, lofting	3
	2	Boolean operations using standard and compound primitives	3
	3	Modelling with lofts	3
	4	Low polygon modelling and nurbs modelling	4
	5	Using material editor, material browser	3
	6	Mapping textures V-ray settings with lighting intensity	5
	7	Illumination settings in wide models, day and night study, solar study for exterior surfaces	4

	V-Ray and Rendering		**20**
4	1	Lighting, cameras and render effects	5
	2	Environment mapping, fogs and atmospheres	4
	3	Make them to experiment with forms, mapping, rendering and presentation techniques	5
	4	Creative aspects of 3d textures and modelling with different area	6

Essential Readings:
1. 3DS MAX 8 Bible – Kelly C. Murdock
2. Photoshop CS Bible – Deke McClelland
3. Adobe Photoshop 7.0 classroom in a book – Adobe creative team
4. Mastering Autodesk 3ds max 2013 by Jeffrey harper
5. Realistic architectural visualization with 3ds max and mental ray by roger cusson, Jamie Cardoso

Assessment Rubrics:

Evaluation Type	**Marks**

End Semester Evaluation	**45**
Continuous Evaluation	**30**
Total	**75**

NOTE:
<u>RECORDS/SUBMISSIONS SIGNED BY FACULTY IN CHARGE IS MANDATORY FOR ATTENDING EXAMINATION.</u>

"KU6SECIDF103": "ADVANCED CAD MODELLING – REVIT & LUMION"

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
6	SEC	100	KU6SECIDF103	3	75

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)	
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	T	P
1	4	0	30	45	75	1.5	2

Course Description: Explores the principles of exhibition and stage design, focussing on spatial organization, aesthetics, lighting and material use to create engaging, functional and impactful environments.

Course Prerequisite: NIL

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Demonstrate a comprehensive understanding of Revit's interface, project setup, and basic modelling tools, including creating a simple building model and working with views in both 2D and 3D environments	U / R / An
2	Apply knowledge of system and loadable families, along with detailing components such as stairs, railings, ceilings, and curtain walls, and create custom parametric families within the Revit environment	U / An / A
3	Prepare documentation by generating sections, elevations, and detail views, and set up sheets and layouts, including adding schedules, legends, and title blocks in Revit	U / An / C
4	Utilize Revit's collaboration tools, including work-sharing, links, and file management, and export models for further visualization, enhancing team-based project development	U / R / C
5	Master the use of Lumion for scene building, including importing Revit models, assigning and editing materials, adding objects such as furniture and vegetation, and working with lighting and environmental settings	C / E

6	Create high-quality photo-realistic renders and animations in Lumion, incorporating visual effects and camera views to present design concepts through professional walkthroughs and still images	C / E / An

Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)

Mapping of Course Outcomes to PSOs							
	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✔ ☐	✔ ☐	✔ ☐	✔ ☐	✔ ☐		
CO 2		✔ ☐	✔ ☐	✔ ☐	✔ ☐		
CO 3		✔ ☐	✔ ☐	✔ ☐	✔ ☐		
CO 4			✔ ☐	✔ ☐		✔ ☐	
CO 5	✔ ☐	✔ ☐	✔ ☐				
CO 6		✔ ☐	✔ ☐	✔ ☐			

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
1		**Revit Fundamentals and Interface Navigation**	**15**
	1	Introduction to BIM and Revit environments	3
	2	Setting up a project: levels, grids and views	3
	3	Modelling basic elements: walls, floors, roofs, windows, doors	5
	4	Working with views: 2D and 3D navigation	2
	5	Creating a simple building model	2

2	**Revit – Components, Families and Detailing**		**14**
	1	Using and modifying system and loadable families	3
	2	Stairs, railings, ceilings and curtain walls	3
	3	Creating custom parametric families	3
	4	Adding annotations: dimensions, tags and notes	2
	5	Generating sections, elevations and detail views	3
3	**Revit – Documentation and Sheet Setup**		**12**
	1	Creating sheets and layouts	3
	2	Adding schedules, legends and title blocks	3
	3	Plotting, printing and exporting documents	2
	4	Intro to collaboration: work-sharing, links and file management	2
	5	Exporting model for visualization	2
4	**Lumion- Scene Building and Materials**		**9**
	1	Introduction to Lumion interface	2
	2	Importing Revit models	2
	3	Assigning and editing materials	2
	4	Adding objects: people, furniture, vegetation, vehicles	2
	5	Working with environments: sky, terrain, lighting and weather	1
5	**Lumion – Rendering and Animation**		**10**
	1	Creating photo-realistic renders: lighting, shadows, reflections	3

2	Camera views and setting paths for walkthroughs	2
3	Using visual effects: depths of field, rain, lens flare etc.	2
4	Rendering high-quality stills and animations	2
5	Final presentation of design with visuals and video	1

Essential Readings:
1. Mastering Autodesk Revit 2024 by Lance Kirby, Eddy Krygiel and Marcus Kim
2. Autodesk Revit 2024 for Architecture: No Experience Required by Eric Wing
3. Revit Architecture 2024 Basics: From the Ground Up by Elise Moss
4. Lumion 12: Getting Started Guide by Circo Cardoso
5. Architectural Rendering with Lumion by Jason Walter

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	45
Continuous Evaluation	30
Total	**75**

NOTE: <u>RECORDS/SUBMISSIONS SIGNED BY FACULTY IN CHARGE IS MANDATORY FOR ATTENDING EXAMINATION.</u>

DISCIPLINE SPECIFIC COURSES

SEMESTER 1

"KU1DSCIDF101": "BASIC DESIGN - I"

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
1	DSC	100	KU1DSCIDF101	4	120

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CCA	ESE	Total	
0	8	0	40	60	100	3

Course Description: Introduction and Understanding of the basic principles and Elements of Design and its applications.

Course Prerequisite: Any student with a +2 or equivalent degree

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Introduce the various elements and principles of design for two- and three-dimensional compositions	U
2	Through a series of exercises enable the student to explore graphically the various stages of representations, communication and speculations in drawing and design.	U/A/An
3	Help to develop the ability to translate abstract principles of design into Design solutions for simple problems	A/An/C

*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)

Mapping of Course Outcomes to PSOs							
	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1		✔					
CO 2		✔		✔	✔		✔
CO 3		✔	✔		✔		✔

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
		FUNDAMENTALS IN DESIGN	
1	1	Elements in composition: Point, Line, Plane, Volume, Colour, Texture. Analysing paintings, compositions, murals, Sculptures, buildings and nature. Activities –	**18**
		1) Visual Analysis exercises of elements in artwork, architecture and nature	6
		2) Color and texture studies using various media	6
		3) Hands-on composition exercises (collage, sketching, 2D layout) focusing on element interaction	6
	2	Principles of design – Dominance, unity, balance, symmetry, hierarchy, rhythm, contrast, harmony, focus etc. Activities -	**12**
		1) Analytical sketching from existing artworks/buildings illustrating different principles	4
		2) Design mini-projects applying combinations of principles to abstract compositions	4
		3) Group critique and presentation sessions to discuss design intent and outcome	4
	3	Introduction to fundamentals in drawing, composition and understanding graphic medium Activities -	**10**
		1) Drawing drills focusing on control, value and composition	4
		2) Media exploration workshops	3
		3) Sketching from observation (objects, spatial setups)	3
	4	Basic exercises in drawing skill building, composition and design vocabulary	**15**

		Activities -	
		1) Design vocabulary sketchbook – ongoing practice sketchbook with terms and illustrations	6
		2) Thematic composition exercises in 2D design	5
		3) Peer review & revision exercises	4

		CREATIVITY	
2	1	Compositional and modelling exercises in 2 D and 3 D using concepts like abstraction, transformation, Illusion, Symbolism. Exercises on observation and visual perception on the principles of Gestalt Theory	**20**
		1) 2D abstraction and symbolism exercises using mixed media	6
		2) 3D transformation models using paper and board	6
		3) Visual perception experiments (optical illusions, Gestalt-based tasks)	4
		4) Critique sessions on symbolic/illusion compositions	4
	2	Forms: Generation of 3 D volumes from 2 D planes. Various organizations of forms and principals involved in Articulating forms using architectural examples. Study of Solids and voids.	25
		1) Model making exercises converting 2D drawings into volumetric forms	
		2) Study of form organization through paper and card models	
		3) Architectural case studies illustrating form articulation	
		4) Presentation of concepts and design intentions	
	3	Study of linear and planar forms using materials like Mount Board, metal foil, box boards, wire string, thermocol etc.	20
		1) Hands-on modelling using Mount board, wire, metal foil, thermocol	10

		2) Conceptual Installations using linear/planar systems	6
		3) Documentation and presentation of process and output	4

Essential Readings:

1. Charles Wallschlaeger & Synthia Busic Snyder, Basic Visual Concepts & Principles for artists, architects & designers, McGraw hill, USA, 1992.
2. Joseph De Chiara, Michael J Crosbie, Time Saver Standards for Building Types, McGraw, Hill Professional 2001
3. Arthur L. Guptill and Susan E. Meyer, 'Rendering in Pen and Ink', Watson-Guptill, 1997
4. Francis D.K. Ching - Architecture - Form Space and Order, Van Nostrand Reinhold Co., (Canada),1979.
5. Francis D.K. Ching – Drawing – A creative Process, Van Nostrand Reinhold Co., (Canada),1979.
6. Joseph De Chiara, Julius Panero, Martin Zelnik, Time Saver Standards for Interior Design and Space Planning, McGraw Hill 2001.
7. Julius Panero, Martin Zelnik, Human Dimension and Interior Space, Whitney Library of Design, 1975
8. Maitland Graves, The Art of Colour and Design, McGraw Hill Book Company Inc.,1951
9. Neuferts' Architect's Data, Orbid Publishing Ltd., Know how the complete course in Dit and Home Improvements NO.22, Bed Fordbury, London, W.C.2,1981.
10. Paul Laseau, Graphic Thinking for Architects and Designers, John Wiley & Sons, New York, 2001.
11. Paul Zelanski & Mary Pat Fisher, Design Principles & Problems, 2nd Ed, Thomson & Wadsworth, USA,1996
12. Robert Gill, Rendering with Pen and Ink
13. Simon Unwin, 'Analizing Architecture', Routledge, 2003
14. V.S. Pramar, Design fundamentals in Architecture, Somaiya Publications Pvt.Ltd., New Delhi,1973.
15. Wong Wucius, Principles of colour composition, Van Nostrand Rein Hold – 1976
16. Wang Wucius, Principles of three-dimensional design, Van Nostrand Rein Hold – 1976
17. Wang Wucius, Principles of Two-dimensional design, Van Nostrand Rein hold -1972

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	60
Continuous Evaluation	40
Total	**100**

NOTE: RECORDS/SUBMISSIONS SIGNED BY FACULTY IN CHARGE IS MANDATORY FOR ATTENDING EXAMINATION.

"KU1DSCIDF102": "INTRODUCTION TO HISTORY OF DESIGN"

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
1	DSC	100	KU1DSCIDF102	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours
Lecture	Practical/ Internship	Tutorial	CCA	ESE	Total	
4	0	0	30	70	100	2

Course Description: Understanding the evolution of design and architecture in Ancient Western World such as Rome, Greece, Egypt etc.

Course Prerequisite: Any student with a +2 or equivalent degree

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Explain the evolution of interior design through historical periods based on environmental, social, technical, and material factors	U
2	Identify and define key design terminologies, elements, and construction methods used historically in interior spaces.	R/U
3	Describe the interior styles, furniture, and artistic contributions of Ancient Egyptian, Greek, and Roman civilizations, and their influence on design.	U
4	Analyze the stylistic and structural innovations from the Medieval period and Gothic era in terms of function and aesthetics.	An
5	Compare the Renaissance, Baroque, Rococo, and Neo-classical styles in terms of form, ornamentation, symbolism, and materials used.	An/E
6	Interpret the evolution of furniture and interior space design across periods and how they reflect the cultural and technological context of their time.	A/An

Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✔ ☐						
CO 2	✔ ☐	✔ ☐	✔ ☐				
CO 3	✔ ☐						
CO 4	✔ ☐	✔ ☐	✔ ☐				
CO 5	✔ ☐	✔ ☐	✔ ☐				
CO 6	✔ ☐	✔ ☐	✔ ☐				

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
1		**INTRODUCTION TO HISTORY OF INTERIOR DESIGN**	**12**
	1	Evolution of interior design over a period based on climate, social factors, lifestyle, technical and stylistic development, availability of materials and various movements in design.	8
	2	Introduction to design terminology based on methods of joinery techniques, finishes, design elements, space planning, etc.	4

MODULE	UNIT	DESCRIPTION	HOURS
2		**ANCIENT EGYPT, GREECE, ROME**	**18**
	1	Ancient civilization, art, architecture of Egypt. Furniture preserved in ancient pyramids.	4
	2	Ancient classical orders developed by them and various methods to overcome optical illusion. Design styles developed by Greeks and Romans by 3rd century AD.	8
	3	Medieval era in Europe, utilitarian designs developed from Romanesque till gothic times. Gothic cathedrals preserve art, manuscripts, furniture, paintings, sculptors, stained glass.	6

3		**RENAISSANCE, BAROQUE, ROCOCO, NEO-CLASSICAL**	**30**
	1	Beginning of Renaissance- second golden era in Europe, age of discovery. Renaissance designs of Italy and France	10
	2	Baroque and Rococo designs of 17th century Europe	10
	3	Neo-classical and regency period in history of design – 18th century	10

Essential Readings:

1. Sir Banister Fletcher's – "A History of Architecture", Architectural Press, 1996
2. Louis Grodecki– "Gothic Architecture", Rizzoli,1991
3. History of World Architecture (Series), Vols. Titled "Ancient Architecture,
4. Primitive Architecture, Greek Architecture, Roman Architecture and Byzantine Architecture", 1980.
5. Kenneth Frampton: Modem Architecture -A Critical History
6. "Builders of Ancient World", A National Geographic Society Publication, 1986.
7. Raeburn Michael, "Architecture of the Western World", Popular Press, England, 1988.
8. John Julius Norwich: Great Architecture of the World.
9. Stephen Gardiner: Introduction to Architecture
10. Monographs of Modem Architects
11. Henri Sterlin: Encyclopaedias of World Architecture

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	**70**
Continuous Evaluation	**30**
Total	**100**

"KU1DSCIDF103": "VISUAL ARTS & PRESENTATION"

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
1	DSC	100	KU1DSCIDF103	4	90

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)	
Lecture	Practical/ Internship	Tutorial	CCA	ESE	Total	T	P
2	4	0	35	65	100	1.5	3

Course Description: Understanding the visual language while developing skills using various media

Course Prerequisite: Any student with a +2 or equivalent degree

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Understand the fundamental concept of art, including its history, theories and role in interior and architectural contexts	U/R
2	Demonstrate proficiency in graphic representations and visual abstraction through exercises like logo design, collage and calligraphy	A/C
3	Apply different types of lines and analyse their visual impact in drawing and design compositions	U/An
4	Develop basic sketching, shading and rendering skills using pencil, ink, charcoal and pastel for architectural and object-based representations	A/C
5	Analyze and create outdoor sketches and renderings with attention to architectural details and shadow studies	An/C
6	Interpret and apply color theory, spatial organization and visual psychology in painting and rendering using various media	U/A/C
7	Understand and explore Indian artistic traditions including mural art, sculpture and their relevance in design and architecture	U/R
8	Demonstrate techniques in sculpting and casting using traditional and modern materials within Indian aesthetic contexts	A/C

Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
Mapping of Course Outcomes to PSOs							
CO 1	✔						
CO 2		✔		✔	✔		✔
CO 3		✔			✔		✔
CO 4		✔			✔		✔
CO 5	✔	✔			✔		✔
CO 6		✔			✔		✔
CO 7	✔						✔
CO 8	✔	✔	✔				✔

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
		FUNDAMENTALS OF VISUAL ARTS	
1	1	Introduction to Art objects, definition and interpretation. Introduction to History of Art, Artistic Tradition and Theories.	4
	2	Graphic representations – Visual composition and Abstraction-Exercises involving Logo design, collage and calligraphy.	8
	3	Drawing: Types, Characteristics & functions of lines and its visual impacts.	12

2		**PRESENTATION TOOLS AND METHODS**	
	1	Primary pencil sketching, tonal value and variation, shading techniques and texture technique.	5
	2	Primary ink drawing techniques using nib pens, Radiograph, Rotring pens, tonal value and variation, shading techniques and texture technique.	5
	3	Study of Objects having varied shapes (cuboids, prismatic, spherical, globular etc.) in different media- charcoal, pencils, pastels and ink. Sketching of simple natural / manmade forms in combination with trees, human figures etc	6
	4	Outdoor Study; study of monuments. Buildings in pencils, ink, charcoal, pastels etc. study should focus on Architectural details, wherever relevant.	8
	5	Rendering of perspective with sociography of Architectural Design problems.	6
	6	Sociography - Use, Definition, Direction of Light, Location of object, Method of finding shadows of a sphere, right circular cone, shade of double curve surface of revolution. Shadows of lines and circles. Shadows of architectural elements. Shadows of circular solids. Shadows on buildings.	6

3		**RENDERING**	
	1	Elements of Painting: Pictorial & Spatial organizations, Form and texture in Painting, Theory of Colour- Chromatic Values, Colour wheel, colour chart, Two-dimensional/ Three dimensional aspects of Painting.	8
	2	Basic psychological aspects of lines, forms and colours, Unity of forms: Gestalt theory.	6
	3	Techniques of Rendering in water, poster, oil, mixed media and New Media.	12

4		**ARTISTIC MEDIA IN INDIAN CONTEXT**	
	1	Introduction to Indian aesthetics/ Canonical principles of Indian Art, Sculpture & Painting.	4
	2	Mural Tradition in Kerala- Study of Style, Form and Technique.	6

	3	Languages, Methods & Techniques of Sculpture: Form, Texture, Mass and Volume. Sculpture in relief, Shallow relief, Sculpture in round. Free standing sculpture in relation to Architectural space.	10
	4	Techniques: Moulding & casting in Plaster, Mud, Cement and Fiberglass.	14

Essential Readings:
1. J.H. Bustano, 'Principles of Colour and Colour Mixing'.
2. Francis D.K. Ching, 'Architectural Graphics,' John Wiley, 2002.
3. Francis D.K. Ching, 'Drawing, Space, Form, Expression'.
4. Victor Perard, 'Anatomy and Drawing'.
5. Luis Slobodkin, 'Sculpture-Principle and Practice'.
6. Suzanne Huntington, 'Art of Ancient India'.
7. Roy C. Craven, 'Indian Art'.
8. J.C. Harle, 'Art & Architecture of the Indian Sub-continent'.
9. W B McKay - Building Construction Vol 1 - Longmans, UK 1981
10. Architects Sketching and Rendering techniques for designers and architects - Stephen A Klimet
11. Architectural Rendering Techniques - A Color Reference - Mike W Lin

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	**65**
Continuous Evaluation	**35**
Total	**100**

NOTE: RECORDS/SUBMISSIONS SIGNED BY FACULTY IN CHARGE IS MANDATORY FOR ATTENDING EXAMINATION.

"KU1DSCIDF108": "DESIGN IDEATION AND STRATEGY"

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
1	DSC	100	KU1DSCIDF108	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CCA	ESE	Total	
4	0	0	30	70	100	2

Course Description: This course introduces the fundamentals of design ideation, focusing on creativity, observation, and inspiration. Students learn to develop and communicate original design concepts using mood boards, sketching, and brainstorming techniques, drawing from nature, culture, and everyday life. It lays the groundwork for strategic thinking in the design process.

Course Prerequisite: Any student with a +2 or equivalent degree

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Understand the role of creativity, imagination, and observation in design ideation.	U
2	Identify and use various sources of inspiration (nature, people, culture) for design concepts.	R/A
3	Apply observation techniques to extract visual cues and develop design ideas.	A/An
4	Demonstrate ideation through sketching, brainstorming, and croquis creation.	A/C
5	Create and present design concepts using mood boards and visual tools effectively.	C/E/A

Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)

Mapping of Course Outcomes to PSOs							
	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✔☐			✔☐	✔☐		
CO 2	✔☐				✔☐		✔☐

CO 3	✔ ☐			✔ ☐	✔ ☐		✔ ☐
CO 4	✔ ☐		✔ ☐				✔ ☐
CO 5	✔ ☐		✔ ☐	✔ ☐			✔ ☐

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
1		**INTRODUCTION TO DESIGN & CREATIVITY**	**12**
	1	Define design and design idea	
	2	Basics of costume and fashion design	
	3	Difference between costume and fashion	
	4	Introduction to creativity and imagination	
	5	Importance of observation and inspiration in design	

2		**SOURCES OF INSPIRATION FOR DESIGN**	**12**
	1	Where do design ideas come from	
	2	Nature, people, places, objects as inspiration	
	3	Looking at art, culture, history for ideas	
	4	How designers collect and record ideas	

3		**ROLE OF OBSERVATION IN DESIGN IDEATION**	**12**
	1	How to observe people, surroundings, and objects for design clues	

	2	Using photographs, objects, and textures as inspiration	
	3	Case activity: observing daily life and translating it into design elements	

4	**THINKING AND SKETCHING IDEAS**		
	1	Simple ways to brainstorm ideas (mind maps, sketches)	
	2	How to put ideas on paper through rough sketches	**12**
	3	Understanding silhouettes and basic garment shapes	
	4	Introduction to figure drawing for fashion (croquis)	

5	**TEACHER SPECIFIC / PRACTICAL EXPERIENCE**		
	1	Inspiration collection – Use surroundings, culture, or objects for mood board creation.	
	2	Sketching session – sketch design ideas (croquis, silhouettes or accessories)	**12**
	3	Presentation – Students present their ideas and thought process, emphasizing creativity and inspiration sources	

Essential Readings:
Books
1. "The Art of Looking Sideways" – Alan Fletcher
2. "Fashion Design Course: Principles, Practice, and Techniques" – Steven Faerm
3. "Drawing Fashion: The Art of Kenneth Paul Block" – Susan Mulcahy
4. "Design Thinking for Strategic Innovation" – Idris Mootee

Articles / Web
1. IDEO.org's Design Kit: www.designkit.org
2. AIGA Eye on Design – eyeondesign.aiga.org
3. WGSN insights (for institutional access)

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	**70**
Continuous Evaluation	**30**
Total	**100**

"KU1DSCIDF109": "VISUAL COMMUNICATION TECHNIQUES"

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
1	DSC	100	KU1DSCIDF109	4	105

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)	
Lecture	Practical/ Internship	Tutorial	CCA	ESE	Total	T	P
1	6	0	40	60	100	1.5	3

Course Description: Explores core drawing techniques and perceptual skills essential for spatial understanding, visual analysis, and creative representation through observational drawing, composition, and design fundamentals.
Course Prerequisite: Any student with a +2 or equivalent degree
Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Demonstrate an understanding of visual perception and its impact on drawing and design processes	U
2	Accurately represent objects and spaces using basic observational drawing techniques	A
3	Apply principles of composition, proportion, and perspective in 2D visual representation	A
4	Develop hand-eye coordination and fine motor skills essential for freehand sketching	An
5	Interpret and visually communicate textures, tones, and light-shadow through shading	An/C
6	Analyze and recreate visual environments with attention to spatial depth and scale	An/C
7	Create a portfolio of drawings showcasing technical proficiency and creative visual thinking	C

Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)

Mapping of Course Outcomes to PSOs						
PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7

CO 1		✔ ☐				
CO 2				✔ ☐		
CO 3		✔ ☐		✔ ☐		
CO 4		✔ ☐				
CO 5		✔ ☐				
CO 6		✔ ☐		✔ ☐		
CO 7						✔ ☐

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
1		**INTRODUCTION TO DRAWING & VISUAL PERCEPTION**	**15**
	1	Importance of drawing in design disciplines	2
	2	Basic concepts of visual perception: figure-ground, visual balance, Gestalt principles	3
	3	Visual cognition and observation	2
	4	Activities – 1) Line exercises: types of lines, line weights, hatching 2) Drawing from simple geometric forms	8

MODULE	UNIT	DESCRIPTION	HOURS
2		**OBSERVATIONAL DRAWING AND PROPORTION**	**20**
	1	Observational techniques: sighting, measuring, negative space	3
	2	Proportion, scale, and relationships in drawing	3
	3	Activities – 1) Still life sketching using observation 2) Proportional studies of everyday objects	14

		PRESPECTIVE DRAWING	20
3	1	Principles of perspective: 1-point, 2-point, and 3-point	4
	2	Horizon line, vanishing point, and foreshortening	3
	3	Activities – 1) Drawing indoor and outdoor spaces using perspective grids 2) Practice of perspective in furniture	13

		LIGHT, SHADOW AND TEXTURE	20
4	1	Light direction, value scales, cast and form shadows	4
	2	Representation of texture and materiality	3
	3	Activities – 1) Shading techniques: cross-hatching, stippling, blending 2) Drawing textured surfaces (fabric, metal, wood, etc.)	13

		COMPOSITION AND VISUAL STORYTELLING	15
5	1	Visual balance, focal points, and layout principles	3
	2	Narrative and mood through drawing	3
	3	Activities – 1) Composition studies using thumbnails and value sketches 2) Conceptual sketches with storytelling elements	9

		PORTFOLIO DEVELOPMENT & REVIEW	15
6	1	Reflection and critique methods	3
	2	Introduction to curating a visual portfolio	3
	3	Activities – 1) Compilation and refinement of drawing exercises 2) Final review and assessment through critique sessions	9

Essential Readings:
5. "Drawing on the Right Side of the Brain" by Betty Edwards
6. "Design Basics" by David A. Lauer and Stephen Pentak

7. "Visual Thinking" by Rudolf Arnheim
8. "The Natural Way to Draw" by Kimon Nicolaïdes
9. "Keys to Drawing" by Bert Dodson
10. "Drawing for the Absolute and Utter Beginner" by Claire Watson Garcia
11. "Perspective Made Easy" by Ernest R. Norling
12. "How to Draw" by Scott Robertson
13. "Drawing Perspective: How to See It and How to Apply It" by Matthew Brehm
14. "Rendering in Pen and Ink" by Arthur L. Guptill
15. "Light for Visual Artists" by Richard Yot
16. "Sketching from the Imagination: Illustrators" by 3dtotal Publishing
17. "Picture This: How Pictures Work" by Molly Bang
18. "Composing Pictures" by Donald W. Graham
19. "Sketching: Drawing Techniques for Product Designers" by Koos Eissen & Roselien Steur

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	60
Continuous Evaluation	40
Total	**100**

NOTE: RECORDS/SUBMISSIONS SIGNED BY FACULTY IN CHARGE IS MANDATORY FOR ATTENDING EXAMINATION.

Semester 02

"KU2DSCIDF104": "BASIC DESIGN - II"

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
2	DSC	100	KU2DSCIDF104	4	90

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)	
Lecture	Practical/ Internship	Tutorial	CCA	ESE	Total	T	P
2	4	0	35	65	100	1.5	3

Course Description: Continuation of Basic Design - I, Introduction and Understanding of the basic principles and elements of Design and its application

Course Prerequisite: BASIC DESIGN – I

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Understand the principles of color and texture in design, including the study of color schemes, textures, and their impact on interior spaces	U/R
2	Analyze the perception of color and texture under both natural and artificial lighting, with a focus on how openings, shadows, and light effects spaces	U/An
3	Explore and experiment with fluid and plastic forms using materials like clay and Plaster of Paris, focusing on the interplay of light and shade	A/C
4	Study classical systems of scale and proportion, including classical orders and the Golden Section, and their applications in design	U/R/An
5	Apply anthropometric data in design, including space standards and the needs of physically handicapped and elderly individuals	U/An
6	Develop measured drawings of simple objects like furniture, with attention to ergonomics and space usage	A/C
7	Design fundamental furniture layouts and space planning for various settings (e.g., living rooms, bedrooms, offices, clinics, outdoor spaces), focusing on circulation, lighting, and ventilation	A/C

8	Create detailed furniture designs that align with the overall space plan, integrating ergonomic considerations	A/C
9	Emphasize the concept generation and development of a comprehensive and rich design process	A/C

Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)

Mapping of Course Outcomes to PSOs							
	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✔ ☐	✔ ☐					
CO 2	✔ ☐	✔ ☐					
CO 3		✔ ☐	✔ ☐				
CO 4	✔ ☐	✔ ☐					
CO 5		✔ ☐	✔ ☐				
CO 6		✔ ☐	✔ ☐		✔ ☐		
CO 7		✔ ☐	✔ ☐		✔ ☐		
CO 8		✔ ☐	✔ ☐		✔ ☐		
CO 9	✔ ☐	✔ ☐					✔ ☐

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
1		**FORMS**	**35**
	1	Color and texture: Study of Color and Color schemes, texture and texture scheme	3

		Activity - Color wheel, color harmony exercises, tactile & visual texture boards using real materials	5
	2	Perception of Color and texture in light from natural and artificial sources. Study of openings for light, shadow, shades and sciagraphy and their effect on spaces	3
		Activity - Observation studies under daylight and artificial light; rendering materials and textures with lighting; sciagraphy basics	7
	3	Study of fluid and plastic forms using appropriate materials like clay, Plaster of Paris etc. and explore the play of light and shade.	10
		Activity - Hands-on modeling of abstract and organic forms; documentation of light and shadow play using photographs or sketches	13

		SCALE AND PROPORTION	**35**
2	1	Study of scale and proportioning systems – Classical orders, Golden Section etc.	3
		Activity - Analytical sketching of classical orders; Golden ratio grid exercises applied to furniture and spaces	4
	2	Anthropometrics – Study of space standards and anthropometrics to include physically handicapped and elderly	3
		Activity - Creation of anthropometric charts; Mock-up of accessible layouts; Scaled figure drawing	6
	3	Measured Drawings – measured drawing of simple objects like cupboards, furniture etc. with respect to ergonomics	4
		Activity - Fieldwork to measure existing furniture (e.g., tables, chairs, shelves); Prepare scaled drawings and ergonomic analysis sheets	15

		DEVELOPMENT OF DESIGN PROCESS	**20**
3	1	Major: Design of a fundamental furniture lay-out, circulation, Lighting and ventilation for space such as Living, Dining Bedroom Architect's Office, Doctor's clinics or exterior space like out-door Dining, Gathering space etc.	14
	2	Minor: Detailing and designing a Furniture used in the Design	7

	3	Stress should be on concept generation and development of a rich design process.	9

Essential Readings:

1. Charles Wallschlaeger & Synthia Busic Snyder, Basic Visual Concepts & Principles for artists, architects & designers, McGraw hill, USA, 1992.

2. Joseph De Chiara, Michael J Crosbie, Time Saver Standards for Building Types, McGraw, Hill Professional 2001

3. Arthur L. Guptill and Susan E. Meyer, 'Rendering in Pen and Ink' , Watson- Guptill, 1997

4. Francis D.K. Ching - Architecture - Form Space and Order, Van Nostrand Reinhold Co., (Canada), 1979.

5. Francis D.K. Ching – Drawing – A creative Process, Van Nostrand Reinhold Co., (Canada), 1979.

6. Joseph De Chiara, Julius Panero, Martin Zelnik, Time Saver Standards for Interior Design and Space Planning, McGraw Hill 2001.

7. Julius Panero, Martin Zelnik, Human Dimension and Interior Space, Whitney Library of Design, 1975

8. Maitland Graves, The Art of Colour and Design, McGraw Hill Book Company Inc.,1951

9. Mark Karhen, Space planning basics, John Wiley & son - 2004

10. Neuferts' Architect's Data, Orbid Publishing Ltd., Know how the complete course

12. Paul Laseau, Graphic Thinking for Architects and Designers, John Wiley & Sons, New York, 2001.

15. Simon Unwin, 'Analizing Architecture', Routledge, 2003

16. V.S. Pramar, Design fundamentals in Architecture, Somaiya Publications Pvt.Ltd., New Delhi,1973.

17. Wong Wucius, Principles of colour composition, Van Nostrand Rein Hold – 1976

18. Wang Wucius, Principles of three-dimensional design, Van Nostrand Rein Hold – 1976

19. Wang Wucius, Principles of Two-dimensional design, Van Nostrand Rein hold - 1972

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	**65**
Continuous Evaluation	**35**
Total	**100**

NOTE: RECORDS/SUBMISSIONS SIGNED BY FACULTY IN CHARGE IS MANDATORY FOR ATTENDING EXAMINATION.

"KU2DSCIDF105": "THEORY OF DESIGN - I"

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
2	DSC	100	KU2DSCIDF105	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CCA	ESE	Total	
4	0	0	30	70	100	2

Course Description: Understand relevant terms in Art & Design along with its analysis and its application.

Course Prerequisite: NIL

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Identify and describe the basic elements of design such as point, line, plane, and volume, and their role in spatial and architectural composition	U
2	Analyze and interpret geometric forms (cube, sphere, pyramid, cylinder, cone) and their transformations in the creation and evolution of architectural space	An
3	Examine and explain how space is perceived and organized, and interpret spatial relationships and organization systems like radial, linear, clustered, etc.	UAn
4	Apply the principles of design such as axis, balance, hierarchy, rhythm, and unity in analysing architectural compositions.	A/An
5	Evaluate the role of circulation in architecture by studying movement, path-space relationships, and spatial orientation strategies.	An/E
6	Analyze how case studies apply design elements, principles, and circulation strategies through representational and analytical tools.	An/E

Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1		✔ ☐					
CO 2		✔ ☐					
CO 3		✔ ☐					
CO 4		✔ ☐					✔ ☐
CO 5		✔ ☐					
CO 6	✔ ☐	✔ ☐					✔ ☐

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
		INTRODUCTION TO DESIGN	**24**
1	1	Elements of Design – Understanding the basic elements of design; point, line, plane, volume	6
	2	Forms – Properties of forms – Understanding perceptual effects of geometric forms, cube, sphere, pyramid, cylinder and cone and its sections as well as their derivatives with respect to the evolution of architectural form and space – Transformation of forms – Articulation of forms.	10
	3	Space – Understanding perceptual effects of specific configuration of architectural spaces – Elements defining spaces –Spatial relationships - Spatial organization – centralized, linear, radial, clustered, grid –built form and open space relationships.	8

MODULE	UNIT	DESCRIPTION	HOURS
		PRINCIPLES OF DESIGN	
2	1	Understanding the fundamental principles of Architectural compositions: axis, symmetry/asymmetry, balance, hierarchy, rhythm, datum, transformation, unity, harmony, dominance, climax.	**12**

3		**CIRCULATION**	**12**
	1	Movement with reference to the architectural form and space – detailed study of relationship between architectural form and circulation	5
	2	Types of circulation – Building approach and entrance - Configuration of path- Path space relationship, orientation.	7

4		**DESIGN AND ANALYSIS**	
	1	Introduction to modes of understanding architecture in totality in terms of the various aspects studied in previous modules	**12**
	2	Understanding how case studies have used representational, analytic and interpretational tools.	

Essential Readings:

1. Garry Stevens – The reasoning Architect

2. K.W. Smithies, Principles of Design in Architecture, Van Nostrand Reinhold Company, 1981 Sam
F. Miller, Design Process - A Primer for Architectural & Interior Design,
Van Nostrand Reinhold Company, 1995

3. Ernest Burden, Elements of Architectural Design – A Visual Resource, Van Nostrand Reinhold Company,1994

4. V.S. Pramar, Design Fundamentals in Architecture, Somaiya Publications, New Delhi,1973

5. Y. Ashihara – Exterior design in Architecture

6. Diane Ghirardo – Architecture after Modernism

7. Peter von Meiss, "Elements of Architecture - From Form to Place", Span Press, 1992

8. Bryan Lawson, "How Designers Think", Architectural Press Ltd" London, 1980

9. Hanno Rauterberg, "Talking Architecture, Interview with Architects", Prestel 2008

10. The A-Z of Modern Architecture-Taschen 2007

11. Antony Catanese and James C. Snyder, Introduction to Architecture, McGraw-Hill, 1979

Assessment Rubrics:

Evaluation Type	**Marks**
End Semester Evaluation	**70**
Continuous Evaluation	**30**
Total	**100**

"KU2DSCIDF106": "ELEMENTS OF DESIGN"

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
2	DSC	100	KU2DSCIDF106	4	75

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CCA	ESE	Total	
3	2	0	35	65	100	2

Course Description: Introduction and understanding the principles of perception and colour, and their association with designing.

Course Prerequisite: NIL

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Understand the principles of perception	U/An
2	Understand the psychology of colours	U/An
3	Analyse various themes to identify the appropriate use of colours	U/An
4	Apply the concept of colour psychology in artworks with EOD, POD & Gestalt's principles	U/An/A
5	Develop skills for creating effective visual compositions	U/An/A/C

Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)

Mapping of Course Outcomes to PSOs							
	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✔			✔			
CO 2		✔			✔		
CO 3			✔				✔
CO 4			✔			✔	
CO 5	✔			✔			

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
1		**GESTALT'S PRINCIPLES OF PERCEPTION**	**15**
	1	Introduction to the Gestalt's principles of perception: figure-ground, similarity, proximity, continuity and closure	3
	2	Exercises on the Gestalt's principles of perception (with black ink)	12
		a) Figure-ground	
		b) Similarity	
		c) Proximity	
		d) Continuation	
		e) Closure	
2		**COLOUR**	**30**
	1	Colour Theory	4
		a) Prang colour wheel; warm & cool colours	
		b) Primary colours	
		c) Secondary colours	
		d) Tertiary colours	
	2	Properties of Colour	4
		a) Hue	

		b) Value: Tint, Tone & Shade	
		c) Intensity / Saturation	
	3	Colour Schemes	6
		a) Achromatic / Grayscale	
		b) Monochromatic	
		c) Complementary	
		d) Split-complementary	
		e) Triadic	
		f) Tetradic	
		g) Analogous	
	4	Colour Psychology	4
		a) Association with the physical world	
		b) Cultural association	
		c) Emotional association	
	5	Colour Usage	12
		a) Compositions on each EOD	
		b) Compositions on each POD	
		c) Colour study of various logos, brand colours, advertisements, posters etc.	

		APPLICATION OF EOD & POD IN DESIGNING	**20**
3	1	Design Study:	8
		a) Fashion brands (brand colours & logos)	

		b) Dressing styles (each EOD comparisons for casual, office, partywear, etc.)	
		c) Interior design	
		d) User Interface	
	2	Design Creation	20
		a) Logo Design	
		b) Brand identity (brand colours)	
		c) Posters	
		d) Invitations	
		e) Fashion prints	

4	**FINAL ASSIGNMENT**	**5**

5	**TEACHER SPECIFIC MODULE**	**5**
	Directions	
	The final assignment can be done for a company	

Essential Readings:

1. Pearce Peter & Pearce Susanne (1980). Experiments in Form: Foundation course in Three Dimension Design. Nostrand Reinhold Company. New York
2. Richard K Thomas (1969) Three-Dimensional Design: A cellular Approach. Nostrand Reinhold Company. New York.
3. Wong Wucius (1977) Principles of Three Design. Nostrand Reinhold Company. New York.
4. Porter W. Albert (2010). Elements of Design – Shape & Form. Davis Publications. Worcester.
5. Porter W. Albert (2010). Elements of Design – Line. Davis Publications. Worcester
6. Dondis A. Denis (1974). A Primer of Visual Literacy. MIT Press. Cambridge.
7. Sausmarez Maurice De (2007). Basic Design: The Dynamics of Visual Form. A&C Black. Edinburgh
8. Anderson Edith (2001). Colour Studies. Fairchild. New York
9. Kepes Gyorgy (1956). New Landscape in Art & Science. Paul Theobald & Co. Chicago

10. Kepes Gyorgy (1956). Language of Vision. Paul Theobald & Co. Chicago
11. Armheim Rudolf (2004). Art & Visual Perception. University of California Press. Oakland.
12. Willats John (1997). Art and Representation. Princeton University Press. New Jersey
13. Albers Josef (1963). Interaction Of Colour. Yale University Press. London
14. Ostwald W. (1969). The Colour Primer. Nostrand Reinhold Co. New York.
15. Padgham C. A., Saunders J. E. (1975). The Perception of Light & Color. New York Academic Press.

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	65
Continuous Evaluation	35
Total	**100**

NOTE: <u>RECORDS/SUBMISSIONS SIGNED BY FACULTY IN CHARGE IS MANDATORY FOR ATTENDING EXAMINATION.</u>

"KU2DSCIDF107": "VISUALIZATION AND REPRESENTATION"

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
2	DSC	100	KU2DSCIDF107	4	105

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)	
Lecture	Practical/ Internship	Tutorial	CCA	ESE	Total	T	P
1	6	0	40	60	100	1.5	3

Course Description: Introduction and understanding the principles of perception and colour, and their association with designing.

Course Prerequisite: Visualization & Representation - I

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Enhance the skill of observation and its interpretation on paper	U/R
2	Learn about different colour mediums	U/R/An
3	Understand the effect of each colour medium to analyse and apply in artworks	U/R/An
4	Understand the colour properties in shading	U/R/An
5	Understand the importance of drawing as a vital part of design	U/R/An
6	Introduce students to basic techniques of representing form in colour	U/An/C
7	Exercise aesthetic judgement and analytical thinking	U/An/C

Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)

Mapping of Course Outcomes to PSOs							
	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1		✔☐					✔☐
CO 2		✔☐					

CO 3		✔ ☐				✔ ☐
CO 4		✔ ☐				
CO 5		✔ ☐		✔ ☐		
CO 6		✔ ☐				✔ ☐
CO 7	✔ ☐	✔ ☐				

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
1		**INTRODUCTION TO COLOUR MEDIUMS**	**24**
	1	Dry Colour Mediums	12
		a) Watercolour pencils	
		b) Oil Pastels	
		c) Soft Pastels	
		d) Brush Pens	
	2	Water Colour Mediums	12
		a) Watercolours	
		b) Acrylic	
		c) Oil	
2		**MIXED MEDIA ART**	**24**
	1	Nature Drawing	5

	2	Still Life Compositions	6
	3	Portraits	7
	4	Imagined Artworks (minimum 2)	6

		APPLICATION OF COLOUR THEORY	**18**
3	1	Highlights in Colour	4
	2	Shadows in Colour	8
		a) Shadow in the same subject	
		b) Cast shadow colour	
	3	Intuitive Colouring	6
		a) In a live sketch	
		b) Recreation of photos with different colours (than the original)	

		HUMAN FIGURES	**18**
4	1	Introduction to Basic Proportions	6
		a) Female	
		b) Male	
		c) Child	
	2	Poses	12
		a) Stick Figure	
		b) Fleshing the stick figure	
		c) Movements	

5	MURAL PAINTINGS	12

6	**TEACHER SPECIFIC MODULE**	
	Directions	

	1. Module 1 must have 2 exercises each on A3 sheets
	   i. Single Hue Artwork
	   ii. Numerous Hues, as in the source of the artwork	

Essential Readings:

1. Bays J (1998) Drawing Workbook, Newtown Abbot: David & Charles
2. Smith. R. Wright, M. & Horton, J. (2000) Dk Art School - An Introduction to Art
3. Horton. J. (1998) Dk Art School - An Introduction to Drawing, New York: Dorling Kindersley Publishing
4. Simblet. S. (2005) The Drawing Book, London: Dorling Kindersley Publishing
5. Edwards. B. (2012) Drawing on The Right Side of The Brain, New York: Tarcher/Penguin
6. Meyer. S. E. &Avillez (1985) M. How To Draw in Pen and Ink, Washington: Macmillan
7. Szunyoghy. A, (2013) The Big Book of Drawing, Potsdam: H.F. Ullman Publishing
8. Raynes. J, (1993) Figure Drawing and Anatomy for The Artist, London: Chancellor Press
9. Simblet, S. (2001) Anatomy for The Artist, London: Dorling Kindersley Publishing
10. Cane, K. (2012) Making and Drawing, London: Bloomsbury Publishing

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	60
Continuous Evaluation	40
Total	100

NOTE:
RECORDS/SUBMISSIONS SIGNED BY FACULTY IN CHARGE IS MANDATORY FOR ATTENDING EXAMINATION.

"KU2DSCIDF110": "CREATIVE VISUALIZATION IN DESIGN"

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
2	DSC	100	KU2DSCIDF110	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CCA	ESE	Total	
4	0	0	30	70	100	2

Course Description: This course focuses on developing the ability to visually express design ideas using sketching, mood boards, and presentation techniques. Students learn to translate inspiration into creative design concepts and communicate them effectively through visual storytelling.

Course Prerequisite: Design Ideation & Strategy (Sem 1)

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Understand the role of visual thinking and its importance in design development	U
2	Identify inspiration sources and build visual themes using design research	R/A
3	Develop and explain design variations using silhouettes, forms, and textures	A/An
4	Demonstrate sketching and croquis techniques to represent ideas visually	A/C
5	Present design stories using mood boards and layout techniques	A/E/C
6	Explain basic digital visualization tools for fashion concept presentation	U/A

Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)

Mapping of Course Outcomes to PSOs						
	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7

CO 1	✔☐			✔☐		✔☐
CO 2	✔☐			✔☐	✔☐	✔☐	✔☐
CO 3	✔☐			✔☐	✔☐	✔☐
CO 4	✔☐		✔☐			✔☐
CO 5	✔☐			✔☐		✔☐	✔☐
CO 6			✔☐			✔☐

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
1		**VISUAL THINKING IN DESIGN**	**10**
	1	Meaning and importance of visual thinking	2
	2	Role of visual elements (line, shape, color, texture)	3
	3	How designers use visuals to think, plan, and communicate ideas	3
	4	Benefits of keeping a visual diary or sketchbook	2

MODULE	UNIT	DESCRIPTION	HOURS
2		**FROM INSPIRATION TO CONCEPT**	**10**
	1	How designers find and use inspiration	2
	2	Building a design theme from inspiration (nature, art, culture, etc.)	3
	3	Steps to develop a concept from a mood or idea	3
	4	Case examples of thematic development in fashion	2

3		**EXPLORING DESIGN VARIATION**	**15**
	1	Understanding silhouettes, forms, and garment details	5
	2	How design variations help in refining concepts	2
	3	Surface treatments and detailing as part of idea development	5
	4	Introduction to exploring different styles or interpretations	3

4		**VISUAL REPRESENTATION TECHNIQUES**	**15**
	1	Importance of sketching in idea development	3
	2	Types of sketching (rough, detailed, technical, croquis)	5
	3	Role of figure drawing in fashion communication	5
	4	Gesture and proportion in visual expression	2

5		**TEACHER SPECIFIC MODULE / RELATED EXPERIENCE Designer's Desk: Practice and Process**	**10**
	1	Advanced croquis and quick fashion sketches	5
	2	Visual proportion, movement, and gesture drawings	5

ESSENTIAL READINGS AND REFERENCES

Books
1. *Fashion Design Course: Principles, Practice, and Techniques* – Steven Faerm
2. *Drawing Fashion: The Art of Kenneth Paul Block* – Susan Mulcahy
3. *Design Thinking: Understanding How Designers Think and Work* – Nigel Cross
4. *Digital Fashion Illustration* – Kevin Tallon

Online Tools & Platforms
- DesignKit.org – Human-Centered Design Resources
- Behance – For visual portfolio inspiration
- Adobe Creative Cloud tutorials (Illustrator, Photoshop)

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	**70**
Continuous Evaluation	**30**

FYUGP "INTERIOR DESIGNING & FURNISHING"

Total	100

"KU2DSCIDF111": "INTERIOR MATERIALS AND SURFACE EXPLORATION"

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
2	DSC	100	KU2DSCIDF111	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CCA	ESE	Total	
4	0	0	30	70	100	2

Course Description: Introduce students to the basic types of materials used in interiors, focusing on their visual, tactile, and aesthetic qualities, helping students relate these concepts to fashion materials and surface treatments.

Course Prerequisite: NIL

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Understand and classify various interior materials based on their origin, properties, and applications in design contexts	U
2	Identify different types of wood and stone, and describe their textures, finishes, and typical uses in interior environments	U/An
3	Explain the characteristics and surface treatments of metals and glass, and their effects on interior aesthetics and functionality	U/R
4	Compare and contrast fabrics and soft materials used in interiors with those in fashion, focusing on texture, durability, and color	U/E
5	Analyze various surface finishes and treatment techniques, understanding their role in enhancing material qualities and interior ambiance	U/An
6	Apply knowledge of interior materials and finishes to create basic material boards and visual presentations that integrate fashion and interior design concepts	An/A

Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), A/Create (C)

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1			✔ ☐				
CO 2			✔ ☐				
CO 3		✔ ☐	✔ ☐				
CO 4		✔ ☐					
CO 5		✔ ☐	✔ ☐				
CO 6		✔ ☐		✔ ☐			✔ ☐

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
1		**INTRODUCTION TO INTERIOR MATERIALS**	**9**
	1	What are interior materials? Importance in design	
	2	Categories: Natural vs Synthetic materials	
	3	Common materials overview: wood, metal, glass, stone, fabric, plastics	
	4	Basic properties: durability, texture, color, reflectivity	
	5	Role of materials in creating ambiance and style	
2		**WOOD AND STONE**	**9**
	1	Types of wood: hardwood, softwood, engineered wood	
	2	Finishes and textures of wood: polished, matte, rough, stained	
	3	Stone varieties: marble, granite, slate, limestone	

	4	Surface qualities and uses in interiors	

3	**METALS AND GLASS**		9
	1	Common metals in interiors: steel, aluminium, brass, copper	
	2	Surface finishes: brushed, polished, oxidized	
	3	Types of glass: clear, frosted, tinted, textured	
	4	Visual and tactile impact of metals and glass	

4	**FABRICS AND SOFT MATERIALS IN INTERIORS**		9
	Upholstery fabrics: cotton, silk, velvet, leather, synthetics		
	Characteristics: texture, pattern, durability, colourfastness		
	Drapery and curtain materials		
	Comparison of fabric use in interiors vs fashion		

5	**SURFACE FINISHES AND TREATMENTS**		9
	1	Surface finishes overview: matte, gloss, satin, textured, reflective	
	2	Techniques: painting, staining, laminating, polishing	
	3	Role of finishes in enhancing material qualities	
	4	Simple case studies and visual examples	

Essential Readings:
1. "Materials for Interior Environments" by Corky Binggeli
2. "Interior Materials and Specifications" by Lisa Godsey
3. "The Fundamentals of Interior Architecture" by John Coles and Naomi House
4. "Fabric for Fashion: The Complete Guide" by Clive Hallett and Amanda Johnston
5. "Designing Interiors" by Rosemary Kilmer and W. Otie Kilmer

Assessment Rubrics:

Evaluation Type	Marks

End Semester Evaluation	70
Continuous Evaluation	30
Total	**100**

Semester 03

"KU3DSCIDF201": "DESIGN STUDIO - I"

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
3	DSC	200	KU3DSCIDF201	4	90

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CCA	ESE	Total	
2	4	0	35	65	100	3

Course Description: This course introduces basic design principles for residential interiors, focusing on spatial planning, materials, finishes, and integration of key areas like kitchens, toilets, and living spaces.

Course Prerequisite: Basic Design – I, Basic Design- II

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Understand anthropometry, functional design, and material selection in designing modern toilet interiors, including sustainable solutions	U/A/E
2	Analyze kitchen layouts using the working triangle, ergonomics, and appropriate materials to design efficient and aesthetically pleasing kitchen interiors	A/An/C
3	Design bedroom and living spaces using appropriate furniture, finishes, and decorative elements to reflect ambiance and user-centric planning	A/E/C
4	Develop design solutions for integrating functional and aesthetic aspects of complete residential interiors	C/An
5	Integrate semi-open spaces such as patios, verandas, and courtyards with the built environment in residential design	A/C
6	Evaluate materials, lighting schemes, and design strategies for effective space planning in various residential interior contexts	E/A

Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)

Mapping of Course Outcomes to PSOs						
PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7

CO 1	✔ ☐	✔ ☐	✔ ☐				
CO 2		✔ ☐	✔ ☐				
CO 3		✔ ☐	✔ ☐				✔ ☐
CO 4		✔ ☐	✔ ☐	✔ ☐	✔ ☐		✔ ☐
CO 5	✔ ☐	✔ ☐	✔ ☐				
CO 6		✔ ☐	✔ ☐				

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
1		**TOILETS**	**24**
	1	Anthropometry – Types of sanitaryware and their functional use	1
	2	Types of toilet layouts: Compact, Luxury, Accessible	1
	3	Concepts in modern toilet interiors – Wet and dry zones, ventilation	2
	4	Materials and finishes – Flooring, Cladding, Glasses, Textures, Patterns	1
	5	Green Concepts – Water Conservation, Eco-friendly materials	2
	6	Case Study Discussion – Common toilet planning errors and solutions	2
	7	Deliverables -	
		1) Study and sketch of standard toilet layouts	3
		2) Drawing and detailing of sanitary fixtures with anthropometric clearances	4

		3) Material board for toilet interior finishes	3
		4) Design development of a modern toilet	4
		5) Model making of toilet layout	2

		KITCHEN AND WORK AREA	30
2	1	Introduction to modern kitchen: Styles and Modularity	1
	2	Working triangle and planning for activities	2
	3	Anthropometry for kitchen – reach zones, counter heights	2
	4	Types of kitchens – L-shape, U-shape, island, galley, parallel	2
	5	Materials: counters, shelves, washing areas – comparison	2
	6	Lighting and color scheme	1
	7	Deliverables -	
		1) Case study and documentation of an existing kitchen	4
		2) Layout drawings for 2 types of kitchens with working triangle	4
		3) Detailing of storage units and material specification	4
		4) Presentation board with material samples and lighting plan	4
		5) Kitchen interior design project with rendered views	4

		BEDROOMS AND LIVING SPACES	
3	1	Interior Concepts – Ambiance and Spatial Character	1
	2	Layouts for bedrooms and living rooms – Circulation and Zoning	2
	3	Furniture and Accessories – Mood and Function	1
	4	Materials – Ceiling, Flooring, Wall Treatments, Doors/ Windows	2

	5	Lighting layers and integration with design	2
	6	Deliverables -	
		1) Layouts for 1 Bedroom and 1 Living Space	4
		2) Designing interiors with selection of finishes and mood boards	3
		3) False Ceiling Design and Lighting Integration	3
		4) 3D perspective views or Model making	4
		5) Portfolio sheet preparation for residential room interiors	2

		RESIDENCE	**12**
4	1	Concept of unified residential interior design	1
	2	Transition zones and spatial hierarchy	1
	3	Integration with landscape – verandas, patios, courtyards	1
	4	Presentation methods and design communication	1
	5	Deliverables -	
		1) Conceptualization and theme development for a complete residence	2
		2) Space planning and zoning of residential interiors	2
		3) Design drawings for all major spaces	2
		4) Courtyard/ Patio/ Veranda Design	1
		5) Final presentation boards and design documentation	1

Essential Readings:
1. Designs for 20th century Interiors - Fiona Leslie, VH Publications, London, 2000.
2. Interior Design; The New Freedom, Barbaralec Diamonstein, Rizzoli International Publications, New York, 1982
3. Interior Colour by Design, Jonathan Poore, Rockport Publishers, 1994

4. Worldwide Interiors - International Federation of Interior Architects & Designers, Rikuyo- Shah, Japan, 1987
5. Design Drawings, Francis D Ching, Wiley Publishers
6. Colour for Interior Design, Ethel Rompilla, Harry N Abrams, 2005
7. Principles of Design Architecture, K W Smithies, C Hapman and Hall, 1983

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	**65**
Continuous Evaluation	**35**
Total	**100**

NOTE: <u>RECORDS/SUBMISSIONS SIGNED BY FACULTY IN CHARGE IS MANDATORY FOR ATTENDING EXAMINATION.</u>

"KU3DSCIDF202": "MATERIALS & CONSTRUCTION - I"

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
3	DSC	200	KU3DSCIDF202	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

Course Description: Understanding the materials and construction techniques used in Interior Designing

Course Prerequisite: NIL

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Demonstrate an understanding of various building materials such as bricks, stones, sand, cement, and concrete, including their properties and applications in construction	U/R
2	Analyze the properties, types, and applications of wood, processed wood, and synthetic materials like plastic, acrylic, PVC, fabrics, and vinyl in interior design and construction	U/R
3	Apply knowledge of masonry techniques, including brick and stone masonry, mortar, and plastering, to practical interior design and construction scenarios	An/C
4	Evaluate different types of wall paints, their properties, applications, and techniques, and analyse the defects that can occur during painting	U/R/An
5	Understand and implement traditional mud construction techniques, such as cob, rammed earth, wattle and daub, adobe, and compressed stabilized earth blocks, and their uses in sustainable building practices	U/R/An

Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7

CO 1	✔☐		✔☐		✔☐			
CO 2	✔☐	✔☐	✔☐		✔☐			
CO 3	✔☐		✔☐		✔☐			
CO 4	✔☐		✔☐		✔☐			
CO 5	✔☐		✔☐		✔☐			

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
1		**INTRODUCTION TO BUILDING MATERIALS**	**15**
	1	Bricks and Stone – Introduction, properties and application	5
	2	Sand, Cement, Concrete – Introduction, properties and application	4
	3	Wood, processed wood – Introduction, types, properties and application	3
	4	Synthetic materials – Plastic, Acrylic, PVC, Fabrics, Vinyl etc – Introduction, types, properties and application	3

MODULE	UNIT	DESCRIPTION	HOURS
2		**MASONRY**	**15**
	1	Brick Masonry - Brick masonry - Brick – types of masonry rattrap bond, Flemish bond, English bond, stretcher bond, ornamental bonds and its application for interior	5
	2	Stone Masonry - Principles of stone masonry construction - types of stone masonry random rubble masonry/ Ashlar Masonry - stone finishes- jointing types of mortar for stone construction	5
	3	Mortar & Plastering – Types of mortar mixes, Types of Plastering used on masonry structures	5

3		WALL PAINTS	12
	1	Wall Paints - painting materials and process	3
	2	Types of Wall Paints - Enamels, distempers, plastic emulsions, cement-based paints- properties, uses and applications	4
	3	Painting on different surfaces	3
	4	Defects in painting	2

4		MUD CONSTRUCTION, CLAY PRODUCTS	18
	1	Cob – Introduction, Raw materials and method of construction	4
	2	Rammed earth – Introduction, Raw materials and method of construction	4
	3	Wattle and daub construction – Introduction, Raw materials and method of construction	4
	4	Adobe – Introduction, Raw materials and method of construction	3
	5	Compressed Stabilized Earthen Blocks – Introduction, Raw materials and method of construction	3

Essential Readings:

2. Dr B.C Punmia, building construction, Laxmi publications Pt. Ltd., New Delhi, 1993.
3. M.S Shetty, concrete technology, S. Chand and co. Ltd., New Delhi, 1986.
4. Sushil Kumar. T.B. of Building Construction 19th ed. Standard Pub. Delhi, 2003.
5. Chowdary, K.P. Engineering Materials used in India, 7th ed. Oxford and IBH, New Delhi, 1990.
6. Rangwala, S.C. Building Construction: Materials and types of Construction, 3rd ed. John Wiley and Sons, Inc., New York, 1963.
7. Francis D. Ching, Building Construction Illustrated, Wiley's publishers, 2008

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	70
Continuous Evaluation	30
Total	**100**

"KU3DSCIDF203": "ADVANCED DESIGN PRACTICE: CONCEPT TO PROTOTYPE"

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
3	DSC	200	KU3DSCIDF203	4	75

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)	
Lecture	Practical/ Internship	Tutorial	CCA	ESE	Total	T	P
3	2	0	35	65	100	1.5	2

Course Description: This course deepens students' understanding of the design process through creative thinking, visual research, and concept development. Emphasis is placed on generating innovative design ideas using brainstorming techniques, problem-solving models, and visual storytelling. Students explore elements and principles of design (EOD & POD), color theory, and material exploration to develop original concepts and professional presentation boards. The course culminates in the creation and presentation of a finalized design prototype that reflects technical, conceptual, and aesthetic competence.

Course Prerequisite: Elements of Design

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Generate and organize creative design ideas using divergent thinking tools.	A/C
2	Analyze design challenges and implement structured problem-solving approaches.	An/A
3	Collect and interpret visual references to formulate design boards.	A/E
4	Apply design principles in iterative ideation through hand and digital techniques.	A/C
5	Construct a comprehensive prototype and deliver a professional visual presentation.	C/E

Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✔		✔			✔	✔
CO 2	✔				✔	✔	
CO 3	✔	✔		✔	✔		✔
CO 4	✔		✔	✔			✔
CO 5	✔		✔	✔		✔	✔

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
1		**CREATIVE THINKING SKILLS**	11
	1	Brainstorming – Group / Individual Idea generation methods	
	2	Mind mapping – Visual planning of theme-related ideas	
	3	Idea expansion – Stretching a design idea into multiple creative possibilities	
2		**PROBLEM SOLVING TECHNIQUES**	8
	1	Exploring different problem-solving techniques to develop designs	
	2	General problem-solving strategies- Ishikawa, fish bone, 5WH	
3		**THEME SELECTION & BOARD DEVELOPMENT**	15
	1	Selection of theme - focused theme generation and narrowing	
	2	Visual research -visuals, materials, textures, users	

	3	Board Creation- Color mood board & inspiration board	

	DESIGN DEVELOPMENT		
4	1	Ideation Process- Sketching, thumbnails, digital drafts	**26**
	2	Use of EOD (Elements of Design), POD (Principles of Design)	
	3	Implementation of Color psychology & Gestalt Principle	

	FINAL ASSESSMENT		
5	1	Prototype & Presentation	**15**
		Logo	
		Poster	
		Fashion Element	
		Interior Element	

Essential Readings
- Design Basics -   David A. Lauer & Stephen Pentak -   Cengage Learning
- Colour: A Workshop for Artists and Designers -   David Hornung -   Laurence King

References
- *The Elements of Graphic Design* – Alex W. White
- *Graphic Design Thinking* – Ellen Lupton
- *Visual Research: An Introduction to Research Methodologies* – Ian Noble & Russell Bestley

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	**65**
Continuous Evaluation	**35**
Total	**100**

NOTE: RECORDS/SUBMISSIONS SIGNED BY FACULTY IN CHARGE IS MANDATORY FOR ATTENDING EXAMINATION.

"KU3DSCIDF204": "VISUALIZATION AND REPRESENTATION - II"

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
3	DSC	200	KU3DSCIDF204	4	105

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)	
Lecture	Practical/ Internship	Tutorial	CCA	ESE	Total	T	P
1	6	0	40	60	100	1.5	2

Course Description: This course builds upon foundational illustration skills and trains students in advanced techniques of figure drawing, garment and accessory rendering, and digital or mixed-media visual storytelling. By focusing on stylization, movement, historical accuracy, and sustainability in design, students develop the ability to create fashion visuals that are aesthetically strong, technically sound, and conceptually rich. Emphasis is placed on human proportion studies, textile representation, and professional-quality portfolio development to prepare students for industry-facing and culturally responsive design challenges.

Course Prerequisite: NIL
Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Demonstrate accuracy in drawing human figures using the 10-head croquis and proportion systems.	U / A / C
2	Accurately illustrate body and facial features using various dry, wet, and digital media.	U / A / C
3	Develop technical and stylized renderings of fashion elements such as collars, sleeves, skirts, and trousers.	U / A / C
4	Render fashion accessories and illustrate textures using appropriate illustrative techniques.	A / C / E
5	Conceptualize and present cohesive fashion visuals in cultural, historic, or sustainable themes.	U / An / C / E

*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✔		✔				✔
CO 2	✔	✔					✔
CO 3	✔	✔	✔		✔		✔
CO 4	✔	✔	✔		✔		✔
CO 5	✔		✔	✔	✔		✔

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
1		**INTRODUCTION TO DESIGN & CREATIVITY MASTERING FASHION FIGURE**	**18**
	1	Introduction to the 10-head croquis and its proportions - female	1
	2	Stylization vs. anatomical accuracy across genders and ages	1
	3	Dynamics of movement, gesture, and balance lines in figure drawing	1
	4	Activities -	
		1) Drawing Practice – Female Croquis	3
		2) Stylized Male and Kid	3
		3) Gesture Drawing & Dynamic Poses	3
		4) Fleshing & Contour Lines	3
		5) Final Croquis Sheet	3

2		HUMAN ANATOMY & FEATURES	18
	1	Understanding and constructing facial features	1
	2	Expressive hand and foot rendering	1
	3	Basic skin tone theory and 3D shading techniques	1
	4	Activities -	
		1) Facial Features Practice	3
		2) Gesture Studies – Hands & Feet	3
		3) Skin Tone Rendering with Shading	3
		4) Medium Exploration	3
		5) Full Figure Practice Sheet	3

3		GARMENT DETAILS IN DESIGN ILLUSTRATION	20
	1	Overview of key garment details: necklines, sleeves, skirts, collars	1.5
	2	Technical drawing vs. fashion illustration	1.5
	3	Activities -	
		1) Illustrating Necklines & Collars	3
		2) Illustrating Sleeves & Skirts	4
		3) Full-body Design Application	3
		4) Flat Technical Drawings	4
		5) Render Comparison Sheet	3

4	FASHION ACCESORY RENDERING	14

		1	Principles of accessory proportion, placement and utility	1
		2	Material textures and rendering strategies	1
		3	Activities -	
			1) Footwear Drawing Practice	2
			2) Jewellery Studies	2
			3) Bags & Belts Rendering	3
			4) Headgear & Eyewear Illustration	2
			5) Accessory Portfolio Sheet	3

			STYLIZED RENDERING & MEDIA EXPLORATION	**20**
5		1	Media exploration: pencil, watercolours, brush pens, pastels etc.	2
		2	Colour psychology and its application in mood creation	1
		3	Realistic vs. intuitive stylization techniques	1
		4	Activities -	
			1) Media Trials & Swatches	3
			2) Themed Mood Board Creation	3
			3) Stylized Collection Sheets	4
			4) Final Look-Book Project	6

Essential Readings:
- Kiper, Anna. Fashion Illustration: Inspiration and Technique. Rockport Publishers.
- Abling, Bina. Fashion Sketchbook. Fairchild Books.
- Hagen, Kathryn. Fashion Illustration for Designers. Pearson Education.
- Gleason, Katherine. Fashion Design Drawing Course. Barron's Educational Series.

Suggested Readings:

- Choi Kyung-Sun. 9 Heads: A Guide to Drawing Fashion. Fairchild Publications.
- Simblet, Sarah. Anatomy for the Artist. Dorling Kindersley Publishing.
- Bays, J. Drawing Workbook. David & Charles.
- Edwards, B. Drawing on The Right Side of The Brain. Tarcher/Penguin.
- Raynes, J. Figure Drawing and Anatomy for the Artist. Chancellor Press.
- Cane, K. Making and Drawing. Bloomsbury Publishing.
- Szunyoghy, A. The Big Book of Drawing. H.F. Ullman Publishing.

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	60
Continuous Evaluation	40
Total	**100**

NOTE: RECORDS/SUBMISSIONS SIGNED BY FACULTY IN CHARGE IS MANDATORY FOR ATTENDING EXAMINATION.

KU3DSCIDF205": "VISUAL MERCHANDISING AND RETAIL INTERIORS"

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
3	DSC	200	KU3DSCIDF205	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CCA	ESE	Total	
4	0	0	30	70	100	2

Course Description: This course introduces students to the principles and techniques of visual merchandising and retail interior design. It explores how space, display, lighting, color, materials, and brand identity contribute to the customer experience in retail environments. The subject bridges fashion and interiors, enabling students to conceptualize and plan creative, brand-aligned retail spaces.

Course Prerequisite: NIL

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Understand the relationship between brand identity, consumer behaviour and retail interior design through analysis of spatial and branding strategies	U/R/An
2	Develop effective retail layouts by applying planning principles, zoning and ergonomic considerations tailored to specific store types and user needs	U/R/An
3	Select appropriate materials, lighting and display fixtures that enhance product presentation and support the visual language of a retail brand	U/R/An
4	Design innovative and sustainable retail environments that incorporate experiential elements, technology and emerging trends in consumer engagement	U/R/An

Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)

Mapping of Course Outcomes to PSOs							
	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✔ ☐						

CO 2		✔ ☐					
CO 3		✔ ☐	✔ ☐				
CO 4			✔ ☐				
CO 5		✔ ☐					✔ ☐
CO 6			✔ ☐			✔ ☐	

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
1		**INTRODUCTION TO RETAIL AND BRANDING**	**15**
	1	Overview of the retail industry and its typologies – Luxury, High-street, Boutique, Pop-up stores	
	2	Role of Interior design in retail branding and consumer experiences	
	3	Psychology of shopping and consumer behaviour	
	4	Components of a retail space: Storefront, Threshold, Display Zones, Transaction Areas	
	5	Case Studies: Global and Local Retail brands and their interior identity	

MODULE	UNIT	DESCRIPTION	HOURS
2		**SPATIAL PLANNING AND CIRCULATION**	**15**
	1	Store Planning principle and typologies – Grif, Free-flow, Racetrack, Spine Layout	
	2	Zoning and Spatial Organizations for different types of retail stores	
	3	Circulation strategies and product placement hierarchy	

	4	Ergonomics and anthropometrics in retail	
	5	Designing for accessibility and inclusivity	

3	**MATERIALS, LIGHTING AND DISPLAY SYSTEMS**	15
	1	Material selection based on brand positioning, durability and maintenance	
	2	Lighting Design: Ambient, Task, Accent and Feature Lighting in Retail	
	3	Fixture Design: Display Racks, Shelving, Modular Units, Interactive Systems	
	4	Visual Merchandising Basics: Focal points, themes, color blocking, story telling	
	5	Integration of digital elements in retail interiors	

4	**SUSTAINABLE AND EXPERIENTIAL RETAIL DESIGN**	15
	1	Sustainable materials and practices in retail design	
	2	Pop-up stores and temporary retail environments	
	3	Experiential retail: Sensory Design and Immersive Environments	
	4	Future of Retail: Omnichannel, Phygital Spaces and Metaverse Retail	

Essential Readings:
1. Retail Design by Ann Petermans and Jan Vanrie
2. The Fundamentals of Retail Design by Kathryn McKelvey and Janine Munslow
3. Brandscapes: Architecture in the Experience Economy by Anna Klingman
4. Shops & Showrooms: Spatial Design by Ralf Daab
5. Interior Design Illustrated by Francis DK Ching
6. Lighting for Interior Design by Malcolm Innes
7. Visual Merchandising and Display by Martin M Pegler
8. Detail in Contemporary Retail Design by Drew Plunkett
9. Sustainable Retail: Using the Power of Offline Retail to Create Sustainable Change
10. Designing Retail Experience: Connecting Theory and Practice by Christina Holmlund

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	70
Continuous Evaluation	30
Total	**100**

"KU3DSCIDF206": "CONCEPTUALIZATION AND REALIZATION"

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
3	DSC	200	KU3DSCIDF206	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CCA	ESE	Total	
4	0	0	30	70	100	2

Course Description: This course focuses on the theoretical development of a complete design concept, from ideation to presentation. Students will learn how to research and refine design ideas, create design stories, plan content for a professional portfolio, and understand how a concept can be theoretically realized. It emphasizes concept clarity, storytelling, visual planning, layout strategies, and reflective thinking, all aimed at preparing students for portfolio development and future design practice.

Course Prerequisite:
- Design Ideation & Strategy *(Sem 1)*
- Creative Visualization in Design *(Sem 2)*

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Understand the concept development process in design through analysis of inspiration and research.	U/An
2	Develop a design story by linking concept, context, and personal interpretation.	A/C
3	Plan and structure a design portfolio with relevant design content and logical flow.	A/E
4	Apply principles of visual layout, typography, and sequencing to present design ideas clearly.	A/C
5	Reflect on the design process and explain theoretical realization using structured documentation.	An/E

Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✔ ☐			✔ ☐	✔ ☐		
CO 2	✔ ☐			✔ ☐	✔ ☐		✔ ☐
CO 3	✔ ☐				✔ ☐	✔ ☐	✔ ☐
CO 4	✔ ☐		✔ ☐			✔ ☐	✔ ☐
CO 5	✔ ☐	✔ ☐	✔ ☐	✔ ☐	✔ ☐	✔ ☐	✔ ☐

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
		CONCEPT DEVELOPMENT AND DESIGN THINKING	**5**
	1	What is conceptualization in design?	1
	2	How to develop a strong, research-based concept	1
1	3	Understanding user, context, and design purpose	1
	4	Types of design concepts (theme-based, function-based, message-driven)	1
	5	Inspiration mapping and idea refinement	1
	6	Case studies: industry examples of impactful concepts	0
		STORYTELLING IN DESIGN AND COMMUNICATION	**15**
2	1	Role of storytelling in design and portfolios	3
	2	Narrative construction: linking inspiration, culture, and personal vision	

	3	Writing a concept note and visual narrative	3
	4	Building emotional connections in design storytelling	3
	5	Role of trend, culture, and social context in shaping stories	3
	6	Case analysis: fashion collections with powerful narratives	3
3	**PORTFOLIO PLANNING AND STRUCTURE**		**10**
	1	Introduction to academic vs. industry portfolios	2
	2	Components of a design portfolio: research, mood board, concept, sketches	2
	3	Sequencing content for logical flow and storytelling	2
	4	Writing design rationale and process notes	2
	5	Evaluating strong portfolios: what works and why	2
4	**VISUAL LAYOUT AND COMMUNICATION TECHNIQUES**		**10**
	1	Layout principles: balance, hierarchy, alignment, rhythm	2
	2	Typography: font choice, size, and readability	2
	3	Colour harmony and composition strategy	2
	4	Page flow, consistency, and visual clarity	2
	5	Analysing sample layouts	2
5	**TEACHER SPECIFIC MODULE / RELATED EXPERIENCE – REFLECTIVE PRACTICE**		**10**
	1	process of turning an idea into a product (conceptual understanding)	2
	2	Sourcing of materials, textures, and surface design	2
	3	Creating technical documentation	2

4	problem-solving techniques	2
5	Reflective design writing	1
6	Documenting the journey from idea to portfolio content	1

ESSENTIAL READINGS AND REFERENCES
1. Portfolio Presentation for Fashion Designers – Linda Tain
2. Fashion Portfolio: Design and Presentation – Anna Kiper
3. Developing a Fashion Collection – Elinor Renfrew & Colin Renfrew
4. Design Thinking for Visual Communication – Gavin Ambrose
5. Trend Platforms & Resources: WGSN, Vogue Runway, Bedance

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	70
Continuous Evaluation	30
Total	**100**

"KU3DSCIDF207": "FUNDAMENTALS OF SPACE PLANNING AND ERGONOMICS"

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
3	DSC	200	KU3DSCIDF207	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CCA	ESE	Total	
4	0	0	30	70	100	2

Course Description: To introduce design students to the basic principles of spatial organization and human-centered design. The course focuses on planning functional spaces and understanding ergonomics in a simple and practical way.

Course Prerequisite: NIL

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Understand the basic concepts of space planning, zoning, and circulation within interior environments.	U
2	Recognize the role of human dimensions and anthropometry in designing functional and comfortable spaces.	U
3	Identify standard furniture dimensions and apply ergonomic principles in space layout	A
4	Apply functional space planning techniques to design small-scale residential or fashion-related interiors	A
5	Analyze how ergonomics contributes to efficient workspace planning in fashion studios, boutiques, and homes	An
6	Interpret simple layout diagrams and visually communicate basic spatial planning ideas	A

Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)

Mapping of Course Outcomes to PSOs							
	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7

CO 1		✔ ☐			
CO 2		✔ ☐	✔ ☐		
CO 3		✔ ☐	✔ ☐		
CO 4		✔ ☐			
CO 5		✔ ☐	✔ ☐		
CO 6		✔ ☐		✔ ☐	

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
1		**INTRODUCTION TO SPACE PLANNING**	**10**
	1	What is space planning?	
	2	Importance of space planning in design	
	3	Understanding function, circulation, and zoning	
	4	Public, semi-public, and private spaces	
	5	Introduction to anthropometrics	

MODULE	UNIT	DESCRIPTION	HOURS
2		**INTRODUCTION TO ERGONOMICS**	**10**
	1	Definition and scope of ergonomics	
	2	Importance of ergonomics in interiors and product design	
	3	Human dimensions: average body measurements	
	4	Work triangle and reach zones (with simple examples)	

3	**FURNITURE AND HUMAN INTERACTION**		12
	1	Basic furniture dimensions (table, chair, bed, wardrobe)	
	2	Sitting, standing, and working postures	
	3	Clearance spaces around furniture	
	4	Ergonomics in storage and movement	
	5	Practical examples: dressing area, wardrobe, study desk	

4	**FUNCTIONAL SPACES IN INTERIORS**		14
	1	Planning key residential spaces:	
		1) Bedroom	
		2) Dressing Room	
		3) Study / Workspace	
		4) Living Area	
	2	Circulation paths and space utilization	
	3	Storage solutions and space-saving ideas	
	4	Layout examples using basic sketches and diagrams	

5	**ERGONOMICS IN FASHION – RELATED SPACES**		8
	1	Ergonomic design for fashion studios, boutiques, and display areas	
	2	Workspaces for sewing, cutting, and storage	
	3	Lighting and posture considerations	

	4	Comfort in changing rooms and display zones	

		VISUAL REPRESENTATION AND CASE STUDIES	
6	1	Reading simple space layout drawings	**6**
	2	Using furniture templates in space planning	
	3	Observation-based case studies: small studios, fashion boutiques, personal wardrobe layouts	
	4	Simple analysis and group discussion	

ESSENTIAL READINGS AND REFERENCES

1. Time-Saver Standards for Interior Design and Space Planning by Joseph DeChiara, Julius Panero, Martin Zelnik
2. Human Dimension & Interior Space: A Source Book of Design Reference Standards by Julius Panero & Martin Zelnik
3. Architectural Graphic Standards by Charles George Ramsey and Harold Reeve Sleeper
4. Interior Design Illustrated by Francis D.K. Ching
5. Ergonomics for Beginners: A Quick Reference Guide by Jan Dul and Bernard Weerdmeester
6. "The Measure of Man and Woman" by Alvin R. Tilley

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	**70**
Continuous Evaluation	**30**
Total	**100**