
VISUAL ART / DESIGN COURSES

FOR 2015 ACADEMIC YEAR

MATRIX / SYLLABUS

**ACHARYA SCHOOL OF ART &
DESIGN
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**Department of Visual Arts
BANGALORE UNIVERSITY**

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The following courses are developed based on the Choice based Credit system scheme & proposed for the Academic Year 2015 onwards.

1) Course Name:

- A. BVA in Creative Painting (Existing Program & New syllabus proposed)*
- B. BVA IN Applied Arts/ Graphic Design (Existing Program & New syllabus proposed)*
- C. BVA in Product Design(New Program)*
- D. BVA in Furniture and Space Design(New Program)*
- E. BVA in Interior and Spatial Design(New Program)*
- F. BVA in Textile Design(New Program)*
- G. BVA in Animation and Multimedia Design (New Program)*

Objectives of the New Programs:

I BVA in Product Design:

- a) The primary objective of the program is to impart the knowledge in the areas on Design history, Culture and art and important miles stones in the History of the world. Course bring design awareness about two, three and four dimensional designs, knowledge about the Design process, aesthetics and the creative elements involved
- b) The Course provides knowledge about consumer products, custom based products design, design Process and the sustainability of the design.
- c) To introduce the digital interface and digital Medium and its application in design and enable 3D representations of the Design
- d) To enable to understand and design the products to support the environmental friendly and sustainable in nature. To engage the student in continuous dialogue and discourses for better understanding the requirements of cross cultural modern Society .To encourage an understanding of personal aims, goals and abilities through self reflection and self directed Projects.

II BVA in Furniture Design:

- a) The aim of the course is to provide a strong historical background and the awareness about the Modern and the latest trends and movements in Furniture Designs.
- b) The course also aims to provide a space for interaction with traditional Arts and craftsmen and the traditional skills and values.
- c) The focus is given on more hands on experience and experiments in innovative furniture design concepts.
- d) The course is keen in adopting new methodologies and techniques available in today's Industrial production environment and to bridge the same with academics. Apart from providing the knowledge in aesthetic solutions sensibilities in form, colour and surface, course also focus on environmental issues, Sustainability and culture.

III BVA in Textile Design:

- a) The aim of the program is to nurture the artist and the designer within the talented young students. Textile Design Program Focus on providing the best aesthetic sensibility to the students through solid Foundation program through Form, Colour, surface and the design fundamentals.
- b) Course also develop and nurture the critical analytical approach to Design and respond to the modern trends and movements without losing the focus on culture and ethnicity.
- c) The course bridges the Industry and the Academics through innovative learning methodologies. It intends to connect them with latest technology and the expertise.
- d) The course introduces the designs from diverse Indian culture and from the history. Students are provided with ample opportunities to research and to work on research projects throughout the program.
- e) Digital medium is introduced to enhance the visual representational skills as required in the today's Industrial environment.

IV BVA in Interior / Spatial Design:

- a) Humans are always associated with Space and have developed deeper association. In the process of living together spaces will develop their own identities which are connected to the aesthetic appreciation, taste and style of human being.

- b) This Course will develop sensibilities to identify the space-Human relation and explore to provide a meaning through the design possibilities.
- c) The course introduces different spaces and their needs in the changing cultural values and basic human needs.
- d) The course facilitates students to interact with space and evaluate , to creatively think and provide solutions.
- e) Students are also introduced to the new Digital mediums and representation skills as part of the program.

V BVA in Animation

- a) Animation s a new media of communication developed for both entertainment and non entertainment application.
- b) This Course offers knowledge in basic Animation principles, Cell animation, Digital animation which is fundamental to the course.
- c) Animation is used widely in Animation film making which encompass both traditional and digital knowledge which is the core training area in this course.
- d) Educational Animation is also widely popular today and used in medical application largely. Other wise from primary education to professional courses like engineering, defense, aeronautic and in many such areas animation is used instructional visualization which makes teaching more effective.
- e) Animation program focus on all these areas and also cater to the industry demands and The future requirements
- f) Game design is also part of the Animation and there is a great demand for the Game designers. This course trains students in Game art design.

E. Curriculum Design and Teaching Methodology:

- i. Curriculum for the new program has been designed in par with the course objectives. The Quality and **standard of the curriculum has more scope compared to other similar programs in the country.**
- ii. The numbers of subjects in every semester are chosen for their **value and importance** in terms of program as entirety
- iii. The subjects in every semester are **connected and are pre requisite to study in the next level.**
- iv. The subjects are chosen keeping the **advancement of Art and Design in the current scenario and adaptation of the new and emerging technology in the process of Art and Design making.**

- v. The Foundation year study is **common to both the proposed programs and prerequisite to both the specialization programs**
- vi. The **due weight is given to both theory and the Practical courses** to complement each other in acquiring the knowledge.
- vii. There are subjects like **Visual Thinking in 2D/3D & Visual cultures in Art & Design** enable students what is seen, analyzed, Processed and applied in making creative work of Art and Design.
- viii. History of Art is also has scope because of its importance in understanding the **evolution of Artistic activity across the time and space.**
- ix. **Technology and its application** are introduced through the Course -Digital Media I & II
- x. New Media like Photography, Videography, Internet and Intranet is included in the course to provide the strong knowledge in Visual communication mediums and to use them in their creative pursuits.
- xi. Activity like **journal writing** is introduced to engage the students in **observing their surroundings** and to interact with them using Visual media. This will help them to sensitise towards available information

FOUNDATION STUDIES

FOUNDATION STUDIES COURSE MATRIX

SEMESTER I

	Subject Code	Title of the Paper	Instruction hrs/week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 1	University Code	Language I	4	3	30	70	100	2
	University Code	Language II	4	3	30	70	100	2
Part 2		CORE THEORY	-	-				
	F.1.1	Story of Art –I	3	3	30	70	100	2
	F 1.2	Visual Thinking	3	3	30	70	100	2
	F 1.3	Fundamentals of Design : 2D &3D	3	3	30	70	100	2
		CORE STUDIO COURSE						
	F 1.4	Fundamentals of Drawing - I	3	-	15	35	50	1
	F 1.5	2D &3D Design Practice	4	-	15	35	50	1
		Inter Design studies I	3	-	15	35	50	1
Part 3	Foundation/ SD Course	Constitution of India and Human Rights	3	3	30	70	100	2
	CC/ EC Co-curricular / Extra Curricular Activities	workshop / Project / Journal writing	-	-	50	-	50	1
		Total	30	18			800	16

FOUNDATION STUDIES COURSE MATRIX

SEMESTER II

	Subject Code	Title of the Paper	Instruction Hrs/ week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 1	University Code	Language I	4	3	30	70	100	2
	University Code	Language II	4	3	30	70	100	2
Part 2		CORE THEORY	-	-				
	F 2.1	Story of Art –II	3	3	30	70	100	2
	F 2.2	Introduction to Visual cultures	3	3	30	70	100	2
	F 2.3	Colour theory	3	3	30	70	100	2
		CORE STUDIO COURSE						
	F 2.4	Fundamentals of Drawing -II	3	-	15	35	50	1
	F 2.5	Colour Composition	3	-	15	35	50	1
	F 2.6	Inter Design studies- 2	3	-	15	35	50	1
Part 3	Foundation/ SD Course	Environment and Public Health	3	3	30	70	100	2
	Co-curricular / Extra Curricular Activities	workshop / Project / Journal writing	-	-	50	-	50	1
		Total	29	18			800	16

Note: Semester I & II are common for all the Art and Design programs.

FOUNDATION STUDIES

SYLLABUS

SEMESTER I

Year 1 / SEMESTER 1/ FOUNDATION

Program: B.V.A (Foundation Studies)

Course Title: Language I

Course Code: University Code

Course Credit: 4 credit Hours

As prescribed by the Bangalore University

Year 1 / SEMESTER 1/ FOUNDATION

Program: B.V.A (Foundation Studies)

Course Title: Language II

Course Code: University Code

Course Credit: 4 credit Hours

As prescribed by the Bangalore University

Year 1 / SEMESTER 1/ FOUNDATION

Program: B.V.A (Foundation Studies)

Course Title: Story of Art I

Course Code: F 1.1

Course Credit: 3 credit Hours

Brief Description of the Course:

This course provides brief introduction to the Pre historic activities at different parts of the world. Here students are given exposure to the evolving cultures, ritualistic practices, artistic activities. Course briefs about the environment, tools and other materials, which were parts of their evolving life.

Learning Objectives:

- (a) Develops deep sense of understanding of the creative activities by the pre historic man.
- (b) Ability to distinguish between the strengths and limitations of Prehistoric man and the culture as a whole.
- (c) Ability to interpret the Pre historic culture in the present day context.

Pedagogy: Instruction consists of lectures demonstrations Practical assignments, studio projects, quizzes

Course Outline:

- Introduction to the meaning of Civilization, Culture and Art.
- The Evolution of Human Culture: Time -Space Systematic and Major Transformations. Evolution of art forms based on the necessity and changes in the life as a whole.
- Constructing Meaning: The Process of Representation- Brief study of the Pre history of Paleolithic, Mesolithic and Neolithic periods. Study of cave paintings, Sculptures and architectural forms.
- Context, Form and Symbols in Australia and Southern African prehistory.
- Civilizations: Study of Civilizations on river valleys. Materials and the art-Symbols and narrative representations. Architecture and sculpture study.
- Indus valley civilization-sculptures and Architecture. Study of Harappa and Mohenjo-Daro and other places

Recommended Text:

1 *Prehistoric Painting Of Bhimbetka - Yashodhar Math pal by Abhinav Publications, 01-Jan-1984 - 236 pages*

2. *Rock-art of India by, Kalyan Kumar Chakra arty*

Year 1 / SEMESTER 1/ FOUNDATION SYLLABUS

Program: B.V.A (Foundation Studies)

Course Title: Visual Thinking

Course Code: F 1.2

Course Credit:3 credit Hours

Brief Description of the Course:

Course introduces ways of seeing in the visual world and analyzing the visual experiences and the visual data. Course introduces novel methods to understand the meaning and interpretations of visual images. The course provides end number of examples and references to know the ways of seeing from the simple to complex world. Course also provides opportunity to learn from the interdisciplinary domains.

Learning Objectives:

- (a) Develops the ability to observe, analyze and understand the visual information received from the world around.
- (b) Helps in identifying the problems of visual representation and provides solutions through visual codes, symbols and narrative diagrams.
- (c) Helps to cross the limitations laid by the textual reality and to develop the visual reality for art and design context.

Pedagogy: Instruction consists of lectures demonstrations Practical assignments, studio projects, quizzes

Course Outline:

- Visual Queries
- What We Can Easily See
- Structuring Two-Dimensional Space
- Color
- Getting the Information: Visual Space and Time
- Visual Objects, Words and Meaning
- Visual and Verbal Narrative
- Creative Meta-seeing
- The Dance of Meaning

Recommended Text:

1. *Visual Thinking For Design* - Author(s): Colin Ware ISBN: 978-0-12-370896-0

Year 1 / SEMESTER 1/ FOUNDATION SYLLABUS
Program: B.V.A (Foundation Studies)

Course Title: Fundamentals of Design 2D &3D

Course Code: F 1.3

Course Credit: 3 credit Hours

Brief Description of the Course: This course introduces the basic elements and principles of Art and Design topics required for a student at the entry level. Course allow student to look at the subject in a broader perspective and provide a solid theoretical base for the specialization program. Examples for relevant Design problems are given to understand and to find out the solutions. Both 2 dimensional and 3 dimensional design processes is addressed in this course.

Learning Objectives:

- (a) After completing this course students will be able to understand the elements and define all the principles of Design
- (b) Students will be capable of interpret different Design problems and explain the solutions.
- (c) Students are capable to understand and explain the 2 dimensional design the concepts
- (d) Students are capable to understand and interpret 3 dimensional design concepts.

Pedagogy: Lecture, Demonstrations, Presentations, Discussions and Seminars.

Course Outline:

- Introduction to visual elements and elements of Design, their characteristics, behavior and visual attributes
- To discuss the examples of Aesthetic representation of visual elements
- To discuss the problems of organization of an object and group of Objects of Art and Design
- Introduction to the concept of form, function and the beauty
- Theoretical introduction to the Gestalt Laws of perception, phenomenology, and fundamentals of design
- To discuss the problems for Simplification of forms and the guiding principles and Layout – division of space, grids
- Colour theory. Introduction to colour fundamentals
- Colour – interpretation and meaning - connotation, symbolism
- Colour and composition using basic geometrical shape - Colour interaction.
- To discuss the Examples for Composition using basic design elements

Recommended Text:

1. *Principles of Form and Design* by Wucius Wong John Wiley & Sons, New York, ISBN-10: 0471285528 , ISBN-13: 978-0471285526.
2. *Principles of Color Design* by Wucius Wong, Publisher: Wiley, ISBN-10: 0471287083 ISBN-13: 978-0471287087.
3. *Principles of Two-Dimensional Design*, Wucius Wong, Publisher: Wiley, ISBN-10: 0471289604 ISBN-13: 978-0471289609.

**Year 1 / SEMESTER 1/ FOUNDATION SYLLABUS
Program: B.V.A (Foundation Studies)**

Course Title: Fundamentals of Drawing - I

Course Code: F 1.4

Course Credit: 3 credit Hours

Brief Description of the Course:

Course sensitise the student towards visual experience. It introduces the fundamentals of drawing through line as primary element. The course introduces simple to complex process of drawing required to visualize the ideas. Course provides conceptual and technical knowledge to resolve problems of representation. Course helps to engage in self exploration using drawing as a medium.

Learning Objectives:

- (a) This course enables the students to learn the medium of Drawing and its importance in visualization.

- (b) This course allow student to learn observation, visualization and visual experience through basic Elements of Drawings
- (c) In this course students learn the visual representations using perspectives
- (d) Students will be sensitized towards their surroundings, materials and the visual and Physical qualities.

Pedagogy:

Instruction consists of lecture presentations, demonstrations and studio projects

Course Outline:

- Introduction to the drawing - Exploring line and the effects
- Observational Drawing: to draw what is seen through keen observations. To draw simple objects from around.
- Creating basic shapes and forms on a two-dimensional surface using Planes, Orthographic projections, studying Solidity, Depth and Volume, Positive and Negative Shape - structure, surface and texture
- Drawing from Nature –To draw leaves, fruits vegetables and elements from Nature.
- Introduction to human figure drawing – quick Sketching of human figure from out door, indoor.
- To study the gestures and different poses of the human figure.

Recommended Books

- 1) *Complete Book of Drawing Technique - Peter Stanyer.*
- 2) *Fun with the Pencil – Loomis.*
- 3) *Dynamic Figure Drawing – Burne Hogart*

Year 1 / SEMESTER 1/ FOUNDATION SYLLABUS

Program: B.V.A (Foundation Studies)

Course Title: 2D &3D Design Practice

Course Code: F 1.5

Course Credit: 3 credit Hours

Brief Description of the Course:

Course to build basic hands on experience in 2Dimensional design problems and helps to solve using different concepts and ideas using different mediums such as drawing, painting, collage etc. Course provides solid foundation to resolve the problems of simple and complex visual representation. Course provides multiple examples to represent conceptual thoughts and strengthen the fundamental knowledge of visual representation in 3 dimensional design using different materials and mediums.

Learning Objectives:

- (a) Students will be able to apply the basic knowledge learnt under this subject throughout their course and also in their career.

- (b) Students will be able to express and visualize their ideas and thoughts
- (c) Students are exposed to the basic visual communication skills through interpretation and explanation of Art works.

Pedagogy:

Instruction consists of demonstrations, Practical assignments, and studio projects

Course Outline:

- To create 2dimensional and 3 dimensional geometrical shapes and forms – composition in contrast – black and white, positive and negatives, tessellation, units and their shapes, transformations, metamorphosis.
- To explore Poster black and white, colour papers, grained papers to create 2 dimensional designs
- To explore and work with different materials like Clay, Card board, Thermo coal to create 3dimensional designs
- Simplification of forms and Layout – division of space, grids
- Colour and composition using basic geometrical shape - Colour interaction.
- Composition using basic design elements both in 2 Dimensions and 3 Dimensions.

Reference Books:

- i. *Principles of Form and Design* by Wucius Wong John Wiley & Sons, New York, ISBN-10: 0471285528 , ISBN-13: 978-0471285526.
- ii. *Principles of Color Design* by Wucius Wong, Publisher: Wiley, ISBN-10: 0471287083 ISBN-13: 978-0471287087.
- iii. *Principles of Two-Dimensional Design*, Wucius Wong, Publisher: Wiley, ISBN-10: 0471289604 ISBN-13: 978-047128960

Year 1 / SEMESTER 1/ FOUNDATION SYLLABUS

Program: B.V.A (Foundation Studies)

Course Title: Inter Design studies I

Course Code: F 1. 6

Course Credit:3 credit Hours

Brief description of the Course:

Course introduces about the ‘questioning’ since the question is the basis for information or knowledge acquiring. Enquiry for the fundamental details will bring revelation. This course will instigate the enthusiasm within and takes student to the next stage.

Course aims to introduce Culture as a whole and Community and its practices within. Culture will have multiple communities that address the various needs of a society. Course introduces to the emotional and functional aspects of communities and their practices and their contribution to the growth of the society and culture as whole.

Learning Objectives:

- (a) Students will be capable of understanding the communities and their Practices

- (b) Students will be able to interact with different communities and drive their projects based on the information.
- (c) Students are capable of representing their research and findings in a systematic Visual data.
- (d) Students are capable of communicating their design solutions through a series of project works like image, photographs, illustrations etc.

Pedagogy: Instruction consists of presentations, demonstrations, Practical assignments

Course Outline:

- To search of areas with in ART –Architecture, Design and Literature and Takes on Fundamental questions.
- To interact with the local crafts community and study the process and making of the artifacts.
- To study their habitat, culture & sustainability in today’s context. (Potter community/ Weavers Community/ Goldsmiths/ Artists / Musicians / Professional Theater)

Textbooks:

1. *Design Research : Methods and Perspectives* by Brenda Laurel
2. *Principles of Research Design in the Social Sciences (Social Research Today)* by Frank Bechhofer (Author), Lindsay Paterson (Author)

<i>Year 1 / SEMESTER 1/ FOUNDATION SYLLABUS</i>	
Program: B.V.A (Foundation Studies)	
Course Title: Constitution of India and Human Rights	
Course Code: University Code	Course Credit: 3 credit Hours

This Course will be conducted as per the University Syllabus

<i>Year 1 / SEMESTER 1/ FOUNDATION SYLLABUS</i>	
Program: B.V.A (Foundation Studies)	
Course Title: CC/ EC / Workshop / Project /Journal writing	

In this Course Co-Curricular activity/ Extra Curricular Activity / Workshop / Project /Journal writing will be conducted

SEMESTER 2

Year 1 / SEMESTER 2/ FOUNDATION SYLLABUS

Program: B.V.A in (Foundation Studies)

Course Title: Language I

Course Code: University Code

Course Credit: 4 credit Hours

This Course will be conducted as per the University Syllabus

Year 1 / SEMESTER 2/ FOUNDATION SYLLABUS

Program: B.V.A (Foundation Studies)

Course Title: Language II

Course Code: University Code

Course Credit: 4 credit Hours

This Course will be conducted as per the University Syllabus

Year 1 / SEMESTER 2/ FOUNDATION SYLLABUS

Program: B.V.A (Foundation Studies)

Course Title: Story of Art -II

Course Code: F 2.1

Course Credit: 3 credit Hours

Brief description of the Course:

This course introduces the important civilizations marked in the history. In this course, Literature, Philosophy and the religion are elaborately discussed. Course briefs the characteristic features of Art, design and culture practiced during this period. Course also explains in detail, about the materials used and the Architecture designs and motives, Art panels etc. Communication systems and life style developed by the community are specially focused.

Learning Objectives:

- (a) In this course students will develop knowledge about the Life and cultures of the people during civilizations.
- (b) Students will be able to understand and interpret the literature, Art, Architecture, and other artistic practices of this period.
- (c) Students will be able to understand relate the Art and philosophy of this period.

Pedagogy: Instruction consists of lectures presentations, assignments, projects, Seminars etc.

Course Outline:

- **Ingredient of Civilizations:** Aegean, Crete, Mycenaean, and Minoans – art and architecture, Frescos
- Study of Art, literature, philosophy and the Religion practiced by the Greeks. Architecture Theater sculpture, Paintings practiced in this period
- Archaic, classical, Hellenistic periods and paintings of the vases.
- Roman Culture and life style. Civilization: Architectural and Engineering marvels –mosaics and Mural paintings of Pompeii War memorials.
- **Indian Art :** To discuss the artistic traditions during Maurya, Sunga dynasty. The course briefs about the developments of Buddhist art and its influences on Hindu traditions. Narratives of Jataka story. Rock cut sculptures and Architectures of this period

Textbooks:

1. *Understanding Early Civilizations: A Comparative Study* Bruce G. Trigger
Cambridge University Press, 05-May-2003
2. *Early Civilizations: Ancient Egypt in Context* Bruce G. Trigger
American University in Cairo Press, 1993

Year 1 / SEMESTER 2/ FOUNDATION SYLLABUS

Program: (Foundation Studies)

Course Title: Introduction to Visual cultures

Course Code: F 2.2

Course Credit: 3 credit Hours

Brief description of the Course:

This course helps students to develop a systematic approach in understanding the visual culture across hi-cultures and sub cultures. The course thematically reveals how the world is filled with, printed images in books, Magazines, posters, advertisements, cut outs, Photograph ,cinema and Television etc. The course also conduct enquiry about how this visual world influences and creates impact on our sensibilities.

Learning Objectives:

- (a) Students will be able to understand the impact of the visual culture on individual perception.
- (b) Course will help students to explore the visual meaning and interpret in their own creative work.
- (c) The course will provide students good insight and understanding of the complexity of the visual culture and its relation to the immediate life around.
- (d) Students will be able to learn the associated meanings from visual cultures at cross cultural connections.
- (e) Course discuss the relation of History and Individual memory under different cultural practices

Pedagogy: Instruction consists of lectures presentations, assignments, projects, Seminars etc.

Course Outline:

- Introduction- In relation to Visual art , Architecture and religion
- Visual culture and photography, Cinema, Television and media impact on our visual consciousness
- Visual journey through News papers and Magazines, Print media, illustrations, comic books etc
- Politics of Digital Media - Cultural analysis of Design

Textbooks:

1. *Visual Culture – Richard Howells and Joaquim Negreiros*
2. *Visual Culture - Chris Jenks*
3. *Visual Culture – Edited by Jessica Evans and Stuart Hall*

Year 1 / SEMESTER 2/ FOUNDATION SYLLABUS**Program: (Foundation Studies)****Course Title: Colour theory****Course Code: F 2.3****Course Credit: 3 credit Hours**

Brief description of the Course:

In this course history of Colours from different period is introduced. Course also introduces Classification of colours and hue, saturation and value of colours. Course also looks at the psychological, cultural, religious and other associations with colours. Colour interpretation and meaning of colours from the art works of old masters.

Learning Objectives:

- (a) Course enables students to understand and interpret the signification of colours in image making.
- (b) Students will be able to know the historical evolution of colours and Techniques from the past
- (c) Students will be able define and explain different colour theories and the concepts behind them.

Pedagogy: Instruction consists of presentations, discussions and seminars

Course Outline:

- To understand the relationship between Value, Hue, Chroma Show and discern
- incremental differences in value gradation and match color values to an established gray scale. Show High/Low Value and High/Low Chroma.
- The Physics of Color: Color Systems the Color Wheel: Munsell, Goethe, Runge, Itten.
- Theories of Color Relationships/Harmonies: Monochromatic, Analogous, Diad, Triad, Tetrad, Complementary, Split Complementary, Achromatic, and Polychromatic.
- Theories of Successive and Simultaneous Contrast. Additive and Subtractive colours

Color Intervals - exercises

- *Colour analysis from art works : Painting and sculptures*
- *Colour analysis of design components*
- *Colour analysis of real life context*

Textbooks:

1. *Albers, Joeseeph, Interaction of Color, Yale Press.*
2. *Wong, Wucius, Principles of Color Design.*
3. *PANTONE: The 20th Century in Color. Leatrice Eiseman and Keith Recker*

Year 1 / SEMESTER 2/ FOUNDATION SYLLABUS

Program: B.V.A (Foundation Studies)

Course Title: Fundamentals of Drawing -II

Course Code: F 2.4

Course Credit: 3credit Hours

Brief description of the Course:

In this course further advance drawing techniques are taught. Course will provide more scope for perspective studies. Course will reveal the importance of Human figure study through anatomy and also dynamic poses.

Learning Objectives:

- (a) Students will be able to visualize their drawings using principles of perspective
- (b) In this course students will be able learn object study and shading techniques
- (c) The course will enable Students to draw Human anatomy, Dynamic poses.

Pedagogy: Instruction consists of presentations, demonstrations, Practical assignments and projects

Course Outline:

- Perspective Drawing. Principles of perspectives, one point two point and three point perspective. Perspective as applied to objects, furniture, interior and exteriors of the buildings etc.
- To study Objects from surroundings, to study the form, surface
- Introduction of light and shadow on objects and an assessment and representation of the impact of light on simple forms and objects - change in mood, surface quality, density, drama, and impact.
- Drawing from Nature: outdoor study of plants and trees.
- To study Human form, anatomy , weight , balance ,Rhythm and proportion and perspective applied to figures.
- Anatomy study human forms of different gender and age
- To study dynamic poses of figures, figures in action and in movement.

Textbooks:

1. Perard, Victor, *Anatomy and Drawing*, 2004
2. McDaniel, Richard, *The Drawing Book: Materials and Techniques for Today's Artists*, 1995
3. Alcala, Mitchell, *Landscape Painting: Essential Concepts and Techniques for Plein Air*, 2009
4. *Dynamic Figure Drawing*, Burne Hogarth
5. *Perspective Drawing Handbook* By Joseph D'Amelio

Year 1 / SEMESTER 2/ FOUNDATION SYLLABUS**Program: B.V.A (Foundation Studies)****Course Title: Colour & Composition Practice****Course Code: F 2.5****Course Credit: 3 credit Hours**

Brief description of the Course:

Course introduces to practical way of applying colours on two dimensional surface using appropriate medium and the aesthetical evaluation of the colour scheme. Course introduces practical application of the color theories, focusing on the interaction and relativity of color.

Learning Objectives:

- (a) Students will be able to understand the practical aspects of colour, its nature, different mediums of colors and application techniques.
- (b) Students will be able to demonstrate considerable skills in colour mixing, blending and application.
- (c) Students will be able to demonstrate simple Colour designs and compositions, value of colours in a given composition.
- (d) Students will develop a working color vocabulary through a series of projects illustrating the seven color contrasts.

Pedagogy: Instruction consists of presentations, demonstrations, Practical assignments and projects

Course Outline:

- Practical understanding of mixing color, handling paint and artist materials.
- To study the seven Color contrasts (Hue, Light / Dark, Cold. Warm, Complementary Contrast, Simultaneous Contrast, Saturation, Extension). To study Subtractive and additive colours.
- To create colour compositions using different colour schemes like; Color Harmony / colour balance complementary, warm, cool etc.
- Spatial Effects of Color - (Gouache, Watercolors, pastels)
- Colors and special topics (color & nature, psychology, symbolism, expression)
- Color Basics (Physics of light, additive color relationships, pigment colors)
- The Color Sphiere - three dimensional color model

- To learn how to utilize and apply color to your art making practice in a coherent, interesting and insightful manner

Textbooks:

4. *Albers, Joseph, Interaction of Color, Yale Press.*
5. *Wong, Wucius, Principles of Color Design.*
6. *PANTONE: The 20th Century in Color. Leatrice Eiseman and Keith Recker*

Year 1 / SEMESTER 2/ FOUNDATION SYLLABUS

Program: B.V.A

Course Title: Inter Design Studies II

Course Code: F 2.6

Course Credit: 3 credit Hours

Brief Description of the Course:

This course aims to introduce the fundamentals of Design ideas and application in the advanced courses in Product Design, Interior Design, Furniture Design and Textile Design etc. The course allows the students to do research and identify the problems with their immediate surroundings and learn to solve the problems with the help of the Guide.

Learning Objectives:

- (a) Students will be able to understand their immediate surroundings and its importance in life
- (b) Students will develop the keen observation and research methodology
- (c) Students will be able to identify the gaps between the people and the systems
- (d) Students are capable of recording and documenting the process
- (e) Students are capable of providing the simple problems identified in the process

Pedagogy: Instruction consists of lectures demonstrations Practical assignments, studio projects

Course Outline:

- To study the problems evolving by natural occurrences or manmade circumstances. By which the system requires fresh analysis and intervention to correct and offer solutions to better it further.
Process: Students will choose one of the theme as mentioned and work around it and final submission will be a presentation and documentation.
 - I. Conservation of a Community Park.
 - II. Rain water harvesting in urban context
 - III. Bio - waste recycle system
 - IV. Pollution of Air/Water/ Noise / Food etc
 - V. To evaluate an interior space of a building / part of the building and to provide design solution.
- To study simple toys with motion. To study the mechanism involved motion. To integrate the skills of craftsmanship, art & Design, Mechanism and Mathematics. Also to know the knowledge of manual and basic electronic application to the models.

Process: Students will choose one of the theme as mentioned and work around it and final submission will be a modified /redesigned Toy

- I. Chennapattana Toys
- II. Automated plastic Toys
- III. Wooden /bamboo toys
- IV. To document the design process of local Weaving Community
- V. To document the design process of pottery / traditional furniture in the neighborhood

Textbooks:

1. Design Research : Methods and Perspectives by Brenda Laurel
2. Principles of Research Design in the Social Sciences (Social Research Today) by Frank Bechhofer (Author), Lindsay Paterson (Author)

Year 1 / SEMESTER 2/ FOUNDATION SYLLABUS

Program: B.V.A (Foundation Studies)

Course Title: Environment and Public Health

Course Code: University Code

Course Credit: 3 credit Hours

This Course will be conducted as per the University Syllabus

Year 1 / SEMESTER 2/ FOUNDATION SYLLABUS

Program: B.V.A (Foundation Studies)

In this Course Co- Course Title:- CC/ EC /Workshop/Project/ journal writing
Curricular activity/ Extra Curricular Activity / Workshop / Project /Journal writing will be conducted

SPECIALIZATION PROGRAM IN

CREATIVE PAINTING

**SPECIALIZATION PROGRAM IN
CREATIVE PAINTING**

COURSE MATRIX

(As per the Bangalore University CBSC Course structure)

SEMESTER III

	Subject Code	Title of the Paper	Instruction Hrs/ week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 1	University Code	Language I	4	3	30	70	100	2
	University Code	Language II	4	3	30	70	100	2
Part 2		CORE THEORY	-	-				
	CP 3.1	Western Art – Christian Art	3	3	30	70	100	2
	CP 3.2	Far Eastern Art	3	3	30	70	100	2
	CP 3.3	Creative Thinking I	3	3	30	70	100	2
		CORE STUDIO COURSE						
	CP 3.4	Painting Techniques - I	3	-	15	35	50	1
	CP 3.5	Drawing and Painting study I	3	-	15	35	50	1
	EL 3.1	CORE ELECTIVE	3	-	15	35	50	1
Part 3	Foundation/ SD Course	Computer Applications and Information Technology	3	3	30	70	100	2
		CC & EC - Workshop	-	-	50	-	50	1
		Total	29	18	275	525	800	16

SPECIALIZATION PROGRAM IN

CREATIVE PAINTING

COURSE MATRIX

(As per the Bangalore University CBCS Course structure)

SEMESTER IV

	Subject Code	Title of the Paper	Instruction Hrs/ week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 1	University Code	Language I	4	3	30	70	100	2
	University Code	Language II	4	3	30	70	100	2
Part 2		CORE THEORY	-	-				
	CP 4.1	Western Art: Gothic, Renaissance	3	3	30	70	100	2
	CP 4.2	Indian Aesthetics	3	3	30	70	100	2
	CP 4.3	Creative Thinking II	3	3	30	70	100	2
		CORE STUDIO COURSE						
	CP 4.4	Painting Techniques - II	3	-	30	70	100	2
	CP 4.5	Drawing and Painting study –II	3	-	30	70	100	2
	EL 3.1	CORE ELECTIVE	3	-	15	35	50	1
Part 3	CC & EC	- Workshop		-	50	-	50	1
		Total	29	15			800	16

SPECIALIZATION PROGRAM IN**CREATIVE PAINTING****COURSE MATRIX**

(As per the Bangalore University CBCS Course structure)

SEMESTER V

	Subject Code	Title of the Paper	Instruction Hrs/week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 2		CORE THEORY	-	-				
	CP 5.1	Post Renaissance	3	3	30	70	100	2
	CP 5.2	Western Aesthetics	3	3	30	70	100	2
	CP 5.3	Indian Art	3	3	30	70	100	2
		CORE STUDIO COURSE						
	CP 5.4	Creative Painting I	8	-	75	175	250	5
	CP 5.5	Drawing and Painting -III	4	-	60	140	200	4
Part 3	EI 5.1	CORE ELECTIVE	3		30	70	100	2
	CP 5.7	Project work	6	Report Evaluation	50	100	150	3
		Total	30	9			1000	20
					1000			20

SPECIALIZATION PROGRAM IN

CREATIVE PAINTING

COURSE MATRIX

(As per the Bangalore University CBCS Course structure)

SEMESTER VI

	Subject Code	Title of the Paper	Instruction Hrs/ week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 2		CORE THEORY	-	-				
	CP 6.1	19 th Century Art movements	3	3	30	70	100	2
	CP 6.2	Indian Art and Painting II	3	3	30	70	100	2
	CP 6.3	Art Management	3	3	30	70	100	2
		CORE STUDIO COURSE						
	CP 6.4	Creative Painting II	6	-	60	140	200	4
	CP 6.5	Drawing and Painting - IV	5	-	50	100	150	3
	CP 6.6	Value Added course Inter Disciplinary Arts I	3		30	70	100	2
Part 3	EL 6.1	CORE ELECTIVE	3		30	70	100	2
	CP 6.7	Project Work	4	Report Evalu ation	50	100	150	3
		Total	30	9			1000	20

SPECIALIZATION PROGRAM IN

CREATIVE PAINTING

COURSE MATRIX

(As per the Bangalore University CBCS Course structure)

SEMESTER VII

	Subject Code	Title of the Paper	Instruction Hrs/ week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 2		CORE THEORY	-	-				
	CP 7.1	Modernism and the avant-gardes	3	3	30	70	100	2
	CP 7.2	Modern Indian Art	3	3	30	70	100	2
	CP 7.3	Tribal and Folk art study	3	3	30	70	100	2
		CORE STUDIO COURSE						
	CP 7.4	Creative Painting III	9	-	150	350	500	10
	CP 7.5	Art Project - I	6	Report Evaluation	90	210	300	6
	CP 7.6	Value Added course Inter Disciplinary Arts II	3	-	30	70	100	2
Part 3	EL 7.1	CORE ELECTIVE	3		30	70	100	2
		Total	30	9	390	910	1300	26

SPECIALIZATION PROGRAM IN

CREATIVE PAINTING

COURSE MATRIX

(As per the Bangalore University CBCS Course structure)

SEMESTER VIII

	Subject Code	Title of the Paper	Instruction Hrs/ week	Duration of Exam (hrs)	Marks			Credits
			Theory		IA	Exam	Total	
		CORE THEORY	-	-				
	CP 8.1	Contemporary Art Movements- International	3	3	30	70	100	2
	CP 8.2	Contemporary Indian Art	3	3	30	70	100	2
	CP 8.3	New media Art and Technology	3	3	30	70	100	2
		CORE STUDIO COURSE						
Part 2	CP 8.4	Self reflective Creative Painting	14	-	150	350	500	10
	CP 8.5	Art Project – II	10	Report Evaluation	120	280	400	8
Part 3	CP 8.6	Portfolio Development	3	-	30	70	100	2
		Total	36	9			1300	26

SYLLABUS

YEAR 2 / SEMESTER 3

Core: Theory

Year 2 / SEMESTER3/ SPECIALIZATION SYLLABUS

Program: B.V.A in Creative Painting

Course Title: Language I:

Course Code: University Code

Course Credit: 4 credit Hours

Course Description : As per the Board of Studies, Department of Languages, Bangalore University

Year 2 / SEMESTER3/ SPECIALIZATION SYLLABUS

Program: B.V.A in Creative Painting

Course Title: Language II:

Course Code: University Code

Course Credit:4 credit Hours

Course Description : As per the Board of Studies, Department of Languages, Bangalore University

Year 2 / SEMESTER - 3/ SPECIALIZATION SYLLABUS

Program: B.V.A in Creative Painting

Course Title: Western Art – Christian Art

Course Code: CP 3.1

Course Credit: 2 credit Hours

Brief description of the Course:

In the first part Course introduces the art practices and the philosophy of the Christian Art ,Architecture and the Design. Here course will discuss different artistic styles and mediums practiced. This course also covers Art from different periods and the regions European peninsula with examples.

Learning Objectives:

- (a) By studying this Course students will be able to understand and analyse the characteristic features of Christian Art.
- (b) Students will acquire knowledge of Architecture, Artifacts and art of this period and their inter relations by studying this course

- (c) In this course students will study and understand the stylistic Art forms, religious art forms of other regions from the Europe.

Pedagogy: Instruction consists of lectures presentations, assignments, projects, Seminars etc.

Course Outline:

Early Christian art

- In this theory course, Early Christian Art is introduced.
- Architecture, Mosaic art works, Manuscript Illustrations and small votive objects of Byzantine period.
- Early Medieval Art, Dark Age, Celtic- Germanic Art, Carolingian Art and Architecture, Ottonian Art, Romanesque Art and Architecture with examples.

Textbooks:

- i. Signs and symbols in Christian Art by George Fergusson.
- ii. *Understanding Early Christian Art* by Jensen, Robin Margaret
- iii. Pearson - Janson's History of Art: Western Tradition

Year 2 / SEMESTER - 3/ SPECIALIZATION SYLLABUS

Program: B.V.A in Creative Painting

Course Title: Far Eastern Art

Course Code:CP 3.2

Course Credit: 3 credit Hours

Brief description of the Course:

The Course focus on Far Eastern Art, which discuss the Art and cultural practices by using image analysis and other references. In this course students mainly study, dynastic rulers of China and their art patronage, Religion and some important philosophers.

Learning Objectives:

- (a) Students will be able understand the chronology of the Chinese Dynastic rulers, their patronage towards, Art and architecture, Religion and its impact on arts and crafts.
- (b) Students will be introduced the philosophers and their ideologies towards Arts and cultures.

Pedagogy: Instruction consists of lectures presentations, assignments, projects, Seminars etc.

Course Outline:

Far Eastern Art

- Time line Chronology of Dynastic rule in China and important archeological sites.
- Origin of Art in China, Techniques of bronze casting, motifs and symbols in minor arts in China.

- Buddhist Art, silk route and link to outside world,
- Philosophy- Tao, Confucius.
- Development of figurative painting.

Textbooks:

- i. *A history of Far Eastern art* by Sherman E. Lee
- ii. *One Thousand Years of Japanese Art (650-1650)* by Sherman E. Lee, Michael R

Core Studio Courses:

Year 2 / SEMESTER - 3/ SPECIALIZATION SYLLABUS

Program: B.V.A in Creative Painting

Course Title: Creative Thinking I

Course Code: CP 3.3

Course Credit: 3 credit Hours

Brief description of the Course:

Provides a foundation and an environment for investigating concepts and principles of visual organization, color, and design. Students cultivate the ability to access, field, and interpret different kinds of information. Encourages analysis of problems and personal inquiry as students develop vocabulary, technical skills, and critical awareness necessary for establishing a base for creative visual expression. A wide range of approaches and media may be used to develop greater perceptual and conceptual awareness and understanding. Each section of Elements of Visual Thinking is linked to the art history component

Learning Objectives:

- (a) Students are capable of doing a visual research, analysis, planning and painting.
- (b) Students are capable of understanding the process of making art
- (c) Students are capable of writing their observations and reviews of their and others art works

Pedagogy: Lecture, Presentation, discussions and seminars

Course Outline:

- Introduction to generate ideas by different exercises. Life context, literature, Cinema, Music, theater etc.
- To discuss the following mind prints and to understand how yhis can be applied to our visual thinking for painting ;
 - a) Connectivity-Disconnectivity (Codis)
 - b) Open endedness-Closed endedness

- c) Recursiveness-Singularity
- d) Transformation-Invariance
- e) Hierarchy-Randomness
- f) Symmetry-Asymmetry
- g) Negation-Affirmation (Double Negation)
- h) Complementarity-Mutual Exclusiveness
- i) Comparison - (No Comparison?) Imparison
- j) Determinism-Indeterminism (Probability, Selection, Choice)

- To discuss the case studies of different artists and their art works and study their approach to painting ideas.
- To collect pictures from magazines, books, photo albums, rappers from market. To observe each image and interpret different meanings it has got. To re build connection with words (may be a poetry / mere words) / other imagery / object / sound etc
- To look at different spaces – locations for inspiration. To draw and redraw and to combine or divide the spaces you see to get pictorial ideas

Textbooks:

- i. *Creative Thinking For Dummies* By David Cox

Core Studio Courses:
<i>Year 2 / SEMESTER - 3/ SPECIALIZATION SYLLABUS</i>
Program: B.V.A in Creative Painting
Course Title: Painting Techniques -I
Course Code: CP 3.4 Course Credit: 3 credit Hours

Brief description of the Course:

Course offers technical guidance in painting such as colours and mixing and effects of painting, application and differentiating art material for creative purpose. Course also provides knowledge in visualization of simple creative thoughts basically from the experiences from life. Course introduces wash techniques of water colours on paper. Encourages experimentation in representation and medium.

Learning Objectives:

- (a) After learning this course students are capable of understanding the technical aspects of painting and executing their ideas.
- (b) Students will demonstrate confidence in experimentation in painting techniques
- (c) Students will be able to execute independently the painting on different themes of their choices.

Pedagogy: Instruction consists of demonstrations and presentations, Practical assignments and projects

Course Outline:

- In this Course students are not restricted to paint any subject or theme and use any medium and style.
- This course encourages students to systematically experiment and exercise different painting mediums and techniques according to their interest and what they wanted to achieve.
- Students guided by the mentor to take up individual research in different stages before formulating their ideas and final execution.
- This will include, series of drawings, writing, photographic references and any other references interested to the student.

Textbooks:

- The Encyclopedia of Oil Painting Techniques. by Jeremy Galton*
- Atmospheric Water Colours by Jean Haines'*
- Artists daily guide to using photo reference*

**Year 2 / SEMESTER- 3/ SPECIALIZATION SYLLABUS
Program: B.V.A in Creative Painting**

Course Title: Drawing and Painting study I

Course Code: CP 3.5

Course Credit: 3 credit Hours

Brief description of the Course:

First part of this course is focused on Head study, partial study of face using real / plaster models. Perspective study of head from 360 degree angle and the parts of the face. Second part of the Course is focused on Full figure study, partial study of the body, 360 degree angle perspective study of the model posing in different postures. Both drawing (Pencil, charc coal etc) and painting (pastels and water colour or any mediums are used as mediums. Emphasis is given on the process of drawing, study and experimentation of the medium

Learning Objectives:

- (a) After completing this Course students are capable of drawing portrait of a live model.
- (b) Students are capable of using colour mediums like water colours, Acrylics and oil colours
- (c) Students are capable of using different techniques practiced and perfected after completing this course.
- (d) Students are capable of capturing the mood of the seated model and transfer it in their painting
- (e) Students will perfect in drawing and painting in unusual angles and perspectives

Pedagogy: Instruction consists of demonstrations and presentations, Practical assignments and projects

Course Outline:

- Head study, partial study of face using real / plaster models.
- Perspective study of head from 360 degree angle and the parts of the face
- Full figure study, partial study of the body, 360 degree angle perspective study of the model posing in different postures.
- Both drawing (Pencil, charc coal etc) and painting (pastels and water colour or any mediums are used as mediums.
- Emphasis is given on the process of drawing, study and experimentation of the medium

Textbooks:

- The artists complete guide to Drawing the Head by William L Maughan*
- Drawing the Human Head. by Burne Hogarth*
- Action Anatomy by Takashi Iijima*
- How to Paint Living Portraits by Roberta Carter Clark*
- Heads, Features and Faces by George Brant Bridgman*

Year 2 / SEMESTER - 3/ SPECIALIZATION SYLLABUS

Program: B.V.A in Creative Painting

Course Title: Core Elective

Course Code: EL 3.1

Course Credit: 3 credit Hours

Course Description:

A common list of Electives is provided to all the programs of Art and Design. These elective courses focus on the interdisciplinary Subjects and digital skills. Based on the need of the program and interest among the individual students these electives are added. Every Student has to contact their mentor to choose the Electives with the help of Faculty Guide. These electives are partially taught in the class room, and the rest of the classes are focused by the student research and practice.

Year 2 / SEMESTER - 3/ SPECIALIZATION SYLLABUS

Program: B.V.A in Creative Painting

Course Title: Computer Applications and Information Technology
Course Credit: 3 credit Hours

Course Description: As per the University Syllabus

Year 2 / SEMESTER - 3/ SPECIALIZATION SYLLABUS

Program: B.V.A in Creative Painting

Course Title: CC & EC - Workshop

Suitable Workshop will be conducted in this semester by external resource person

YEAR 2 / SEMESTER 4

Core: Theory

Year 2 / SEMESTER - 4/ SPECIALIZATION SYLLABUS

Program: B.V.A in Creative Painting

Language I:

Course Code: University code

Course Credit: 4 credit Hours

Course Description : As per the Board of Studies, Department of Languages, Bangalore University

Year 2 / SEMESTER- 4/ SPECIALIZATION SYLLABUS

Program: B.V.A in Creative Painting

Language II:

Course Code: University Code

Course Credit: 4 credit Hours

Course Description : As per the Board of Studies, Department of Languages, Bangalore University

Year 2 / SEMESTER - 4/ SPECIALIZATION SYLLABUS

Program: B.V.A in Creative Painting

Course Title: Western Art: Gothic & Renaissance

Course Code: CPL 4.1

Course Credit: 3 credit Hours

Course Description:

This Course introduces Art, Design and Architecture of Gothic period in Western Art history. Course also introduces other than Roman and Italian, such as English, German and the other European countries. In this Course Sculptures and paintings associated with Architectural spaces are also introduced. Here Early Renaissance Art, Design and architecture are discussed. Also different styles of Painting, Artists and their contributions are discussed.

Learning Objectives:

- (a) After completing this course students should be able to understand the artistic evolution during Gothic and Renaissance period.
- (b) Sculptures and paintings by different artists of this time and their style and techniques are learnt.
- (c) Students are capable to differentiate styles and themes by period and artists.
- (d) Students will be able to critically analyze Artists art works .
- (e) Students will be able to write on specific artist, Art work and their importance in time line.

Pedagogy: Instruction consists of lectures presentations, assignments, projects, Seminars etc.

Course Outline:

- **Gothic Art-** Age of Cathedrals – Socio political context
- Styles of Architecture and the design through France and the Europe
- Gothic period across England, Germany, Italy and the Europe – To study Sculptures and Wall frescos
- **Early Renaissance** - Socio, political and economical background of renaissance period.
- To study, differences in pictorial approaches of Gothic and Renaissance artists.
- Rise of Humanistic Philosophy, Introduction to Christian iconography
- To study different Artists such as Duccio, Pisano, Giotto, Brunelleschi Etc
- To study early renaissance sculptures and Italian fresco paintings.
- **High Renaissance** - Ideas, themes and concepts from High Renaissance.
- To study artists such as Leonardo Da Vinci, Michelangelo, Raphael etc of renaissance and their theories approach to art and techniques.
- To study Mannerism and the artists and their shift from the theories and concepts from high renaissance
- **Baroque** - Art under the influence of Colonialism- Study of artists and their works

Recommended Text :

- i. *World History of Art* by Hugh Honour, John Fleming
- ii. *Pearson - Janson's History of Art: Western Tradition*
- iii. *The History of the Renaissance world – by Susan wise Bauer*
- iv. *Gothic Art and Thought in the Later Medieval Period. Essays in Honor of Willibald Sauerländer* Edited by Colum Hourihane

Year 2 / SEMESTER - 4/ SPECIALIZATION SYLLABUS

Program: B.V.A in Creative Painting

Course Title: Indian Aesthetics

Course Code: CPL 4.2

Course Credit: 3 credit Hours

Course Description:

This course introduces Aesthetics and its scope in Visual Arts. It also provides knowledge in Genesis and development. It introduces Indian philosophy and its principles in the context of Indian arts. Students will be able to learn about aesthetic concepts, Natyashasthrs of Barathamuni. In this course Rasa, Dhvani, Alankara, riti are introduced. Their relationship to Arts are verified. Interrelationship of Visual and performing Arts are discussed. Shadanga relevance Vishnu dharmottara Purana is also discussed.

Learning Objectives:

- (a) After completing this course students should be able to understand the aesthetics and its importance in Visual arts,
- (b) They should be able interpret the principles of Indian Philosophy, Natyashastra of Bharatamuni
- (c) Students should be able to explain, Rasa Theory and their relation to Indian Art

Pedagogy: Lecture, Presentations, Seminars and project

Course Outline:

- Brief introduction to Aesthetics and its scope, Genesis and development
- Introduction to basic principles of Indian philosophy and its relation to arts
- Evolution of the Aesthetic concepts and study of Natyashastra of Barathamuni
- Rasa theory ,to discuss Dhvani, Alankara and Riti
- Relationship of the above theory in relevance to Art.
- Interrelationship of Visual and performing Arts
- Shadanga relevance to Vishnudharmottara Purana

Recommended Text :

- i. *A Modern Introduction to Indian Aesthetic Theory: The Development from Bharata to Jagannaatha*
- ii. *Foundations of Indian Aesthetics by Vidyanivas Mishra*
- iii. *The Concepts of Rasa (With Special Reference to Abhinavagupta) by S C Panine*
- iv. *Indian Philosophy (Volume -1) 2nd Edition 2nd Edition. By S Radhakrishnan*

Year 2 / SEMESTER- 4/ SPECIALIZATION SYLLABUS

Program: B.V.A in Creative Painting

Course Title: Creative Thinking II

Course Code: CP 4.3

Course Credit:3 credit Hours

Course Description:

This course is a continuation of the previous semester. This course introduces much complex and advanced level of Creative thinking for art students. This course focuses on the compositional aspects of an idea or a thought. The course introduces novel methods to explore picture making by studying different paintings as case study. Course also explores the methods used by different artists in different period and their image making process and meaning. Course discusses varieties of ideas such as narrative styles, abstract and also contemporary primitive, tribal art.

Learning Objectives:

- (a) Students are capable of doing a visual research and writing creative analysis
- (b) Students are capable of understanding the process of making art by different artists and
- (c) Students are capable of writing their observations and reviews of their and others art works

Pedagogy: Instruction consists of presentations, discussions and seminars

Course Outline:

To read and discuss the essays by;

- Thinking through by Gertrud Sandqvist - to discuss the artist Hilma af Klint and her works
- Experience as Thinking by Mary Jane Jacob

Exercises generating ideas for art – Looking at different artists and their works .To analyze the visual information and the visual data through brief study of their works.

To study Artists in the given context;

- Picasso and the representation of the figure
- Technology and culture an essay by Thomas P Hughes – “ Duchamp and the Mechanical world”

To study different art works which are based on the experiences of different elements like Sound, Light, Colour, and Space etc.

- Students choice

Recommended Text :

- i. *Visual Thought: The Depictive Space of Perception* edited by Liliana Albertazzi
- ii. *venting Marcel Duchamp* by Anne Collins Goodyear, Jam
- iii. *Human-Built World* by Thomas P. Hughes
- iv. *Creative Thinking For Dummies* By David Cox
- v. <http://www.smashingmagazine.com/tag/usability/>
- vi. <http://painting.answers.com/abstract>

Year 2 / SEMESTER- 4/ SPECIALIZATION SYLLABUS

Program: B.V.A in Creative Painting

Course Title: Painting Techniques - II

Course Code: CP 4.4

Course Credit:3 credit Hours

Course Description:

This is a practical Course and there are inputs about the creative process, thinking, engaging the mind etc. The course allows students to learn and experiment with different artistic medias. In this course students are exposed to different elements of senses such as sound, Light, Colour , Space etc. The mentor will take students through different stages of image making and technology involved in painting.

Learning Objectives:

- (a) In this course students are learning different aspects of creative engagement like Visual thinking visual narratives, Visual language
- (b) Students are also learning by practicing different painting techniques
- (c) Students are capable of using different mediums effectively
- (d) Students after completing this course capable of expressing their ideas, concepts successfully.

Pedagogy: Instruction consists of demonstrations and presentations, Practical assignments and projects

Course Outline:

Creative Thinking

- To continue the experimentation with ideas and painting techniques
- To interact and visually respond with different elements like Image, Sound, Light, Colour, and Space.
- Display and discussion with mentors.

Recommended Text :

- i. *Oil Painting Techniques and Materials By Harold Speed*
- ii. *Painting Techniques & Faux Finishes By Marina Niven*
- iii. *Acrylic Painting Techniques by Stephen Quiller*
- iv. *Oriental Watercolor Techniques: For Contemporary Painting By Frederick Wong*
- v. *The Science of Paintings edited by W.Stanley Jr. Taft, James W. Mayer, P.I. Kuniholm*

Year 2 / SEMESTER - 4/ SPECIALIZATION SYLLABUS

Program: B.V.A in Creative Painting

Course Title: Drawing and Painting study

Course Code: CP 4.5

Course Credit: 3 credit Hours

Course Description:

This is a continuation of the Practical Course from the previous Semester. Here students study the dynamic human figures from the reference provided through live models. Course will allow students to apply both Drawing and Painting techniques as explorations to render their works. Course also allow to use the new media like photography **and** video to explore the dynamic aspects of the human body.

Learning Objectives:

- (a) Here students learn the dynamic qualities of the Human body and how to reflect this in their drawing and painting
- (b) At the end of the course students are capable of demonstrating their acquired skills in different mediums.
- (c) Students are capable of understanding the aesthetics of Human body as a dynamic form encompassing Rhythm and harmony.

Pedagogy: Instruction consists of demonstrations and presentations, Practical assignments and projects

Course Outline:

- To study the dynamic visual appeal of the Model
- To practice the quality of line through drawing the human figure in dynamic pose
- To study the aspects of light and darkness / mass and volume of the human figure
- To learn to use Colours , application, mixing and blending in defining the Human figure.
- To study the brush strokes of patches and smooth renderings

- To capture the emotions of the model / expressions and gestures.

Recommended Text:

- i. *Action Anatomy by Takashi Iijima*
- ii. *Dynamic Figure Drawing by Burne Hogarth*
- iii. *Figure Drawing by Dale Nichols*
- iv. *Drawing: Figures in Action by Andrew Loomis*
- v. *How to Draw the Human Figure: Famous Artists School, Step-by-Step Method by Cortina Famous Schools Staff*

Year 2 / SEMESTER - 4/ SPECIALIZATION SYLLABUS

Program: B.V.A in Creative Painting

Course Title: Core Elective

Course Code: EL 4.1

Course Credit: 3 credit Hours

Course Description:

A common list of Electives is provided to all the programs of Art and Design. These elective courses focus on the interdisciplinary Subjects and digital skills. Based on the need of the program and interest among the individual students these electives are added. Every Student has to contact their mentor to choose the Electives with the help of Faculty Guide. These electives are partially taught in the class room, and the rest of the classes are focused by the student research and practice.

Year 2 / SEMESTER - 4/ SPECIALIZATION SYLLABUS

Program: B.V.A in Creative Painting

Course Title: CC & EC – Workshop

A suitable workshop in this semester will be conducted by the external resource person

YEAR 3 / SEMESTER 5

Year 3 / SEMESTER -5 / SPECIALIZATION SYLLABUS

Program: B.V.A in Creative Painting

Course Title: Post Renaissance

Course Code: CP 5.1

Course Credit: 3 credit Hours

Course Description:

In this course Post Renaissance Art, Design and architecture are discussed. Different styles of Painting, Artists and their contributions are discussed. In post Renaissance, Artists under high renaissance, Mannerism and artists under Baroque period and their contributions are studied.

Learning Objectives:

- (a) After completing this course students should be able to understand the artistic evolution during post Renaissance period.
- (b) Sculptures and paintings by different artists of this time and their style and techniques are studied.
- (c) Students are capable to differentiate styles and themes by artists.
- (d) Students will be able to critically analyze Artists art works .
- (e) Students will be able to write on specific artist, Art work and their importance in time line.

Pedagogy: Instruction consists of lectures presentations, assignments, projects, Seminars etc.

Course Outline:

- **High Renaissance** - Ideas, themes and concepts from High Renaissance.
- To study artists such as Leonardo Da Vinci, Michelangelo, Raphael etc of renaissance and their theories approach to art and techniques.
- To study **Mannerism** and the artists and their shift from the theories and concepts from high renaissance
- Mannerist concept of beauty
- **Baroque** - Colonialism and impact on Economy
- Art under the influence of Colonialism- Study of artists and their works

Year 3 / SEMESTER - 5 / SPECIALIZATION SYLLABUS

Program: B.V.A in Creative Painting

Course Title: Western Aesthetics

Course Code: CP 5.2

Course Credit: 3 credit Hours

Course Description: This course introduces the Greeks, especially in the context of Sixth Century Athens and important theories and personalities of western Aesthetics. Discussion about important Philosophers such as Plato, Aristotle. Introduces conceptions of beauty in the European Renaissance. The European “Enlightenment European Romanticism and the deification of the artist/composer/poet . Modern challenges to traditional aesthetic theory from feminism and other postmodern perspectives

Learning Objectives:

- (a) After completing this course students will be able to interpret about Western Aesthetic theories and mention important philosophers and their statements.

- (b) Students will be able to understand the concept of beauty in the European Renaissance.
- (c) Students will be able analyze and interpret European Romanticism, and challenges in the Modern and post Modern European context.

Pedagogy: Lecture Presentation and Seminar

Course Outline:

- General overview of Greek Art and the notion of humanism in Art
- Introduction to Plato, Aristotle and discussions on their school of thoughts.
- To discuss the concept of Beauty in the European Renaissance and the deification of the artist/composer/poet
- Modern challenges to traditional aesthetic theory from feminism and other postmodern perspectives

Recommended Text :

- i. *Art and the aesthetic* George Dickie
- ii. *The aesthetic experience* Robert Lechner
- iii. *The Politics of Aesthetics* Jacques Ranciere
- v. *Modernity and Its Discontents* James L. Marsh, John D. C

Year 3 / SEMESTER -5 / SPECIALIZATION SYLLABUS

Program: B.V.A in Creative Painting

Course Title: Indian Art

Course Code: CP 5.3

Course Credit: 3credit Hours

Course Description: Overview of the characteristic qualities of the art of Chalukya, Pallava period. This course briefs about the north Indian and south Indian medieval Art and architecture, Islamic Art and Architecture.

Learning Objectives:

- (a) After completing this course students are expected to be aware of different periods of Indian Art history and the dynastic rulers and their contribution to the development of Art in India.
- (b) Students will be able to understand and interpret Major dynastic rulers like, Chalukya and Pallava and their contribution to art.
- (c) Students will be able to understand the achievements in Medieval period in North and South Indian Art and Architecture

Pedagogy: Lecture /Presentations and Seminars

Course Outline:

- To study the Chalukyan period and places such as Badami, Aihole, Pattadakal and Alampur
- To study Pallava dynasties and their individual contribution to Art and architecture.
- To discuss the medieval period North Indian Architecture
- To discuss the medieval period South Indian Art and Architecture.

- Islamic Art and Architecture in India- To study Mughal Architecture

Recommended Text:

- i. *Indian Art by Partha Mitter*
- ii. *Art Of Ancient India by Susan L. Huntington, John*
- iii. *Arts of India by Krishna Chaitanya*

Year 3 / SEMESTER -5 / SPECIALIZATION SYLLABUS

Program: B.V.A in Creative Painting

Course Title: Creative Painting I

Course Code: CP 5.4

Course Credit: 8 credit Hours

Course Description:

This is a continuation of the practical works from the previous semester. Here the course allow the students to do further experimentations in the subject / thematic concerns and the choices of the mediums. Students do more research I the direction of composition and materials. The students are suggested to discuss with the mentor for individual guidance.

Leaning Objectives:

- (a) After completing this course students will be able to explain the subject or theme of their painting
- (b) Students will be able to identify the problems and apply the solutions in their paintings
- (c) Students will be able to demonstrate their skills in composition
- (d) Students will be able express their ideas successfully by employing suitable techniques

Pedagogy: Instruction consists of demonstrations and presentations, Practical assignments and projects

Course Outline:

- To continue the previous practice with more complexity
- To experiment with compositional ideas
- To experiment with scale and space format of the painting
- To experiment with colour and textural applications
- To work with contrast themes for the purpose learning

Recommended Text :

- i. *Pictorial Composition and the Critical Judgment of Pictures by Henry Rankin Poore*
- ii. *Thinking Straight on Modern Art - Henry Rankin Poore*
- iii. *Oil & Acrylic by Walter Foster Creative Team*
- iv. *Mastering Oil Painting by Walter Foster Creative Team*

- v. *CREATIVE THINKING: A MODERN ARTIST'S NOTEBOOK. INTRODUCTION. These articles were all written over a period of years between 1968 and 2010 on scraps of paper ..*
- vi. *Creative Thinking For Dummies By David Cox*
- vii. <http://www.smashingmagazine.com/tag/usability/>
- viii. <http://painting.answers.com/abstract>

Year 3 / SEMESTER -5 / SPECIALIZATION SYLLABUS

Program: B.V.A in Creative Painting

Course Title: Drawing and Painting -III

Course Code: CP 5.5

Course Credit: 4 credit Hour

Course Description:

This is a continuation of the Practical Course from the previous Semester. Here the course allow the students to practice human figure studies with colour schemes. Students are also experimenting with mediums such as , Gouache, Water colours, Acrylics and the oil paints. Course allows students to draw and paint more than one figure and to compose them suitably in the given space. Students are also allowed to take references from the Indian miniature and fresco paintings apart from their own photographic images to study the figurative styles and expressions of the themes.

Learning Objectives:

- (a) In this course students will be able to demonstrate their practical skills in drawing and painting.
- (b) Students gain expertise in the application of colours suitable to the figure studies
- (c) Here students are capable of adopting and experimenting with the painting styles from different sources
- (d) Students will be capable of interpreting their own ideas and individualistic methods of painting figures

Pedagogy: Instruction consists of demonstrations and presentations, Practical assignments and projects

Course Outline:

- To practice the drawing of figure with more fluency and perfection.
- To experiment with approach of drawing
- More detailed observation of the human figures with body expressions.
- To study figure drawing of different styles from Indian miniature and fresco paintings.
- To learn to compose more than one figure in composition
- To experiment with colour applications and the mediums.

Recommended Text :

- i. *Figure Drawing for Dummies by Kensuke Okabayashi*
- ii. *Complete Life Drawing Course by Diana Constance*

- iii. *Drawing figures Ray Smith*
- iv. *Figures and Faces by Hugh Laidman*
- v. *Art of Drawing People by Debra Kauffman Yaun, Will*
- vi. *Materials, methods & symbolism in the pichhvai painting tradition of Rajasthan by Desmond Lazaro*

Year 3 / SEMESTER -5 / SPECIALIZATION SYLLABUS

Program: B.V.A in Creative Painting

Course Title: SDC - Core Elective

Course Code: CP 5.5

Course Credit: 3 credit Hours

A common list of Electives is provided to all the programs of Art and Design. These elective courses focus on the interdisciplinary Subjects and digital skills. Based on the need of the program and interest among the individual students these electives are added. Every Student has to contact their mentor to choose the Electives with the help of Faculty Guide. These electives are partially taught in the class room, and the rest of the classes are focused by the student research and practice.

Year 3 / SEMESTER -5 / SPECIALIZATION SYLLABUS

Program: B.V.A in Creative Painting

Course Title: Project

Course Code: CP 5.5

Course Credit: 6 credit Hours

Course Description:

Students in this course will be undertaking a small Art Project under the guidance of their Mentor.

SEMESTER 6

Year 3 / SEMESTER - 6 / SPECIALIZATION SYLLABUS

Program: B.V.A in Creative Painting

Course Title: 19th Century Art movements

Course Code: CP 6.1

Course Credit: 3 credit Hours

Course Description:

This course introduces political background of Neo Classicism and artists of this period. It introduces concept of Romanticism philosophy and literature. Here it will be briefed about the Ideological position of the realism, Bohemianism and artists under the period. It is discussed here about the Impressionism as the ideological premise also as the avant-grade Movement. Post impressionism is introduced along with, neoimpressionism and different approaches of post impressionism.

Learning Objectives:

- (a) Here completing this course students will be able to define different movements of the 19th century
- (b) Students will be able to explain the rationale behind the different movements and the socio, political backgrounds and artists' response through their work of art.
- (c) Students will be able to interpret the concepts and ideas achieved by the artists of this time through their work
- (d) Students will be able to analyze and critic the art works and the individual approach by the artist.

Pedagogy: Lecture Presentation and Seminar

Course Outline:

- To introduce the political background of the Neoclassic period.
- To discuss French revolution, Age of Terror, Neoclassicism and Nationalism etc.
- To discuss Romanticism concepts, literature music and Architecture.
- To introduce important artists of the Romantic period
- To discuss, Spanish, British and German Romanticism.
- To introduce ideological position of realism, Bohemianism .
- To discuss Impressionism as ideological premise as well as a movement.
- Impressionist techniques and artists.
- Post impressionism and different approaches , its influences on 20th century artists.

Recommended Text :

- i. *An Introduction to Nineteenth-Century Art* by Michelle Facos
- ii. *19th century art* by Robert Rosenblum, Horst Woldemar Janson
- iii. *Nineteenth century art: a critical history* by Stephen Eisenman, Thomas E. Crow

Course Description:

First part of the course introduces Indian painting from different regional schools such as Sultanite School of Painting, Deccani School, Mughal School and Rajasthani School. It gives us brief idea of Manuscript paintings, techniques and the themes. In the second part of the course we introduced the later developments in the political and cultural scenarios such as, Company school of paintings which brings lot of changes in Indian art scene. Course also introduces parallel artistic practices like Kalighat paintings. There is a brief introduction about Raja Ravivarma's artistic career and the later Bengal Schools and some important artists.

Learning Objectives:

- (a) After completing this course students will be able to understand and analyze the existence of different schools of art under different patronages and regions.
- (b) Students are competitive enough to define the characteristic features of each school of painting
- (c) Students will be able to differentiate each school and the contexts and the influences etc.
- (d) Students are capable of evaluating the thematic concerns of the artists and their techniques

Pedagogy: Lecture Presentation and Seminar and discussions

Course Outline:

- Introduction to different schools of painting – Sultanate paintings and manuscripts.
- Introduction to Dccani School , to discuss Bijapur, Golconda,Ahmednagar, Aurangabad and Surapura paintings
- To discuss Mughal painting, development of painting from Babar to late Mughal, Akbari School and the major Manuscript paintings. Other schools like, Jehangiri School and Shahajahan and his school.
- Rajasthani miniature schools such as Mewar, Pahari, Basholi and Kangra etc.
- Company School and the political scenario – Indian artists painting for British patrons, westron techniques and styles with miniature style
- Kalighat Paintings – Patuas, Paintings on Paper scrolls, traditional and folk blend in painting
- Introduction to Raja Ravivarma and his Academic realiststyle. Portraits of Aristocratic personalities, Influence of Theatrical qualities in rendering his paintings. Exploration of mythological themes and Indian women in the traditional backdrop.
- Bengal School and introduction to Nationalist movements. Introduction to Artists such as , Abanindranath, Gaganendranath and Rabindranath Tagores. Nandalabose, Gemini Roy and Binod Bihari Mukharji.

Recommended Text :

- i. *Indian Miniature Painting by Anjan Chakraverty*

- ii. *Scroll Paintings of Bengal by Amitabh Sengupta*
- iii. *Indian Miniatures by N. L. Mathur*
- iv. *Mughal miniatures by J. M. Rogers*
- v. *Splendor of Rajasthani Painting by Jayasinha Nīraja*

Year 3 / SEMESTER - 6 / SPECIALIZATION SYLLABUS

Program: B.V.A in Creative Painting

Course Title: Art Management

Course Code: CP 6.3

Course Credit: 3 credit Hours

Course Description:

This course provides a strong platform in Foundation in theory and practice in the Arts Management. Gives knowledge in the Management of institutional specific business strategy for Art Museums, Art Galleries of private and state, Educational Institutions etc. I also introduces companies which are engaging in art activity as their cultural plat form and the kind of knowledge required to manage the work. Introduces Non Governmental Organizations involving art as their primary promotional activity as well as restoration of Art and heritage. Course provides knowledge in preparing the Art and interdisciplinary art projects with Theater, Film, Dance etc. It provides knowledge in preparing the Budgets, fund raising and action plans.

Learning Objectives:

- (a) After completing this course students are capable of understanding the needs of different Organizational management works
- (b) Students will be able to differentiate between the different organizations and the requirement of Arts managerial works which requires good understanding of Art
- (c) Students will be able to practice required for preparing a business project for arts, budgeting, Fund raising etc.

Pedagogy: Lecture, Presentation, Seminars, Discussion and project

Course Outline:

- Work Placement in an arts organisation
- Business Strategies for the Arts (Marketing, Finance and Business Planning)
- Creative Learning: Arts, Heritage and Education
- Professional Practice Live Project

Recommended Text :

- i. *The Arts Management Handbook: New Directions for Students and Practitioners By Meg Brindle, Constance DeVereaux*
- ii. *Visual Arts and the Law: A Handbook for Professionals By Judith B Prowda*
- iii. *The Arts Management Handbook: New Directions for Students and Practitioners by Meg Brindle, Constance DeVereaux*

- iv. *Museum Strategy and Marketing: Designing Missions, Building Audiences, Generating Revenue and Resources (Paperback)*
by Philip Kotler
- v. *Management and the Arts (Paperback)*
by William J. Byrnes
- vi. *Fundamentals of Arts Management - Arts Extension Service, University of Massachusetts, Amherst, 2007*
- vii. *Art Market Research - Tom McNulty*

Year 3 / SEMESTER - 6 / SPECIALIZATION SYLLABUS

Program: B.V.A in Creative Painting

Course Title: Creative Painting II

Course Code: CP 6.4

Course Credit: 6 credit Hours

Course Description:

This practical Course allows the students to further research in their themes and concepts. Course here encourages students to look for the vital resources and ideas for painting from their living environment. Course also will have projection of different artists work and encourages group and individual critics among the students. This course also emphasizes the grammar and Visual vocabulary being developed by the students through their art works and drawings. Course introduces methods and the process of working with images and developing the images with multiple meaning.

Learning Objectives:

- (a) In this course students develop a deep awareness of artists working with different media and the context
- (b) Students will be able to demonstrate the visual research methods, understanding the visual language and through their consistent art practice
- (c) Students will be able to understand the studio disciplines and the wide range of materials used in creating the art works and advance level of techniques.

Pedagogy: Demonstrations, studio practice, workshops

Course Outline:

- To learn studio disciplines and materials and the storage.
- To develop visual research methods required to address individual expressions to understand problems and solutions
- To learn about the variety of techniques to suit individual needs and to use tools and other devices
- To learn to use digital knowledge, internet photography etc as resources
- To discuss and to get awareness about the visual language by contemporary artists, techniques through projections and group discussions etc.
- To learn to work with images and to develop visual vocabulary and meaning associated with them

Recommended Text :

- i. *Pictorial Composition and the Critical Judgment of Pictures by Henry Rankin Poore*
- ii. *Thinking Straight on Modern Art - Henry Rankin Poore*
- iii. *Oil & Acrylic by Walter Foster Creative Team*
- iv. *Mastering Oil Painting by Walter Foster Creative Team*
- v. *CREATIVE THINKING: A MODERN ARTIST'S NOTEBOOK. INTRODUCTION. These articles were all written over a period of years between 1968 and 2010 on scraps of paper ..*
- vi. *Creative Thinking For Dummies By David Cox*
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- viii. <http://painting.answers.com/abstract>

Year 3 / SEMESTER - 6 / SPECIALIZATION SYLLABUS

Program: B.V.A in Creative Painting

Course Title: Drawing and Painting - IV

Course Code: CP 6.5

Course Credit: 5 credit Hours

Course Description:

In this course students are allowed to continue their figurative studies both in Drawing and painting mediums. Lot of experimentations of representation of figure forms is allowed. Usage of Photography and as a potential resource from the outside the studio is encouraged. Experiment in application of line, colour space etc are focused. Demonstrations by practicing artists are suggested. Students are also allowed to do research from the Indian miniature and fresco paintings apart from their own photographic images to study the academic figurative styles and expressions of the themes.

Learning Objectives:

- (a) In this course students allowed to do research in Figure form representation and to demonstrate their practical skills in drawing and painting human figures.
- (b) Students gain expertise in the application photographic techniques in figure drawings
- (c) Here students are capable of adopting and experimenting with the painting styles from different sources like miniatures out side the Academic style.
- (d) Students will be capable of interpreting their own ideas and individualistic methods of painting figures

Pedagogy: Instruction consists of demonstrations and presentations, Practical assignments and projects

Course Outline:

- To practice the drawing of figure with more fluency and perfection.
- To experiment with representational approach of drawing figures
- To study figure drawing of different styles from Indian miniature and fresco paintings.
- To learn to compose more than one figure in composition
- To experiment with colour applications and the mediums.

Recommended Text :

- i. *Figure Drawing for Dummies* by Kensuke Okabayashi
- ii. *Complete Life Drawing Course* by Diana Constance
- iii. *Drawing figures* Ray Smith
- iv. *Figures and Faces* by Hugh Laidman
- v. *Art of Drawing People* by Debra Kauffman Yaun, Will
- vi. *Materials, methods & symbolism in the pichhvai painting tradition of Rajasthan* by Desmond Lazaro

Value Added course
Year 3 / SEMESTER - 6 / SPECIALIZATION SYLLABUS
Program: B.V.A in Creative Painting
Course Title: Inter Disciplinary Arts I

Course Code: CP 6.6

Course Credit: 2 credit Hours

Course Description:

This course is introduced to provide opportunity to the student to get exposure in interdisciplinary subjects. This course helps student to practically explore and engage in other creative areas such as, Music and art, Theater and art, literature and art etc. This course also allows to student explore outside the studio and visit artists' studios, residencies, museums, Institutions and interact with experts in the chosen interdisciplinary subjects.

Learning Objectives:

- (a) To learn the interdisciplinary sensibilities by exposing self to other creative areas.
- (b) To choose any one interdisciplinary subject and interact with the subject expert to get more knowledge.
- (c) To work on an interdisciplinary associated project in Art
- (d) Hands on experience in additional skill and to expand the creative knowledge

Pedagogy: Instruction consists of demonstrations and presentations, Practical assignments and projects

Course Outline:

- Introduction to interdisciplinary Art and other related topics
- To work in any chosen area of interdisciplinary subject and to understand the different sensibilities involved
- To understand the Visual Art forms and their association
- To explore the practical possibilities and to arrive at a project
- To work on a project involving Art and the chosen Interdisciplinary subject.

Recommended Text:

- i. *That divine order: music and the visual arts from antiquity to the eighteenth century*

- ii. *Cultural Cobblestones : Teaching Cultural Diversity* by Miller, Lynda, Steinlage, Theresa, Printz, Mike
- iii. *In the making: creative options for contemporary art* by Linda Weintraub
- iv. *Working Images: Visual Research and Representation in Ethnography* edited by Sarah Pink, László Kürti, Ana Isabel Afonso
- v. *Looking Into the Abyss: Essays on Scenography* By Arnold Aronson
- vi. *The Filmmaker's Guide to Production Design* By Vincent LoBrutto

Year 3 / SEMESTER - 6/ SPECIALIZATION SYLLABUS

Program: B.V.A in Creative Painting

Course Title: Core Elective

Course Code: EL 6.1

Course Credit: 3 credit Hours

Course Description:

A common list of Electives is provided to all the programs of Art and Design. These elective courses focus on the interdisciplinary Subjects and digital skills. Based on the need of the program and interest among the individual students these electives are added. Every Student has to contact their mentor to choose the Electives with the help of Faculty Guide. These electives are partially taught in the class room, and the rest of the classes are focused by the student research and practice.

Year 3 / SEMESTER - 6/ SPECIALIZATION SYLLABUS

Program: B.V.A in Creative Painting

Course Title: Project work

Course Code: CP 6.7

Course Credit: 4 credit Hours

Course Description:

A suitable Project on Art and related areas will be undertaken by the students under the guidance of their mentor

YEAR 4 / SEMESTER 7

CORE THEORY
Year 4 / SEMESTER - 7 / SPECIALIZATION SYLLABUS
Program: B.V.A in Creative Painting
Course Title: Modernism and the avant-gardes

Course Code: CP 7.1

Course Credit: 3 credit Hours

Course Description:

This course introduces Modern art trends in Europe and America and important trends and movements. This course introduces prominent artists and their art works and their contribution to the particularism. The course discusses in detail the manifestos of the Avant grade art movements, Artists works in detail and also the techniques and the language. The course discusses the social, political and scenario during this period in the European and American context. This course introduces Conceptual Art, theories and the artists like, Joseph Beuys, Yves Kline etc.

Learning Objectives:

- (a) In this Course students understand the socio-cultural and Political contexts that lead to several Art movements.
- (b) Students will be able to define and explain different Art movements and their Manifestos
- (c) Students will be able to explain the influences of movement on each other's philosophy and objectives.
- (d) In this course students are going to understand in detail the important artist's works and their techniques.

Pedagogy: Lecture, Presentation, Seminars, Discussion and project

Course Outline:

- Introduction to Modern Art and the objectives of the different movements
- To discuss Cubism – Pablo Picasso, Georges Braque, Fernande Leger, Juan Gris etc and their works.
- To discuss Futurism – Its Manifesto and important artists
- Fauvism – Artists and their works from different regions – Gustav Moreau, Henri Matisse, Jean Puy, Andre Derrain, Maurice and de Vlaminck etc. Critics view on their works.
- To discuss world wars and the impact on arts and literature, cinema etc. To study important artists of the Dadaism - Jean Arp, Marcel Duchamp, Man Ray, Francis Picabia, Andre Breton, Max Ernst and others.
- To discuss the Manifesto and the psychic automatism and important artists of Surrealism – Salvador Dali, Rene Magritte, Jan Miro, Max Ernst, Man Ray, Andre' Masson.
- To discuss, German Expressionism, The Blue Raider and Abstract Expressionism and the important artists
- To discuss Supermatism, De Stijl and the multi disciplinary approach at Bauhaus
- To discuss Pop Art and the important artists
- To discuss Conceptual Art – Dematerialization and other theories. To discuss some important arts of this kind like Joesph Beuys, Joseph Kosuth, Piero Manzoni etc.

Recommended Text:

- i. *Learning to Look at Modern Art* By Mary Acton
- ii. *Art of the Avant-gardes* by Steve Edwards, Paul Wood
- iii. *Frameworks for Modern Art* by Jason Gaiger
- iv. *Modern Art: A Critical Introduction* By Pam Meecham, Julie Sheldon
- v. *This is Modern Art* by Matthew Collings

CORE THEORY**Year 4 / SEMESTER - 7 / SPECIALIZATION SYLLABUS****Program: B.V.A in Creative Painting****Course Title: Modern Indian Art****Course Code:** CP 7.2**Course Credit: 3 credit Hours****Course Description:**

This course introduces the 20th Century Art of India and the socio-political situation, Class and Cultural issues which influences Indian Artists of that period. Art movements initiated by group of artists in different regions. Objectives of different schools of thoughts, Art Education under different Institutions, Artists-Teachers and their influences in building Modern thoughts, influences of the west, Prominent Art critics and writers of the period.

Learning Objectives:

- (a) By studying this Course students will be able to define Modern Indian Art
- (b) Students will be able to interpret the different movements at different locations in India by prominent artists
- (c) Students will be able to explain the major shifts in Indian Art and artists and their art works.
- (d) Students will be able to understand different schools of thoughts and the influences on individual artists.

Pedagogy: Lecture, Presentation, Seminars, Discussion and project**Course Outline:**

- To introduce the Socio-Political scene and the class-cultural context of India and the Artistic activities under Colonial rule in brief for setting Modern Art trends.
- To discuss different artists groups such as Calcutta Group – and artists such as, Pradosh Das Gupta, Paritosh Sen, Kamala Das Gupta etc.
- To study and discuss Progressive art group, in reference to Literature, film, theater and the Visual arts. Manifesto of Bombay progressive group, to discuss artists; FN Souza, KH Ara, SH Raza, MF Hussain, SK Bakre, HA Gade.

- To study other progressive groups in India such as Cholamandal Artists Village in South and prominent artists and their art works. To study, KCS Paniker, M.Reddappa Naidu, J. Sultan Ali, Janaki Ram, Nandagopal.S, S.G.Vasudev etc.
- To study Delhi Silpi Chakra; BP Sanyal, PN Mago and other artists – Kanwal Krishna, KS Kulkarni,Dhanraj Bhagat, Satish Gujral Ram Kumar, Kishen Khanna, Tayeb Mehta etc.
- To discuss different Schools and the artist- teachers and their influences on the Modern Art scene
- Shantiniketan, Baroda and JJ schools and School of art from south.

Recommended Text:

- i. *Art and Nationalism in Colonial India, 1850-1922: Occidental Orientations* By Partha Mitter
- ii. *The Triumph of Modernism: India's Artists and the Avant-garde, 1922-1947* By Partha Mitter
- iii. *Culture and the Making of Identity in Contemporary India* edited by Kamala Ganesh, Usha Thakkar
- iv. *Art for a Modern India, 1947-1980* By Rebecca M. Brown
- v. *When was Modernism: Essays on Contemporary Cultural Practice in India* by [Geeta Kapur](#)
- vi. *Creative arts in modern India: essays in comparative criticism, Volume 1* by Ratan Parimoo, Indramohan Sharma, Maharaja Sayajirao University of Baroda. Dept. of Art History and Aesthetics

CORE THEORY

Year 4 / SEMESTER - 7 / SPECIALIZATION SYLLABUS

Program: B.V.A in Creative Painting

Course Title: Tribal and Folk art study

Course Code: CP 7.3

Course Credit: 2 credit Hours

Course Description:

Introduction to the seminal terms, relationship between Art and the Religion. Tribal cultures in different parts of India, rituals and other practices that involve art. Introduction to the prominent cults and tribes of African geographical territories, Rituals, artistic practice such as animism, Fetishism, Magic, Sorcery, and tribal Mythology. Tribes and their cultures in remote islands, Characteristic Art practices, Materials and other objects for making Artistic objects for use, Body as symbolic space for creating designs and patterns, religious beliefs behind such practices.

Learning Objectives:

- (a) After completing this course Students will be able to explain the characteristic features of Tribal and folk arts
- (b) Students will be able to analyze the tribal / Folk art and interpret their ritualistic / religious connection
- (c) Students will be able interpret the different concepts in Tribal art such as, Animism, Fetishism, Magic, Sorcery etc.
- (d) Students will be able to explain the different tribes and the sculptures, Masks, Forms and functions.

Pedagogy: Lecture, presentations, Discussions and seminars.

Course Outline:

- Introduction to the Tribal / folk art and culture across the world and to introduce the seminal words and their meanings.
- To study Tribe and folk art and cultures of India.
- To introduce to the terracotta cultures in India.
- Dhokra Metal casting traditions of Bastar, MP
- Wall painting Traditions Madhubani, Warli, Pitthora and Gonda tribes
- Textile painting Traditions and Weaving traditions
- Puppetry Traditions
- Introduction to Prominent African Tribal art and cultures and Geographical distribution and Religious celebrations
- Nyama, Cultural Concepts under laying primitive art such as animism, Fetishism, Sorcery, Magic, Myth etc.
- Introduction to different cults, Nature and ancestors spirits
- To study, sculptures, Masks, other forms and functions
- To study other important world tribal and folk cultures

Recommended Text:

- The Tribal Culture of India* By Lalita Prasad Vidyarthi, Binay Kumar Rai
- Beasts of India* edited by Kanchana Arni, Gita Wolf
- Folk art of India* by Ajit Mookerjee
- Warli Paintings: Traditional Folk Art from India* by K. Prakash
- African Arts* by African Studies Center, University of California, Los Angeles, 2002
- Art and Religion in Africa* By Rosalind Hackett, Rowland Abiodun
- Art and Oracle: African Art and Rituals of Divination* By Alisa LaGamma, John Pemberton

CORE STUDIO COURSE
Year 4 / SEMESTER - 7 / SPECIALIZATION SYLLABUS
Program: B.V.A in Creative Painting
Course Title: Creative Painting III

Course Code: CP 7.4

Course Credit: 9 credit Hours

Course Description:

This is a practical course in painting in formulation stage. Here students will review their previous years works and start identifying their strengths and capabilities in terms of skills and interests. . This course focus on developing the individuality and style. Here students will try to synthesize their concepts and thoughts to formulate them in to visual images using narrative or non narrative mode of Painting

Learning Objectives:

- (a) Here students will be able to learn and understand from their previous works.
- (b) Students will develop individual visual vocabulary to formulate the ideas and thoughts for painting

- (c) Students are capable of understanding their Individual strengths and priorities in painting, thematic concerns and techniques

Pedagogy: Practical Demonstrations, discussions, workshops etc

Course Outline:

- To learn to review their previous years works.
- To develop visual research methods required to address individual expressions
- To learn about the variety of techniques to suit individual needs and priorities
- To learn to use digital knowledge, internet photography etc as resources
- To work with images and to develop visual vocabulary and meaning associated with them
- To formulate ideas and concepts for paintings

Recommended Text:

- i. *Pictorial Composition and the Critical Judgment of Pictures by Henry Rankin Poore*
- ii. *Thinking Straight on Modern Art - Henry Rankin Poore*
- iii. *Oil & Acrylic by Walter Foster Creative Team*
- iv. *Mastering Oil Painting by Walter Foster Creative Team*
- v. *The Artist's Handbook of Materials and Techniques by Ralph Mayer, Steven Sheeha*
- vi. *Painting and Our Inner World: The Psychology of Image Making By Pavel Machotka, Lori Felton*

CORE STUDIO COURSE
Year 4 / SEMESTER - 7 / SPECIALIZATION SYLLABUS
Program: B.V.A in Creative Painting
Course Title: Art Project I

Course Code: CP 7.5

Course Credit: 6 credit Hours

Course Description:

In this course students are undertaking a pre project work under the guidance of the mentor. This project provides the opportunity to students to do research, document, analyze and Plan on their desired single concept or idea, for a Final project which is coming in the final semester. The course allows the students to take up field works, studio visits, interactions, interviews, Photography, Videography write ups, collection of objects etc. In this project part I students will submit their research and findings in the form of a synopsis.

Learning Objectives:

- (a) Students will be able to undertake research works in the field of visual Art
- (b) Students will be able to understand and execute the research methodology
- (c) Students are capable of formulating their research and present them in a final synopsis format.

Pedagogy: Reviews of Research findings, group discussions, presentations

Course Outline:

- Introduction to Visual Research methodologies
- Case studies of previous visual research by art students and artists
- Framing the field of research
- Collection of Data, Visual / Text/ Audio / Video
- Data review
- Compilation of the data in to written synopsis.

Recommended Text:

- Art-based Research By Shaun McNiff*
- The SAGE Handbook of Visual Research Methods edited by Eric Margolis, Luc Pauwels*

Value added Course
Year 4 / SEMESTER - 7 / SPECIALIZATION SYLLABUS
Program: B.V.A in Creative Painting
Course Title: Inter Disciplinary Arts II

Course Code: CP 7.6**Course Credit: 3 credit Hours****Course Description:**

This course is introduced to provide opportunity to the student to get exposure in interdisciplinary subjects. This course helps student to practically explore and engage in other creative areas such as, Music and art, Theater and art, literature and art, Cinema and Art, Animation and Art etc. This course also allows to student explore outside the studio and visit artists' studios, residencies, museums, Institutions and interact with experts in the chosen interdisciplinary subjects.

Learning Objectives:

- (e) To learn the interdisciplinary sensibilities by exposing self to other creative areas.
- (f) To choose any one interdisciplinary subject and interact with the subject expert to get more knowledge.
- (g) To work on an interdisciplinary associated project in Art
- (h) Hands on experience in additional skill and to expand the creative knowledge

Pedagogy: Instruction consists of demonstrations and presentations, Practical assignments and projects

Course Outline:

- Introduction to interdisciplinary Art and other related topics
- To work in any chosen area of interdisciplinary subject and to understand the different sensibilities involved
- practically explore and engage in other creative areas such as, Music and art, Theater and art, literature and art, Cinema and Art, Animation and Art etc
- To understand the Visual Art forms and their association
- To explore the practical possibilities and to arrive at a project
- To work on a project involving Art and the chosen Interdisciplinary subject.

Recommended Text:

- vii. *That divine order: music and the visual arts from antiquity to the eighteenth century*
- viii. *Cultural Cobblestones : Teaching Cultural Diversity* by Miller, Lynda, Steinlage, Theresa, Printz, Mike
- ix. *In the making: creative options for contemporary art* by Linda Weintraub
- x. *Working Images: Visual Research and Representation in Ethnography* edited by Sarah Pink, László Kürti, Ana Isabel Afonso
- xi. *Looking Into the Abyss: Essays on Scenography* By Arnold Aronson
- xii. *The Filmmaker's Guide to Production Design* By Vincent LoBrutto
- xiii.

Value added Course
Year 4 / SEMESTER - 7 / SPECIALIZATION SYLLABUS
Program: B.V.A in Creative Painting
Course Title: Core Elective

Course Code: EL 7.1

Course Credit: 3 credit Hours

Course Description:

A common list of Electives is provided to all the programs of Art and Design. These elective courses focus on the interdisciplinary Subjects and digital skills. Based on the need of the program and interest among the individual students these electives are added. Every Student has to contact their mentor to choose the Electives with the help of Faculty Guide. These electives are partially taught in the class room, and the rest of the classes are focused by the student research and practice.

SEMESTER 8

Year 4 / SEMESTER - 8 / SPECIALIZATION SYLLABUS
Program: B.V.A in Creative Painting
Course Title: Contemporary Art Movements- International

Course Description:

This course introduces contemporary art practices and theories through the artist's works. Course introduces Art movements as late as 1980 till present. The course discuss prominently about Women artists and feministic art theories – Cindy Sherman, Kiki smith etc. Introduces to Neo Conceptual art, Stuckists, Young British Artists. It also introduces Installations, Performance, Video Art and Subversive Art.

Learning Objectives:

- (a) Students after completing this course will be confident of interpreting many concepts of Contemporary art and art theories
- (b) Students will be able to explain the feministic theory and some important women artists.
- (c) Students will be able to analyze and critic on latest trends and movements in Contemporary Art

Pedagogy: Lecture, presentations, discussions and seminar

Course Outline:

- To discuss Feminist artists – Cindy Sherman, Kiki smith Barbara Kruger, Guerrilla Girls, Judy Chicago
- To study Neo Conceptual Art - Sherrie Levine, Peter Nagy, Allan McCollum, Peter Halley, Jonathan Lasker, and Saint Clair Cemin. Etc
- To discuss Young British Artists, Jake Dinos, Chapman, Tracy Emin, Damien Hirst, Sarah Lucas
- To discuss Video Art
- To discuss Subversive art

Recommended Text:

- i. *Contemporary Art in France by Catherine Millet*
- ii. *The upset: young contemporary art by Robert Klanten, Sven Ehmann, Hendrik Hellige, Pedro Alonzo*
- iii. *Contemporary Art: A Very Short Introduction By Julian Stallabras*

Year 4 / SEMESTER - 8 / SPECIALIZATION SYLLABUS

Program: B.V.A in Creative Painting

Course Title: Contemporary Indian Art

Course Description:

In this Course women artists and their works are introduced. Feministic theory alongside the international woman artists and their art theories are introduced. Artists from 1980's and their approach to art and art works are discussed. Some of the important Exhibitions by prominent artists and the new visual language, experiments in the image making, materials and mediums are discussed.

Learning Objectives:

- (a) Students will be able to understand and define the new approaches in terms of concepts and themes of Indian Contemporary art
- (b) Students will be able to clearly differentiate the approaches by the prominent senior artists in comparison to young artists their art works, themes, material approach etc.
- (c) Students will be able to explain, the notions of Indian Contemporary art scene with global trends and identify the commonalities and differences.
- (d)

Pedagogy: Lecture, Presentations, Seminars and discussions

Course Outline:

- Introduction to feminism and theories. To study art of important women artists, Arpita Singh, Navjot Altaf, Nalini Malani, Rumana Hussain, Anita Dube, Arpana Kaur, Nilima Sheikh, Rekha Rodwittiya, etc.
- Changes in Indian Art since 1980 and later in parallel to Global Art scenario.
- To study the notions of Global economy, Internationalism and the question about identity
- To study the prominent artists such as Gulam Mohammed Sheikh, Vivan Sundaram, Nalini Malani, Bhupen Kakkar, Sudhir Patawardhan, Jogen Chowdhuri.
- To study the works of Young contemporaries such as, Nataraj Sharma, Baiju Parthan, Atul Dodiya, Jitish Kallat, Subhodha Gupta etc.

Recommended Text:

- i. *Contemporary Indian art: other realities* by Yashodhara Dalmia, Marg Publications, National Centre for the Performing Arts (India)
- ii. *Horn please: narratives in contemporary Indian art* by Bernhard Fibicher, Suman Gopinath
- iii. *Contemporary Indian art* by P. R. Ramachandra Rao
- iv. *Art Magazines, Lalitkala Contemporary, Nandan, Art India etc.*

Year 4 / SEMESTER - 8 / SPECIALIZATION SYLLABUS

Program: B.V.A in Creative Painting

Course Title: New media Art and Technology

Course Code: CP 8.3

Course Credit: 3 credit Hours

Course Description:

This course introduces History of New Media art and artists of both global and India and their works.

Course will discuss the new sensibilities through such forms of interaction, social exchange, participation, and transformation are serving the common ground for understanding the new media. Course will discuss the prominent artists who are practicing New Media such as conceptual to virtual art, performance to installation by using telecommunications, mass media and digital electronic modes of delivering the artworks. around the globe . Course discusses through the art works issues represented in the new media works such as Gender issues, Consumerism, social activism etc.

Learning Objectives:

- (a) After completing this Course students will be able to understand and explain the new objectives of New Media.
- (b) Students will be able explain different artists and their works and the theories
- (c) Students will be able to interpret the relevancy of the new technologies and Digital mediums in Art.
- (d) Students will be able to explain new media art in India- Artists and their works.

Pedagogy: Lecture, Presentation, Seminar and project

Course Outline:

History of New Media Art

The Characteristics of New Media

New Media Art as a Genre

New Media Art and Gender issues, Consumerism, social activism, Politics etc.

Important Artists: Nam June Paik, Bill Viola, Lisa Strausfeld and Martin Wattenberg, Wade Guyton, Jeremy Blake, Maurizio Bolognini, Pascal Dombis, Gopakumar R. P., G.H. Hovagimyan, Shilpa Gupta etc

Recommended Text:

- i. *Lev Manovich's The Language of New Media, introductory matter through chapter 2*
- ii. *Visual Digital Culture: Surface Play and Spectacle in New Media Genres by Andrew Darley*
- iii. *New Media: A Critical Introduction by Lister, Martin et al.*

Year 4 / SEMESTER - 8 / SPECIALIZATION SYLLABUS

Program: B.V.A in Creative Painting

Course Title: Self reflective Creative Painting

Course Code: CP 8.4

Course Credit: 14 credit Hours

Course Description:

This course is a practical course and will provide a solid space to formulate the work from the previous semesters. Course will high light the Individual needs and requirements both in terms of Concepts and

ideas and also skills and techniques to consolidate the self reflection in individual student's works. There is a continuous interaction during this period with mentor and guide. Final display of the body of the works done during the semester will be done at student's exhibition. This course encourages students to interact with professional artists apart from their mentor faculties.

Learning Objectives:

- (a) Students will be able to demonstrate confidence and considerable skills in reflecting their ideas and thoughts in their paintings
- (b) Students will learn to be critical, analytical and judgmental in their thoughts and can express their thoughts appropriately in their paintings.
- (c) After completing this course students will be able do independent research, study and can resolve the Technical and Aesthetical problems in their works.

Pedagogy: Practical Demonstrations, discussions and writing exercises

Course Outline:

- To learn to review their previous years works.
- To develop visual research methods required to address individual expressions
- To learn about the variety of techniques to suit individual needs and priorities
- To learn to use digital knowledge, internet photography etc as resources
- To work with images and to develop visual vocabulary and meaning associated with them
- To formulate ideas and concepts for paintings

Recommended Text:

- i. *Pictorial Composition and the Critical Judgment of Pictures* by Henry Rankin Poore
- ii. *Thinking Straight on Modern Art* - Henry Rankin Poore
- iii. *Oil & Acrylic* by Walter Foster Creative Team
- iv. *Mastering Oil Painting* by Walter Foster Creative Team
- v. *The Artist's Handbook of Materials and Techniques* by Ralph Mayer, Steven Sheeha
- vi. *Painting and Our Inner World: The Psychology of Image Making* By Pavel Machotka, Lori Felton

Year 4 / SEMESTER - 8 / SPECIALIZATION SYLLABUS

Program: B.V.A in Creative Painting

Course Title: Final research Project – II

Course Code: CP 8.5

Course Credit: 10 credit Hours

Course Description:

This course will focus on the execution of the Pre Project submitted during the previous semester. This course will allow students to sun up and compile all the research findings in to a presentable format. The project will provide students an opportunity to understand the critical problems in an artistic and creative process and will provide insight to resolve them suitably. The final project will encompass photographs, Videos, Drawings and paintings, Designs and write-up about the project etc. Project will also be displayed along with other works at students final exhibition.

Learning Objectives:

- (d) Students will be able to undertake research works in the field of visual Art
- (e) Students will be able to understand and execute the research methodology
- (f) Students are capable of formulating their research and present them in a final synopsis format.

Pedagogy: Reviews of Research findings, group discussions, presentations

Course Outline:

- Introduction to Visual Research methodologies
- Case studies of previous visual research by art students and artists
- Framing the field of research
- Collection of Data, Visual / Text/ Audio / Video
- Data review
- Compilation of the data in to written synopsis.

Recommended Text:

- iii. *Art-based Research By Shaun McNiff*
- iv. *The SAGE Handbook of Visual Research Methods edited by Eric Margolis, Luc Pauwels*

Year 4 / SEMESTER - 8 / SPECIALIZATION SYLLABUS

Program: B.V.A in Creative Painting

Course Title: Portfolio Development

Course Code: CP 8.6

Course Credit: 3 credit Hours

Course Description:

In this course different types of portfolios and the characteristic features are discussed. Examples from different artists and designers portfolios are presented and discussed. Different approaches to develop a portfolio , Techniques, knowledge in the digital medium and other knowledge support required is discussed. Creation of Portfolios using Website, Blog and other social Medias are introduced.

Learning Objectives:

- (a) In this course students will be able to learn and execute the designing of their portfolio.
- (b) Students will be able to demonstrate their technical and conceptual skills in developing the portfolio

- (c) Students will be able to understand the maintenance of their portfolios.
- (d) Students will be able to learn and execute portfolios for different purpose

Pedagogy: Demonstration, Presentation and discussion

Course Outline:

- What is a portfolio
- Types of portfolio and Developing Techniques
- The effective showcase
- To create Digital portfolio
- To create Marketing Portfolio
- Portfolio Maintenance and next steps

Recommended Text:

- i. Developing and Maintaining a Design-Tech Portfolio: A Guide for Theatre ...By Rafael Jaen
- ii. Designing a Digital Portfolio By Cynthia L. Baron
- iii. How to prepare your portfolio: a guide for students and professionals by Ed Marqua

ELECTIVE COURSES:

Objectives:

- Elective courses are offered in the allied subjects mean to add additional skills or knowledge other than the core subjects.
- Elective courses are offered in some of the Digital and technical specialization for the students who are not studying them as their core subjects but still need the knowledge to add value to their core subjects.
- Since electives are technical courses, there is increase in the job opportunities.

Note:

- Elective Courses listed are in the growing order of their complexity and there is a prerequisite of the software / subject knowledge at every semester
- Students will chose the electives based on their interest in particular skills
- Mentors will play a lead role in helping the students to chose their electives

SPECIALIZATION PROGRAM IN

**APPLIED
ART /
GRAPHIC
DESIGN**

GRAPHIC DESIGN

COURSE MATRIX SEMESTER III

(As per the Bangalore University CBCS Course structure)

	Subject Code	Title of the Paper	Instruction Hrs/ week	Duration of Exam (hrs)	Marks			Credits
					Theory	IA	Exam	
Part 1	University code	Language I	4	3	30	70	100	2
	University code	Language II	4	3	30	70	100	2
		CORE THEORY						
	GD3.1	Theory of Graphic Design I	3	3	30	70	100	2
Part 2		CORE STUDIO COURSE						
	GD3.2	Graphic Design and Communication I	4	-	30	70	100	2
	GD3.3	Drawing for Designers	4	-	30	70	100	2
	GD3.4	Typography I	4		30	70	100	2
	EL 3.1	CORE ELECTIVE	3	-	15	35	50	1
Part 3	GD3.6	Advanced Digital Media	3	-	15	35	50	1
	Foundation/SD Course	Computer Applications and Information Technology	3		15	35	50	1
		CC & EC – Workshop writing	-	-	50	-	50	1
		Total	32	9			800	16

GRAPHIC DESIGN

COURSE MATRIX SEMESTER IV

(As per the Bangalore University CBCS Course structure)

	Subject Code	Title of the Paper	Instruct ion Hrs/ week	Durati on of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 1	University code	Language I	4	3	30	70	100	2
	University code	Language II	4	3	30	70	100	2
		CORE THEORY						
	GD 4.1	Theory of Graphic Design 2	3	3	30	70	100	2
Part 2		CORE STUDIO COURSE						
	GD 4.2	Graphic Design and Communication II	5	-	30	70	100	2
	GD 4.3	Drawing for Designers	4	-	30	70	100	2
	GD 4.4	Typography II	4	-	30	70	100	2
	EL 4.1	CORE ELECTIVE	3	-	15	35	50	1
Part 3	GD 4.6	Advanced Digital Media	3	-	30	70	100	2
		CC & EC - Workshop			50	-	50	1
		Total	30	9			800	16

GRAPHIC DESIGN

COURSE MATRIX SEMESTER V

(As per the Bangalore University CBCS Course structure)

	Subject Code	Title of the Paper	Instruction Hrs/ week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 2		CORE THEORY	-	-				
	GD 5.1	Theory of Advertising Design I	3	3	30	70	100	2
		CORE STUDIO COURSE						
	GD 5.2	Graphic Design for gaming	9	-	90	210	300	6
	GD 5.3	Graphic Design for Print Media	8	-	90	210	300	6
	GD 5.4	Advanced Illustration Technique	7		60	140	200	4
Part 3	EL 5.1	CORE ELECTIVE	3	-	30	70	100	2
		Total	30	3			1000	20

GRAPHIC DESIGN

COURSE MATRIX SEMESTER VI

(As per the Bangalore University CBCS Course structure)

	Subject Code	Title of the Paper	Instruct ion Hrs/ week	Durati on of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 2		CORE THEORY	-	-				
	GD 6.1	Theory of Advertising Design – II	4	3	30	70	100	2
		CORE STUDIO COURSE						
	GD 6.2	Advertising Design & Media	6	-	75	175	250	5
	GD 6.3	Packaging Design and Printing Technology	6	-	75	175	250	5
Part 3	GD 6.4	Digital Illustration Technique	5		50	100	150	3
	EL 6.1	CORE ELECTIVE	3		30	70	100	2
	GD 6.5	Project work	6		50	100	150	3
		Total	30	3			1000	20

GRAPHIC DESIGN

COURSE MATRIX SEMESTER VII

(As per the Bangalore University CBCS Course structure)

	Subject Code	Title of the Paper	Instruction Hrs/week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 2		CORE THEORY	-	-				
	GD7.1	Theory of Advertising, Visual communication & media -1	3	3	30	70	100	2
		CORE STUDIO COURSE						
	GD7.2	Advertising Design Research Project- I	6	-	90	210	300	6
	GD7.3	Interaction Design	5		60	140	200	4
	EL 7.1	CORE ELECTIVE	3		30	70	100	2
	GD7.5	Portfolio development	3	-	90	210	300	6
Part 3	GD7.6	Internship / Project	10	-	90	210	300	6
		Total	30	3			1300	26

GRAPHIC DESIGN

COURSE MATRIX SEMESTER VIII

(As per the Bangalore University CBCS Course structure)

	Subject Code	Title of the Paper	Instruction Hrs/ week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 2		CORE THEORY	-	-				
	GD 8.1	Design and Business Management	3	3	30	70	100	2
	GD 8.2	Theory of Advertising, Visual communication & media –II	3	3	30	70	100	2
	GD 8.3	CORE STUDIO COURSE						
		Advertising Design Major Research Project -I	12	-	150	350	500	10
	GD 8.4	Minor Research Project –II	9	-	120	280	400	8
Part 3	GD 8.5	Portfolio Development Final display and presentation of the Project	3	-	60	140	200	4
		Total	30	6			1300	26

SYLLABUS

YEAR 2 / SEMESTER 3

1. **Language I :** As per the University prescribed Syllabus

2. **Language II :** As per the University prescribed Syllabus

Year 2 / SEMESTER3/ SPECIALIZATION SYLLABUS

Program: B.V.A Graphic Design

Course Title: Theory of Graphic Design I

Course Code: GD 3.1

Course Credit: 3 credit Hours

Brief description of the Course:

This course will introduce basic information and process of communication in everyday life. Introduces Verbal, non –verbal, audio and visual communication in general. Historical understanding and evolution of communication methods and mediums

Learning Objectives:

- After completing this course students will be able to;
- Understand and interpret the communication process
- Explain about different communication modes
- Evolution of communication mediums

Pedagogy: Lecture, discussions & presentations

Course Outline:

Introduction to communication. Its importance in society. Verbal and non verbal communication, audio and visual communication. The communication formula, the purpose of communication as an adjunct to the study of Applied Art. Historical and Chronological survey of the evolution of the following media.

Gestures and sign languages, mudra, pictures, cave paintings, Objects artifacts, Iconography, Signs and symbols, Script evolution

Text Books:

- i. *Graphic Design Thinking (Design Briefs) Paperback – July 27, 2011 by Ellen Lupton (Author), Jennifer Cole Phillips (Author)*
- ii. *Graphic Design Theory: Readings from the Field by Helen Armstrong*

Year 2 / SEMESTER3/ SPECIALIZATION SYLLABUS

Program: B.V.A Graphic Design

Course Title: Graphic Design and Communication I

Course Code: GD 3.2

Course Credit: 4 credit Hours

Brief description of the Course:

This Course aims to provide knowledge in various communications prevailing in life and the role of Graphic Design in communication. Course provides introduction to Visual Communication in various contexts and explores the design strategy. Introduces Graphic Design for contemporary communication process. Students work on simple assignments culminating in to a project.

Learning Objectives:

After completing this course students will be able to ;
Define and interpret visual communication through Design.
Achieve design solutions in a given context and problem
Use simple visual elements in communication successfully.
Understand and analyse designs as applied in different context

Pedagogy: Lecture, Demonstrations, Studio based practical projects

Course Outline:

- Introduction to Graphic Design : To discuss the visual communication process from the history to present. Relation between the Society and the Graphic Design. Research and practical exercises on form and text.
- Graphic Design : To find out solutions to the typical design problems. Ex; Book Cover
- Different stages of simplification of design
- To design a symbol or a logo with specific objective. Different aspects of Letter form.
- To takeup design problems in designing Visiting cards, Letter Heads, Envelop Design, Greetings Designs Invitation Cards etc.

Textbooks:

- i. *Graphic Design as Communication* by Malcolm Barnard / Routledge
- ii. *Design for Communication: Conceptual Graphic Design Basics* by Elizabeth Resnick / John Wiley & Son

Year 2 / SEMESTER3/ SPECIALIZATION SYLLABUS

Program: B.V.A Graphic Design

Course Title: Drawing for Designers

Course Code: GD 3.3

Course Credit: 4 credit Hours

Brief description of the Course:

This course covers basic drawing skills required for Design students. Introduces conceptual sketches, Presentation drawings. Course also introduces step by step process of Technical Drawing and the Visualization methods, Illustrations and designs required in different print and publishing media

Learning Objectives:

After completing the Course students will be able to;

- Visualize the design concepts in their chosen area
- Understand the visual elements and use them appropriately in their design
- Demonstrate strong visual skills
- Analyse their own visual concepts and others better.

Pedagogy: : Demonstrations and instructor led assignments

Course Outline:

- To introduce the basic geometry and the guiding principles
- To study Line styles and types such as; *visible/ hidden/center/ cutting/ plane/ section/phantom*
- To introduce different types of projections such as Multiple views and projections
- Orthographic projection /Auxiliary projection /Isometric projection /Oblique projection
- To study Perspective /Section Views /Scale /Showing dimensions /Sizes of drawings
- Graphical representation of figures, objects etc.

Textbooks:

i. Geometry of Design: Studies in Proportion and Composition
by Kimberly Elam
Publisher: Princeton Architectural Press, 2001

ii. Sacred Geometry: Philosophy and Practice (Art and Imagination)
by Robert Lawlor
Publisher: Thames & Hudson, 1989

Brief description of the Course:

This course will introduce the basic type forms, terminologies, and specifications. Application of type to layout design, with stress on rendering techniques. Also includes historical development of type.

Learning Objectives:

- After completing this course students will be able to;
- Understand and apply the basic principles of typography in their designs
- Experiment and use expressive styles of Type sets.
- Aesthetically explore the design concepts using typography

Pedagogy: Demonstrations and instructor led practical assignments

Course Outline:

- Typography and its power for expressive qualities
- Experiments in typography use
- To explore the aesthetical aspects of colour , form and the expressionistic quality of letter form treating it almost abstract composition. Copy based Advertisements from Magazines.
Understanding of letter Forms, spacing, words, mechanical and optical spacing, grid system
- Lettering and Typography:
- Construction of a San – Serif Font
- Construction of Serif Font
- Parts of the letter
- Assignments based on Optical spacing and Mechanical spacing
- Expressive Typography.

Textbooks:

- i. Type and Typography by Phil Baines, Andrew Haslam / Laurence King Publishing

- ii. Rookledge's Handbook of Type Designers: A Biographical Directory from the 15th Century by Ron Easton, Sarah Rookledge, Phil Baines

Year 2 / SEMESTER3/ SPECIALIZATION SYLLABUS

Program: B.V.A Graphic Design

Course Title: Core Elective

Course Code: EL 3.1

Course Credit: 3 credit Hours

Brief description of the Course:

Aim of this course is to introduce both conventional and digital knowledge which enable students with multiple skill sets. Under this course number of subjects of different nature, scope and relevancy are provided to the students. These topics are of different complexity and technicalities. Students shall discuss with their guides/ mentors and choose the elective based on their interest and requirement to the future application

Year 2 / SEMESTER3/ SPECIALIZATION SYLLABUS

Program: B.V.A Graphic Design

Course Title: Digital Media I

Course Code: GD 3.4

Course Credit: 3 credit Hours

Brief description of the Course:

This Course introduces software Adobe Photoshop CS3, Illustrator CS3, In design CS3, Macromedia flash. Course allow students to expertise in the tools and application in the Design art works and rendering the images, image manipulations, Colour corrections etc. Course also introduces basics of web design in the context of previously Design.

Learning Objectives: The students will receive information that will enable them to:

- Understand the concept of creating textures, brushes, abstract and thematic designs.
- Create effective typography designs used for raster and vector illustrations and designs.
- Construct characters using flash symbols and rig it for animation.
- Animate background layouts and characters using 2D animation principles.

Pedagogy: Demonstrations, Lectures, Instructor led assignments

Course Outline:

Theories of Perception, Light and Colour : Essential colours of an artist - Observation, Perseverance, Experimentation, Pre planning, Time Scheduling - Persistence of Vision; Frames per Second, Flip Book,

Slow motion and fast motion - Light and Colour Theory; Electromagnetic Spectrum, Chromo and Luma, The Human eye and Vision, Colour Perception - human eye - Colours of Light, Additive Theories Subtractive theories Primary Colours Secondary colours, Tertiary colours, Warm and Cool colours, Colour symbolism Mixing Colours, Colour Palettes, Colour in painting

Digital Tools, Image Format and Colour Representations : Concept of digital computer, Computer Basics, Hardware and Software, Hardware Sub Modules, Various Platforms, Workstations, Dedicated Machines Software, Operating Systems, BIOS, Firmware Utilities, Application Software - Image and File Formats: Vector format, Pixel format, File Compression Image formats, File formats, File compression, (Lossy and non lossy compression) Properties of Bitmap Images, Monitor resolution, Image resolution, Resolution for printing, Resolution for display, Pixilation, Interpolation - Colour representation in computers: RGB, HLS, CMYK, Greyscale, Colour pallets. Graphics packages Image formats Vector Formats Pixel format.

Introduction to Photoshop : Introduction to Vector Shapes and Bitmaps, Exploring the Photoshop Environment, Using the File Browser Basic Photo Corrections - Working with Selection Tools Layer Basics, Masks and Channels Retouching and Repairing, Working with Brushes, Customizing Brushes, Speed Painting, Matte Painting, Creating a workspace for painting, Using Colour Palette, Painting and Editing.

Image Editing and Manipulation – I “ Basic Pen Tool, Techniques, Vector Masks, Paths and Shapes, Advanced Layer Techniques - Creating Special Effects, Preparing Images for Printing.

Working with Flash : Introduction to Flash Environment - Drawing in Flash - Basic animation, working in the timeline, Key frame Animation, working with symbols, Motion tween, Shape tween, Break apart and distribute. Intro to Motion, Guide Motion, Guide Paths, Mask layers, Creating Buttons, Setting up scenes for first project, Publishing movies, Working with custom colours and gradients, Practicing principles of Animation

Teaching Pedagogy: Computer Lab, lecture demonstration

Software: *Adobe Photoshop and adobe Flash*

Text Books:

- 1 *Animation from pencils to pixels: classical techniques for digital animators, Tony White ISBN-10: 0240806700; ISBN-13: 978-0240806709*

- 2 *The Visual Display of Quantitative Information, 2nd edition by Edward R. Tufte (Hardcover - May 2001)*
- 3 *Envisioning Information by Edward R. Tufte (Hardcover - May 1990)*

Year 2 / SEMESTER 3/ SPECIALIZATION SYLLABUS

Program: B.V.A Graphic Design

Course Title: Computer Applications and Information Technology

Course Code: University Code

Course Credit: 3 credit Hours

As per the University syllabus

Year 2 / SEMESTER3/ SPECIALIZATION SYLLABUS

Program: B.V.A Graphic Design

Course Title: CC & EC – Workshop / simple project

Simple Project :

Here Students will work in small groups and learn how to approach to the simple problems in the system. This project help them to apply the skills learnt in the previous and the present semesters and find out their importance.

Visual Journal writing:

Visual Journal is continuation of the earlier two semesters. But here they use this space more as a diary of a design student for consolidating their ideas through scribbling, photograph and writing.

SEMESTER 4

Year 2 / SEMESTER4 / SPECIALIZATION SYLLABUS

Program: B.V.A Graphic Design

Course Title: Language I

Course Code: University Code

Course Credit: 4 credit Hours

As per the University Syllabus

Year 2 / SEMESTER4 / SPECIALIZATION SYLLABUS

Program: B.V.A Graphic Design

Course Title: Language II

Course Code: University Code

Course Credit: 4 credit Hours

As per the University Syllabus

Year 2 / SEMESTER 4 / SPECIALIZATION SYLLABUS

Program: B.V.A Graphic Design

Course Title: Theory of Graphic Design II

Course Code: GD 4.1

Course Credit: 3 credit Hours

Brief description of the Course:

This course will brief about the Graphic design in complex form and application of Symbols, signage, different forms of reproduction process and mediums. History of print medium and evolution of Graphic design I print medium. Graphic Design in digital medium and application of Graphic Design in Film and Animation introduction to Motion graphics.

Learning Objectives:

After completing this course students will be able to;

- Define and explain the importance of Symbols, signage
- Explain the basic principles of Layout design and theory of Typography
- Understand and interpret the history of reproduction process, print medium

Pedagogy: Lecture, Discussions, Presentations

Course Outline:

Symbols

Electrical and electronic signage's

Principle of Layout Design and Theory of Typography

History of reproduction and methods and types

Print media and Society – News paper and Magazines

Digital Media and society – Film and Television

Text Books:

- i. *Graphic Design Thinking (Design Briefs) Paperback – July 27, 2011 by Ellen Lupton (Author), Jennifer Cole Phillips (Author)*
- ii. *Graphic Design Theory: Readings from the Field by Helen Armstrong*

Year 2 / SEMESTER 4 / SPECIALIZATION SYLLABUS

Program: B.V.A Graphic Design

Course Title: Graphic Design and Communication II

Course Code: GD 4.2

Course Credit: 5 credit Hours

Brief description of the Course:

This course will introduce the ideas for designing the Visual Symbols and logos and other brand or public welfare design initiatives. Course will also discuss various aspects of design process, conceptualization and visualization of the design. Students will get opportunity to research and explore the Social, corporate and other cultural initiatives through dialog, interaction to arrive their design concepts.

Learning Objectives:

Students will be able to;

- Understand the importance of the symbols and signs and visual elements and use them effectively in their design concepts
- Interact with people from social, cultural and corporate backgrounds to derive what people are looking for and their visual literacy level.
- Explore and experiment with representational designs and abstract designs to achieve their concepts
- Students will be effectively interact with their clients and communicate their ideas

Pedagogy: Demonstrations, lectures and instructor guided project assignments

Course Outline:

- Press Layout Designing: Study of different spatial arrangements
- Collage and contour drawings for rearrangements of the layouts
- Layout elements in gray scales
- Context based Press layouts
- To design posters and other display materials: To design poster and other layout designs for the themes such as , environmental, social issues.
- Commercial aspects of posters : Poster as publicity materials for promoting different commercial and state activities.

Text Books:

- i. Graphic Design as Communication by Malcolm Barnard / Routledge
- ii. Design for Communication: Conceptual Graphic Design Basics by Elizabeth Resnick / John Wiley & Sons

Year 2 / SEMESTER4 / SPECIALIZATION SYLLABUS**Program: B.V.A Graphic Design****Course Title: Drawing for Designers****Course Code: GD 4.3****Course Credit: 4 credit Hours**

Brief description of the Course:

This course is continuation of the previous Drawing course with emphasis on Complex visualization process. Conceptualization exercises, study of Human, animal and other living forms in line, colours and mass. Study of architecture, Design, motives, pattern study etc

Learning Objectives:

After completing this course students will be able to;

- Visualize complex ideas
- Draw and colour human and other living forms
- Design and render Architectural forms, Patterns organic and abstract.

Pedagogy: Instructor led demonstrations, observational studies, out door study

Course Outline:

- Study of Human, animal and other living forms
- Study of objects from observation
- Study of Architectural features from observations.
- Study of Design motifs, Patterns
- To practice, Line drawings, Colour sketches.

Text Books:

- i. *Force: Dynamic Life Drawing for Animators, Second Edition - Paperback (2006)* by Mike Mattesi
- ii. *Ways of Seeing, John Berger, Penguin ISBN-10: 0140135154, ISBN-13: 978-0140135152*
- iii. *About Looking, John Berger, Vintage, ISBN-10: 0679736557, ISBN-13: 978-0679736554*
- iv. *Sense of Sight, John Berger, Vintage, ISBN-10: 0679737227, ISBN-13: 978-0679737223*
- v. *The Animation Book: A Complete Guide to Animated Filmmaking--From Flip-Books to Sound Cartoons to 3D-Animation, Three Rivers Press; ISBN-10: 0517886022*
- vi. *The Illusion of Life: Disney Animation, Ollie Johnston and Frank Thomas, Publisher: Disney Editions; ISBN-10: 0786860707*
- vii. *Gray's Anatomy - Descriptive and Surgical. Drawings by H V Carter, Publisher: Parragon 1995 ASIN: B0018DNF71*

Year 2 / SEMESTER4 / SPECIALIZATION SYLLABUS

Program: B.V.A Graphic Design

Course Title: Typography II

Course Code: GD 4.4

Course Credit: 4 credit Hours

Brief description of the Course:

This is continuation course in which students will be continuously explore the Typography subject. They will be introducing to the advanced type forms, terminologies, Application of Types in various context based layout designs

Learning Objectives:

After learning this course students will be able to;

- Design and apply advanced type forms in context based lay outs.
- Apply knowledge of composition using type as primary visual elements
- The need of different design concepts, targeted audience, visibility of the style, shape and content

Pedagogy: Instructor led demonstrations, context related projects display and presentations

Course Outline:

- Complex and expressive typographic explorations
- Experiments with letter forms, space related typeset designs, exploring choices of colour
- Designing the layouts on the basis of purpose, context and using type form appropriately suitable to the design and concept

Text Books:

- i. Type and Typography by Phil Baines, Andrew Haslam / Laurence King Publishing
- ii. Rookledge's Handbook of Type Designers: A Biographical Directory from the 15th Century by Ron Easton, Sarah Rookledge, Phil Baines

Year 2 / SEMESTER4 / SPECIALIZATION SYLLABUS

Program: B.V.A Graphic Design

Course Title: CORE ELECTIVE

Course Code: EL4.1

Course Credit: 3credit Hours

CORE ELECTIVE

Aim of this course is to introduce both conventional and digital knowledge which enable students with multiple skill sets. Under this course number of subjects of different nature, scope and relevancy are provided to the students. These topics are of different complexity and technicalities. Students shall discuss with their guides/ mentors and choose the elective based on their interest and requirement to the future application

Year 2 / SEMESTER4 / SPECIALIZATION SYLLABUS

Program: B.V.A Graphic Design

Course Title: Advanced Digital Media-II

Course Code: GD 4.6

Course Credit: 3 credit Hours

Brief description of the Course:

This Course introduces software Adobe Photoshop CS3, Illustrator CS3, In design CS3, Macromedia flash. Course allow students to expertise in the tools and application in the Design art works and rendering the images, image manipulations, Colour corrections etc. Course also introduces basics of web design in the context of previously Design.

Learning Objectives:

The students will receive information that will enable them to:

- Understand the concept of creating textures, brushes, abstract and thematic designs.
- Create effective typography designs used for raster and vector illustrations and designs.
- Construct characters using flash symbols and rig it for animation.
- Animate background layouts and characters using 2D animation principles.

Pedagogy: Demonstrations, Lectures, Instructor led assignments

Course Outline:

Image Editing and Manipulation - II

Creating Tileable and seamless textures -Creating Textures Defining Patterns Defining Brushes Tiling patterns, Understanding colour channels ,Working with colour channels, with negatives, and colour adjustment levels - Understanding Colour Modes-Working with different colour modes. Image Adjustments Levels, Histogram Exposure Variations, Threshold Equalize Calculations. Using Photoshop as an artistic tool-Colour, Symbolism, Ink and Painting, Colorizing ,Artistic Filters. Abstract Design- Creating Abstract and Thematic Designs, Creating Abstract Brushes, Multilayered Background Design using Blend Modes.

Effects and Text Design

Filters and its Use-All Filters, Understanding How Filters work, Liquify Tool Extract Tool Vanishing Point. Blending Modes - Lighting Blends, Additive Blends, Subtractive Blends, Colour Blends and Transparency Blends - Text Design-Creating work paths, Warping Text, Applying filter effects, Perspective transformation of text, SFX in text, Masking, Bonsai. Contemporary and Hi –Tech Interface Design Studying different interfaces, Working with multilayered colour blend, Props and Material design.

File Automation and Visualization Techniques

File Automation-Batch Processing, Automating Scripts, Contact Sheets, Bleaching Process - Designing Fractals - Visualization - Matte Painting and Lighting Modes

Setting up the workspace, Brush definition and configuration, Colour palette study, Matte painting for compositing, Understanding different Lighting modes, Organic Lighting, Metallic Lighting Texture Channels.

Key Frame Animation and Character Development

FLASH- Rotoscopy and In Betweening, Onion Skin, Ease In & Ease Out, Transformation, Morphing - Character Construction, Character Rigging, Symbol Construction, Symbol Animation, Symbol Library Management.

Digital Animation Techniques

Layout Composition – Background, Composition, Background colouring, Camera Movements Staging, Scaling, Proportional tweening - Using Principles of animation, Loops, Cycles and Holds, Walk cycles, SFX in Flash, Creating Shadows Lighting Reflections - Working on pencil-tested animation Importing Pencil tested frames, In Betweening, Digital Ink and Paint, Background Compositing - Working with Animation techniques outputs, Importing the footage, Colourizing, Clean up Work.

Teaching Pedagogy: Computer Lab, lecture demonstration

Software: *Adobe Photoshop and adobe Flash*

Text Books:

- i. *Animation from pencils to pixels: classical techniques for digital animators, Tony White ISBN-10: 0240806700; ISBN-13: 978-0240806709*
- ii. *The Visual Display of Quantitative Information, 2nd edition by Edward R. Tufte (Hardcover - May 2001)*
- iii. *Envisioning Information by Edward R. Tufte (Hardcover - May 1990)*

Year 2 / SEMESTER 4 / SPECIALIZATION SYLLABUS

Program: B.V.A Graphic Design

Course Title: CC & EC - Workshop

Brief description of the Course: Suitable Workshop / Activity / Project will be conducted in this semester

Simple Project :

Here Students will work in small groups and learn how to approach to the simple problems in the system. This project help them to apply the skills learnt in the previous and the present semesters and find out their importance.

Visual Journal writing:

Visual Journal is continuation of the earlier two semesters. But here they use this space more as a diary of a design student for consolidating their ideas through scribbling, photograph and writing.

YEAR 3

Year 3 / SEMESTER 5 / SPECIALIZATION SYLLABUS

Program: B.V.A Graphic Design

Course Title: Theory of Advertising Design I

Course Code: GD 5.1

Course Credit: 3 credit Hours

Brief description of the Course:

This course will introduce some of the important milestones and aspects of Advertising in the last hundred years. The course will discuss about the impact of Industrial revolution on society and Advertisement in relation with Marketing. Different features of Advertisements and qualities and its relevance to the Modern Business trends.

Learning Objectives:

On completing this course students will be able to;

- Understand the important features of Advertisement
- Know and explain the qualities of different aspects of Advertisement
- Role of advertisement in different fields of society

Pedagogy:

Lecture, Demonstrations, Studio based practical projects

Course Outline:

- Introduction to Advertising;
- Post Industrial impact on Rural, urban economy of India
- Mass production and Transportation
- Advertising and Marketing
- Direct and indirect Marketing
- Advertising of an Art, Science and Business profession
- Advertising History and Modern Advertising
- Advertising and Society

Text books:

- i. *Advertising Theory (Routledge Communication Series) February 25, 2012* by Shelly Rodgers (Editor), Esther Thorson (Editor)
- ii. *The Advertising Research Handbook, Second ...* by Charles E. Young
- iii. *Advertising Research: Theory & Practice (2nd Edition) Hardcover – May 23, 2011* by Joel J. Davis (Author)

Year 3 / SEMESTER 5 / SPECIALIZATION SYLLABUS

Program: B.V.A Graphic Design

Course Title: Graphic Design for Gaming

Course Code: GD 5.2

Course Credit: 8 credit Hours

Brief description of the Course:

Introduction to the Game design. Developments of gaming Industry. Gaming as modern entertainment. Scope for Visualization of story, Concept and development of visual narratives. Designing the Game assets, Backgrounds and characters etc. Development of a style and visual quality. Drawing story boards. To understand the role of the designer / artist in game development

Learning Objectives:

- On completion of the course student will be able to;
- Understand the Game design process
- Execute drawings, story boards
- Create Game assets.
- To develop a particular style, look and feel

Pedagogy: Lecture, Demonstrations, Studio based practical projects

Course Outline:

- Introduction to gaming and concepts. Meaning and definition
- Classification of gaming
- Game production process
- Pre production for Gaming – Concepts and ideas
- Game assets design
- Production environment steps and planning –Implementation in 2D Flash.
- Post production – Compositing and editing, sound designing

Textbooks:

- i. *The Art of Game Design: A book of lenses* BY Jesse Schell / CRC Press, 04-Aug-2008
- ii. *Game Feel: A Game Designer's Guide to Virtual Sensation* (Morgan Kaufmann Game Design Books) by Steve Swink
- iii. *On the Way to Fun: An Emotion-Based Approach to Successful Game Design* by Roberto Dillon

Course Code: GD 5.3

Course Credit: 8 credit Hours

Brief description of the Course:

In this course Students learning the Graphic design aiming at printing media as the final output. This course will brief how to visually communicate and prepare work for printed reproduction of catalogs, brochures, book jackets, advertisements, News papers and Magazines. Course focus on Visual problem solving, application of Art and Design principles and print production standards. . Use of Illustrations and Photography in layout designs, image manipulation in digital medium as required for design.

Learning Objectives:

After completing the course students will be able to;

- Know the Graphic Design in relation to print media
- Use the principles of Design
- Understand the types of Graphics required in print media
- Execute Graphics design for of catalogs, brochures, book jackets, advertisements, News papers and Magazines

Pedagogy:

Lecture, Demonstrations, Studio based practical projects

Course Outline:

Introduce complex design ideas and design principles

Visual problem solving and print production standards

To learn the relative use of Type, graphics, illustration and photography in print media

To understand the Graphic design knowledge required for Catalogues, brochures, book covers, advertisements which involve print media.

Textbooks:

- i. Fundamentals of Graphic Design by Gavin Ambrose, Paul Harris, AVA Publishing
- ii. Graphic Design Solutions by Robin Landa Cengage Learning

Brief description of the Course:

This course introduces basic principles of illustration, method, media and composition. Course will introduce different guidelines for context based illustrations. Provides ample references from the history and contemporary illustration styles. Introduces different methods for illustration for print and publishing, web based digital illustrations, educational, corporate, Science and technical illustrations etc.

Learning Objectives:

After completing this course students will be able to;

- Understand and execute illustrations in various mediums
- Create illustrations for print media
- Create illustration for Web based digital media
- Create illustrations for educational, corporate, Science and industrial purpose
- Create technical illustrations

Pedagogy:

Lecture, Demonstrations, Studio based practical projects

Course Outline:

- Basic elements and principles of illustration
- Illustration in different mediums
- Illustrations in line, Black and white, colour
- Developing individual style of illustration
- illustrations for educational, corporate, Science and industrial purpose
- Technical illustrations

Textbooks:

- i. The complete guide to advanced illustration and design by Simon Jennings/ Chartwell Books
- ii. 500 Digital Illustration Hints, Tips, and Techniques: The Easy, All-in-One Guide to Those Inside Secrets for Better Image-Making by RotoVision SA,

- iii. Handbook of Print Media: Technologies and Production Methods by Helmut Kipphan / Springer
Science & Business Media

Year 3 / SEMESTER 5 / SPECIALIZATION SYLLABUS

Program: B.V.A Graphic Design

Course Title: CORE ELECTIVE

Course Code: EL 5.1

Course Credit: 3 credit Hours

Brief description of the Course: Aim of this course is to introduce both conventional and digital knowledge which enable students with multiple skill sets. Under this course number of subjects of different nature, scope and relevancy are provided to the students. These topics are of different complexity and technicalities. Students shall discuss with their guides/ mentors and choose the elective based on their interest and requirement to the future application

SEMESTER 6

Year 3 / SEMESTER 6 / SPECIALIZATION SYLLABUS
Program: B.V.A Graphic Design

Course Title: Theory of Advertising Design – II

Course Code: GD 6.1

Course Credit: 4 credit Hours

Brief description of the Course:

This course introduces different methods of Reproduction process. Introduces Campaign planning and objectives. Discuss the functioning of an Advertising agency and consumer needs and demands, psychology of the mass and individual customer

Learning Objectives:

After completing this course students will be able to;

- Understands the principles and methods of reproduction process.
- Understands the campaign planning and implementation
- Know Consumer psychology and selling points

Pedagogy:

Lecture, Seminars, discussions and presentations.

Course Outline:

principles and methods of reproduction process.

campaign planning- Introduction and explanation with examples.

Campaign objectives.

Influencing factors on advertising campaign.

Three basic principles of campaign planning

Importance of unity and continuity, Structure, Function and operations of an advertising agency

Advertising and the consumer: wants and needs.

Advertising primary appeal, Unique selling points(USP), Outstanding selling points (OSP).

Consumer psychology

Textbooks:

- i. Advertising Design and Typography by Alex W.White / Allworth Press
- ii. Advertising Campaign Design: Just the Essentials by Robyn Blakeman / M.E. Sharpe
- iii. Advertising Creative: Strategy, Copy + Design by Tom Altstiel, Jean Grow

Year 3 / SEMESTER 6 / SPECIALIZATION SYLLABUS

Program: B.V.A Graphic Design

Course Title: Advertising Design & Media

Course Code: GD 6.2

Course Credit: 6 credit Hours

Brief description of the Course:

course will brief the advertising layout designs for the purposes of Institutional needs like Educational, Hospitals etc.

Learning Objectives:

On completion of the course students will be able to;

- Create advertisement concepts and designs for various institutional needs
- Create advertisement concepts and designs for various services
- Create advertisement concepts and designs for social welfares and causes
- Create advertisement concepts and designs for various consumer durable goods

Pedagogy:

Lecture, Demonstrations, Studio based practical projects

Course Outline:

- Advance Laout design for advertising ;
- Advertisement for non commercial services like Educational Institutions, Hospitals etc
- Advertisements for consumer goods. Pictorial based advertisements
- Magazine advertisements for commercial services like Hotels, travel and hospitality
- Advertisements for Consumer products like, Health care products
- Advertisement for public and social welfare events and awareness

Textbooks:

- i. Citizen Designer: Perspectives on Design Responsibility by Steven Heller, Véronique Vienne /Allworth Press
- ii. Advertising by Design: Generating and Designing Creative Ideas Across Media by Robin Landa / John Wiley & Sons
- iii. The Design Manual by David Whitbread / UNSW Press

Year 3 / SEMESTER 6 / SPECIALIZATION SYLLABUS

Program: B.V.A Graphic Design

Course Title: Packaging Design and Printing Technology

Course Code: GD 6.3

Course Credit: 6 credit Hours

Brief description of the Course:

This course introduces package design including various media, typography, and colour analysis. Provides field trips and interaction with industry resource people. Also briefs about the application of the Graphic Design for packaging design. Course will explain the process of printing in Offset method and the digital methods. Course will explain in detail the technical procedures involved in printing and provide the necessary information to the graphic designer.

Learning Objectives:

After completing the course students will be able to;

- Know about Packaging design and Industry, and printing process
- Understand Screen printing techniques
- Understand the Litho - offset printing technology
- Understand the Digital printing technology

Pedagogy:

Lecture, Demonstrations, Studio based practical projects

Course Outline:

- Introduction to Packaging Design – including the various media, typography, and Colour schemes analysis.
- Introduction to Graphic design for packaging – Application of Graphic Design and problem relating to packaging design Types of packaging, printing and fabrication methods, regulatory guidelines and application of digital medium.

History of Printing technology

- Litho-Offset printing –Plano Graphic ,Line& half tone printing in single colour. Comparison of different process from the economic and suitability point of view

- Screen printing process –Fundamentals of line and half tone printing, Printing on different surfaces
- Digital Printing process – Image Resolution, file format – printing output

Textbooks:

- I. What is Packaging Design? BY Giles Calver /RotoVision, 2004
- II. Package Design Workbook: The Art and Science of Successful Packaging BY Steven DuPuis, John Silva / Rockport Publishers
- III. 1,000 Package Designs: A Comprehensive Guide to Packing It In BY Grip / Rockport Publishers

Year 3 / SEMESTER 6 / SPECIALIZATION SYLLABUS
Program: B.V.A Graphic Design

Course Title: Digital Illustration Technique

Course Code: GD 6.4

Course Credit: 5 credit Hours

Brief description of the Course:

This course will brief about how to use digital medium in Place of traditional illustration or combining traditional and digital medium to achieve speed, quality and suitable for various purposes. This course will be based on the principles and design concept learnt in the previous semesters. This course examines the use of the computer as a medium and an additional tool for the illustrator. You will explore a variety of digital techniques and working methods as well as review the historical development and current directions of digital illustration. Other topics will include:

- proper file setup and preparing files for clients
- saving and organizing your digital work
- preparing digital images for web use and gallery exhibits

Learning Objectives:

On completion of the course students will be able to;

- Develop the advanced knowledge in the basic tools and techniques involved in Photoshop which was taught previously
- Understand the digital environment, work efficiency, back up and storage, File formats and file transfer etc
- Do Image research, usage, manipulations
- Create illustrations based on the fundamentals and principles taught.
- Printing issues

Pedagogy:

Lecture, Demonstrations, Studio based practical projects

Course Outline :

introduction to the digital environment, equipment and software

- computer and application setup
- personalizing the workspace
- work efficiency
- backup and storage
- file formats and file transfer
- vector vs. bitmap
- image research, usage, and copyright
- working between applications, importing, exporting, placing
- color space, color mode, calibration
- input issues (tablet, scanner, camera)
- printing issues
- experimentation and discovery, incorporating traditional imagery
- optimizing images for web use

Textbooks:

- i. Digital Painting Techniques, Volume 1 by Taylor & Francis, 2009
- ii. 500 Digital Illustration Hints, Tips, and Techniques: The Easy, All-in-One Guide to Those Inside Secrets for Better Image-Making by RotoVision SA, 2009

Year 3 / SEMESTER 6 / SPECIALIZATION SYLLABUS

Program: B.V.A Graphic Design

Course Title: CORE ELECTIVE

Course Code: GD EL 6.1

Course Credit: 3 credit Hours

Brief description of the Course:

Aim of this course is to introduce both conventional and digital knowledge which enable students with multiple skill sets. Under this course number of subjects of different nature, scope and relevancy are provided to the students. These topics are of different complexity and technicalities. Students shall discuss with their guides/ mentors and choose the elective based on their interest and requirement to the future application

Year 3 / SEMESTER 6 / SPECIALIZATION SYLLABUS

Program: B.V.A Graphic Design

Course Title: Project work

Course Code: GD 6.5

Course Credit: 6 credit Hours

Brief description of the Course:

In this course students will be taking a mini project work on Graphic Design topic. Students need to discuss with the mentor for specific area of working in Graphic Design.

YEAR 4

Year 4 / SEMESTER 7 / SPECIALIZATION SYLLABUS

Program: B.V.A Graphic Design

Course Title: Theory of Advertising :Visual communication & media -1

Course Code: GD 7.1

Course Credit: 3 credit Hours

Brief description of the Course:

This Course introduces the history of design and the Art of Electronic media. Here in the course discussions around the Computer as new environment, digital technology, Photography Design of the new generation, Film and Animation as new age communication mediums

Learning Objectives:

- After completing this course students will be able to ;
- define and explain the design in the age of electronic media
- Understand the possibility in digital medium and its influences on Print, film and Television mediums
- Explain the historical evolution of the design school

Pedagogy:

Lecture, Demonstrations, Studio based practical projects

Course Outline:

Introduction to Electronic medium

- Computer Imaging, Digital Photography, Moving images, Film language.
- Television as powerful communicate on medium - Television commercials
- Animation, traditional narrative school, digital Animation, Animation in non narrative styles
- Design Schools: Bauhaus philosophy.
- Books as Visual Communication medium from 16th century on wards. Books in the modern time.

Textbooks:

- i. Visual Communication: Images with Messages by Paul Martin Lester / Thomson Wadsworth, 2006

- ii. **Visual Communication:** More Than Meets the Eye By G. Harry Jamieson / Intellect Books, 2007
- iii. Bauhaus,1919- 1933 by Magdalena Droste / Taschen, 2002

Year 4 / SEMESTER 7 / SPECIALIZATION SYLLABUS

Program: B.V.A Graphic Design

Course Title: Advertising Design (Research project) I

Course Code: GD 7.2

Course Credit: 6 credit Hours

Brief description of the Course:

This Course provides opportunity to students to develop a project based on Corporate Identity. Students will do research on visual communication on the subject through references, field visits, Interaction with Industry people. Students will come out with creative concepts, ideas and sketches as the initial stage of the research. More focus will be given on consistency of the visual format, in the Logo design, and its use in all corporate communications.

Advance level of the research project focus on to develop a research methodology. To analyze the data and develop a design criteria to produce the individual project synopsis. This involves in strategizing Campaign design and development.

Year 4 / SEMESTER 7 / SPECIALIZATION SYLLABUS

Program: B.V.A Graphic Design

Course Title: Interaction Design

Course Code: GD 7.3

Course Credit: 5 credit Hours

Brief description of the Course:

This Course introduces basic concepts in Interaction Design. Interaction Models – issues in man-machine interface, ergonomic considerations, dialog.

Learning Objectives:

After completing this course students will be able to ;

Apply knowledge learnt in this course in designing the interactive model of different devices.

Apply the knowledge in designing the web page, standard operating key boards for example Mobile phone, ATM machine etc.

Evolve simple, user friendly Minimalistic design ideas for application

Pedagogy:

Lecture, Demonstrations, field research , Studio based practical projects

Course Outline:

- **Paradigms for interaction** – time sharing, Video *display* units, Programming toolkits, Sensor based context aware interaction, Multi-modal displays etc.
- **Interaction Design Process:** User focus; Scenarios; Navigation Design; Screen Design and Layout; Iteration and Prototyping. Design: Principles; Standards; Guidelines; Rules and Heuristics Principles.
- **Design Techniques:** Scenario building; Personas, Brain Storming, Story Boarding, Wire framing etc.
- **Evaluation Techniques:** Expert Analysis; Heuristic Evaluation; Evaluation through User Participation. Case examples in Human computer interaction.

Textbooks:

- Designing the User Interface: Strategies for Effective Human-Computer Interaction* B.Shneiderman, , 3rd Ed., Addison Wesley, 2000.
- Design: Beyond Human –Computer Interaction*, J. Preece, Y. Rogers and H. Sharp, John Wiley & Sons, Delhi, 2003.
- Human Computer Interaction* , A. Dix, J. Finlay, G.D Abowd and R. Beale, 3rd Ed., Pearson Education Ltd., 2004.
- The Essential Guide to User Interface Design of Interaction Design*, W.O. Galitz, John Wiley & Sons, 2002.

Year 4 / SEMESTER 7 / SPECIALIZATION SYLLABUS

Program: B.V.A Graphic Design

Course Title: CORE ELECTIVE

Course Code: EL 7.1

Course Credit: 3 credit Hours

Brief description of the Course:

Aim of this course is to introduce both conventional and digital knowledge which enable students with multiple skill sets. Under this course number of subjects of different nature, scope and relevancy are provided to the students. These topics are of different complexity and technicalities. Students shall discuss

with their guides/ mentors and choose the elective based on their interest and requirement to the future application

Year 4 / SEMESTER 7 / SPECIALIZATION SYLLABUS

Program: B.V.A Graphic Design

Course Title: Portfolio development

Course Code: GD 7.5

Course Credit: 3 credit Hours

Course Description:

This course will brief on the importance of the portfolio, and different types of portfolio and methodology in systematically developing individual Project portfolio. Also, the course briefs about portfolio's for different purpose . Course will provide information and knowledge of different digital and manual methods to build one's portfolio. Under this course students will learn to plan for their final display and presentation of their portfolio for external jury

Year 4 / SEMESTER 7 / SPECIALIZATION SYLLABUS

Program: B.V.A Graphic Design

Course Title: Internship / Project

Course Code: GD 7.6

Course Credit: 10 credit Hours

Course Description:

Objective of providing an internship to the students is to provide them exposure to the outside world on which their confidence builds. In this Course students will be working on a live project in a Design Studio environment / an Organization similar to that with hands on experience in Research and Product development.

OR

Student will be put under the guidance of an external resource person from the Industry/ Research / Similar Organization.

SEMESTER 8

Year 4 / SEMESTER 8 / SPECIALIZATION SYLLABUS

Program: B.V.A Graphic Design

Course Title: Design and Business Management

Course Code: GD 8.1

Course Credit: 3 credit Hours

Brief description of the Course:

This course introduces Design as a strategic tool in the corporate sector. Also explain the Design strategy formulation. Case studies in event, brand, and advertisement management. Discuss Product management.

Learning Objectives:

After completing this course students will be able to;

- Understand the Business related works and knowledge to execute them
- Understand the Market
- Understand the organization and its structure and the way of functioning
- Understand the Managerial works and administrative jobs
- Build the team relevant to work / projects
- Project planning, estimations etc
- Learn public relations

Pedagogy: Lecture, Discussions, Case studies and writing assignments

Course out line:

- Introduction to marketing and consumer behavior.
- Organization, structure and functioning.
- Interactive role of Design including administration.
- Design documentation and management of processes such as ISO 9000,ISO 14000, Quality Function Deployment etc.
- Creativity, innovation and its management in a team work. Team building, interpersonal relationship and conflict resolution.

- Professional practice, contracts, fees, negotiations, ethics and public relations, project planning.

Text Books:

- i. *Design Management – A handbook of Issues and Methods*, M. Okley (ed.), Blackwell Pbl. 1990
- ii. *Project Management*, S.A Chunawalla, Himalaya Pbl. House, Mumbai

Year 4 / SEMESTER 8 / SPECIALIZATION SYLLABUS

Program: B.V.A Graphic Design

Course Title: Theory of Advertising and Visual communication & media –II

Course Code: GD 8.2

Course Credit: 3 credit Hours

Brief description of the Course:

In this course, students will be introduced to important elements of Advertising procedures and Communication possibilities. The course will draw attention of the students on many important aspects such as Creative advertising, Product analysis, Principles of Layout and design, Market research, Appropriate Media for advertising and communication and media analysis.

Learning Objectives:

After completing the course students will be able to;

- Understand the creative advertisement qualities, Product analysis.
- Pictures in advertising
- Understand the concept of selling
- Marketing and Marketing research.
- Selection of advertising media, evaluation of media

Pedagogy: Lecture, discussion, presentations

Course out line:

- **Creative advertising:** Planning and execution, Product analysis, Human motives; Desire and hope, Copy Platform, Visualization – Invention of advertising ideas, Principles of Design and layouts, Pictures V/S words – communication, Pictures in advertising, The hard sell –The soft sell, Types of advertising
- **Marketing and Market research** - Nature and scope of marketing, Preproduction, prototype and planning, Consumer reaction, Market research and channels of distribution, Motivation research and Brand image. M
- **Selection of Advertising Media** appropriate for advertising, Evaluation of the media, Major media analysis. S

Text Books:

- i. Visual Communication: Images with Messages by Paul Martin Lester / Thomson Wadsworth, 2006
- ii. **Visual Communication:** More Than Meets the Eye By G. Harry Jamieson / Intellect Books, 2007
- iii. Bauhaus, 1919- 1933 by Magdalena Droste / Taschen, 2002

Year 4 / SEMESTER 8 / SPECIALIZATION SYLLABUS

Program: B.V.A Graphic Design

Course Title: Advertising Design Major Research Project -I

Course Code: GD 8.3

Course Credit: 12 credit Hours

Brief description of the Course:

The emphasis of the project on individually planned design research projects that involve considerations of Advertising Campaign for public welfare for any socially relevant issue. This will involve wide range of requirements of different types and scope for visual, formal and structural innovations. The project is supported by theoretical information and assignments in the complementary nature of systematic and creative thinking in the various stages of the design process and visual, structural and functional analysis of design system. The outcome of the project will be in the form of innovative and conceptual design proposal that reflect the students understanding of the design process. These will be developed and presented in the form of appropriate and tangible design solutions including models, graphic solutions such as;

- TV Advertising concepts – Story boards
- Poster / Hoardings – Out door

Year 4 / SEMESTER 8 / SPECIALIZATION SYLLABUS

Program: B.V.A Graphic Design

Course Title: Minor Research Project –II

Course Code: GD 8.4

Course Credit: 9 credit Hours

Brief description of the Course: Course Description:

Minor Project provides an opportunity to the students to research on the subject areas not considered for the Graduation Project. This project focus mainly on the interdisciplinary or interrelated subject matters where the graduation project may not provide space to further research

Year 4 / SEMESTER 8 / SPECIALIZATION SYLLABUS

Program: B.V.A Graphic Design

Course Title: Portfolio Development Final display and presentation of the Project

Course Code: GD 8.5

Course Credit: 3 credit Hours

Brief description of the Course:

This course will brief on the importance of the portfolio, and different types of portfolio and methodology in systematically developing individual Project portfolio. Also, the course briefs about portfolio's for different purpose . Course will provide information and knowledge of different digital and manual methods to build one's portfolio. Under this course students will learn to plan for their final display and presentation of their portfolio for external jury

SPECIALIZATION PROGRAMS

PRODUCT DESIGN

SPECIALIZATION PROGRAMS

PRODUCT DESIGN

COURSE MATRIX - SEMESTER III

(As per the Bangalore University CBCS Course structure)

	Subject Code	Title of the Paper	Instruction Hrs/ week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 1	University Code	Language I	4	3	30	70	100	2
	University Code	Language II	4	3	30	70	100	2
Part 2		CORE STUDIO COURSE						
	PD 3.1	Product Design Studio 1:Design thinking	5	-	50	100	150	3
	PD3.2	Models, Mockups and Prototypes	5	-	50	100	150	3
	PD3.3	Technical Drawing	3	-	30	70	100	2
	EL 3.1	CORE ELECTIVE	3	-	15	35	50	1
Part 3	PD3.4	Digital: CAD 1	3	-	15	35	50	1
	University Code Foundation/ SD Course	Computer Applications and Information Technology	3		15	35	50	1
		CC & EC – Workshop writing	-	-	50	-	50	1
		Simple Project						
		Total	30	6			800	16

SPECIALIZATION PROGRAM IN

PRODUCT DESIGN

COURSE MATRIX - SEMESTER IV

(As per the Bangalore University CBCS Course structure)

	Subject Code	Title of the Paper	Instruction Hrs/week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 1	University Code	Language I	4	3	30	70	100	2
	University Code	Language II	4	3	30	70	100	2
Part 2		CORE THEORY						
	PD 4.1	Design research methodology	3	3	30	70	100	2
		CORE STUDIO COURSE						
	PD 4.2	Product Design Studio	7	-	50	100	150	3
	PD 4.3	Materials and Manufacturing Processes	6	-	50	100	150	3
	EL 4.1	CORE ELECTIVE	3	-	15	35	50	1
Part 3	PD 4.4	Digital: CAD 2	3		30	70	100	2
	PD 4.5	CC & EC - Workshop			50	-	50	1
		Total	30	9			800	16

SPECIALIZATION PROGRAM IN

PRODUCT DESIGN

COURSE MATRIX - SEMESTER V

(As per the Bangalore University CBCS Course structure)

	Subject Code	Title of the Paper	Instruction Hrs/ week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
		CORE THEORY	-	-				
	PD 5.1	Art Appreciation	3	3	30	70	100	2
	PD 5.2	Theory of Design	3	3	30	70	100	2
		CORE STUDIO COURSE						
Part 2	PD 5.3	Product Design Studio 3	6	-	75	175	250	5
	PD 5.4	Human Factors, Ergonomics and Interface	6	-	60	140	200	4
	EL 5.1	CORE ELECTIVE	3	-	30	70	100	2
Part 3	PD 5.5	Digital Methods: Advance Auto CAD 3	3		30	70	100	2
	PD 5.6	Project work	6	Report Evaluation	50	100	150	3
		Total	30	6			1000	20

SPECIALIZATION PROGRAM IN

PRODUCT DESIGN

COURSE MATRIX - SEMESTER VI

(As per the Bangalore University CBCS Course structure)

	Subject Code	Title of the Paper	Instruction Hrs/week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
		CORE THEORY	-	-				
	PD 6.1	History of Industrial Design	3	3	30	70	100	2
	PD 6.2	Design Studio Management	3	3	30	70	100	2
		CORE STUDIO COURSE						
Part 2	PD 6.3	Product Design Studio 4	6	-	75	175	250	5
	PD 6.4	Portfolio, Publication and Dynamic Media	6	-	60	140	200	4
	EL6.1	CORE ELECTIVE	3		30	70	100	2
Part 3	PD 6.5	Digital Methods: Advance Auto CAD 4	3	-	30	70	100	2
	PD 6.6	Project Work	6	Report Evaluation	50	100	150	3
		Total	30	6			1000	20

SPECIALIZATION PROGRAM IN

PRODUCT DESIGN

COURSE MATRIX - SEMESTER VII

(As per the Bangalore University CBCS Course structure)

	Subject Code	Title of the Paper	Instruc tion Hrs/ week	Durati on of Exam (hrs)	Marks			Credits
			Theory		IA	Exam	Total	
		CORE THEORY	-	-				
	PD 7.1	Art and Design Criticism and Writing	3	3	30	70	100	2
	PD 7.2	Modern Design theory	3	3	30	70	100	2
	PD 7.3	Design Ethnography	3	3	30	70	100	2
		CORE STUDIO COURSE						
	PD 7.4	Product Design Studio 5	5	-	120	280	400	8
	PD 7.5	Pre-final Project	4	-	60	140	200	4
	EL 7.1	CORE ELECTIVE	3	-	30	70	100	2
Part 3	PD 7.6	Internship / In house Project	9	-	90	210	300	6
		Total	30	9			1300	26

SPECIALIZATION PROGRAM IN

PRODUCT DESIGN

COURSE MATRIX - SEMESTER VIII

(As per the Bangalore University CBCS Course structure)

	Subject Code	Title of the Paper	Instruction Hrs/week	Duration of Exam (hrs)	Marks			Credits
					Theory	IA	Exam	
		CORE THEORY	-	-				
	PD 8.1	New media Art, Design and Technology	3	3	30	70	100	2
	PD 8.2	CORE STUDIO COURSE						
	PD 8.3	Graduation Project	14	-	180	420	600	12
Part 2		Minor Project	10	Report Evaluation	120	280	400	8
Part 3	PD 8.4	Portfolio Development Final display and presentation of the Project	3	-	60	140	200	4
		Total	30	3			1300	26

SEMESTER 3

Year 2 / SEMESTER3/ SPECIALIZATION SYLLABUS

Program: B.V.A Product Design

Course Title: Language I:

Course Code: University Code

Course Credit: 4 credit Hours

As prescribed by the University

Year 2 / SEMESTER3/ SPECIALIZATION SYLLABUS

Program: B.V.A Product Design

Course Title: Language II:

Course Code: University Code

Course Credit: 4 credit Hours

As prescribed by the University

Year 2 / SEMESTER3/ SPECIALIZATION SYLLABUS

Program: B.V.A Product Design

Course Title: Product Design Studio 1: Design thinking

Course Code: PD 3.1

Course Credit: 5 credit Hours

Brief description of the Course:

Of six core Design courses throughout the Course, this is the first introductory course. Here students will learn the design process, research methodology. This course provides scope for students to understand introductory level experience of problem solving techniques, skills through practical assignments in prototyping and testing. Here students will try to understand how Design will act and in what form and material. In this course Students will learn to work in Groups and individual in studio environment.

Learning Objectives:

- (a) After completing this course students will be able to understand the Design process and Design Methodology.
- (b) Students will be able to understand the simple problem solving techniques.
- (c) Students will be able to demonstrate the skills of Practical prototyping and Testing.
- (d) Students will be able to work individual and in groups.

Pedagogy:

Presentations, Case study, Discussions and Practical assignments

Course Outline:

- Introduction to Design Thinking – Resources, Methods
- Meaning and objectives of research
- Introduction to Fundamentals of the design research and process.
- To go through case studies and Examples to understand the Design process, Chronological studies for analysis of designed objects/systems/environments and their eclectic evolution through technology change.
- Simple exercises in design creation/recreation through mock ups/montages/paste boards using primary materials such as paper, board, wood etc.

Textbooks:

- i. ***Product Design: Fundamentals and Methods***
by Roozenburg and Eekels
- ii. ***Universal Principles of Design***
by William Lidwell, Kritina Holden, Jill Butler
Publisher: Rockport Publishers, 2003
- iii. *D. Norman, Design of Everyday Things, Currency Books, New York, 1990.*
- iv. *A. Forty, Objects of Desire, Thames & Hudson, 1998*
- v. *M. Droste, Bauhaus, Taschen, 1994.*
- vi. *Joycelyn de Noblet Ed., Industrial Design – Reflections of a Century, Thames and Hudson, 1993*

Year 2 / SEMESTER3/ SPECIALIZATION SYLLABUS
Program: B.V.A Product Design

Course Title: Models, Mockups and Prototypes

Course Code: PD 3.2

Course Credit: 5credit Hours

Brief description of the Course:

In this Course student gets hands on experience in working design workshop, where they will engage in learning to build basic 3D real models out of materials of different nature. Here students will learn to use different tools and the safe use power devices. Course introduces the methods of making scale models, planning and execution through trial and error documentation. Course also introduces to rapid prototyping techniques and modalities required for outsourced fabrication. This Course requires, workshop and materials and tools.

Learning Objectives:

- (a) In this Course students will be able to demonstrate considerable knowledge in working workshop, proper using of tools and safety measures
- (b) Students will be able to understand the materials and their proper usage in 3D Modeling.
- (c) Students will be able to understand hands-on full-scale and scaled making, choosing an appropriate modeling method for the intended purpose.
- (d) Students will be able to know the rapid prototyping and testing

Pedagogy: Instruction led Practical Presentations, Demonstrations and assignments

Course Outline:

- Introduction to Hand and Power tools and learning around appropriate and safe use of tools/machines in construction classrooms
- To understand the characteristic qualities and usability of Materials in Model making.
- To learn to do simple and basic 3D Models using different Materials Like clay, Plaster, Wood / wooden sheets/ Metal sheets.
- To integrate with Product Design studio for the 3D scale Modeling of the product design undertaken
- To work on Scale model and Prototypes of the product Design finalized in Design Studio

Textbooks:

- i. *Professional Modelmaking: A Handbook of Techniques and Materials for Architects and Designers* by Norman Trudeau
- ii. *Prototyping and Modelmaking for Product Design* - Bjarki Hallgrimsson

Year 2 / SEMESTER3/ SPECIALIZATION SYLLABUS	
Program: B.V.A Product Design	
Course Title: Technical Drawing	
Course Code:PD 3.3	Course Credit: 3 credit Hours

Brief description of the Course:

This course introduces the principles and the basics of Engineering drawing skills to the students. Introduces the basic geometry, projection techniques, and also to interpret the drawings. Course covers, basic Geometric lessons in construction of the basic shapes compass constructions of the geometric forms and figures, to use angles and tangents. Introduces orthographic projections and conventions, , use of sections, auxiliary views and developments for basic 3D forms such as Prism, Cone and Cylinders.

Learning Objectives:

- (a) In this course students will be able to understand the basic Geometry and the principles
- (b) Students will be able to demonstrate considerable skills in different types of projections used
- (c) Students will be able to effectively use the knowledge in 3D Modeling

Pedagogy: Demonstrations and instructor led assignments

Course Outline:

- To introduce the basic geometry and the guiding principles
- To study Line styles and types such as; *visible/ hidden/center/ cutting/ plane/ section/phantom*
- To introduce different types of projections such as Multiple views and projections
Orthographic projection /Auxiliary projection /Isometric projection /Oblique projection
- To study Perspective /Section Views /Scale /Showing dimensions /Sizes of drawings

Textbooks:

Geometry of Design: Studies in Proportion and Composition
by Kimberly Elam
Publisher: Princeton Architectural Press, 2001

Sacred Geometry: Philosophy and Practice (Art and Imagination)
by Robert Lawlor
Publisher: Thames & Hudson, 1989

Year 2 / SEMESTER3/ SPECIALIZATION SYLLABUS

Program: B.V.A Product Design

Course Title: Core Elective

Course Code: EL 3.1

Course Credit: 3 credit Hours

Brief description of the Course: Aim of this course is to introduce both conventional and digital knowledge which enable students with multiple skill sets. Under this course number of subjects of different nature, scope and relevancy are provided to the students. These topics are of different complexity and technicalities. Students shall discuss with their guides/ mentors and choose the elective based on their interest and requirement to the future application

Year 2 / SEMESTER3/ SPECIALIZATION SYLLABUS

Program: B.V.A Product Design

Course Title: Digital: CAD 1

Course Code: PD 3.4

Course Credit: 3 credit Hours

Brief description of the Course:

This course is designed for new AutoCAD software users who require comprehensive training. The objective of AutoCAD I is to enable the user to create a basic 2D drawing in the AutoCAD software. Even at this fundamental level, the AutoCAD software is one of the most sophisticated computer applications

that you are likely to encounter. Therefore learning to use it can be challenging. This course covers the essential core topics for working with the AutoCAD software. The teaching strategy is to start with a few basic tools that enable you to create and edit a simple drawing and then continue to develop those tools. More advanced tools are also introduced throughout the training guide. Not every command or option is covered because the intent is to show the most essential tools and concepts. More sophisticated techniques that extend your mastery of the program are introduced. For example, you will go beyond the basic skill of inserting a block to learning how to create blocks, and beyond the basic skill of using a template to understanding the process of Setting up a template. This knowledge of Computer based Visualization helps students in sketching, testing, rendering and design control drawing (DCD). The basic skills and knowledge in this course presents baseline software platforms from which students will continue to build-upon and hone throughout their education. Deliverables include process drawings as well as DCD's with dimensioned technical specifications, sections, details and notes.

Learning Objectives:

- (a) After completing this Course students will be able to understand and define the fundamentals of CAD and the application of Tools.
- (b) Students will be able to demonstrate good amount of knowledge in drawing, testing and Rendering
- (c) Students will be able to interpret the Technical specifications, sections, notes etc.
- (d) Create fully dimensioned sectional and assembly technical drawings of a product component
- (e) Create an exploded product view with parts and materials listing

Pedagogy: Computer based Demonstrations and explanation

Course Outline:

- Understanding the AutoCAD work space and user interface
- using basic drawing, editing, and viewing tools; organizing drawing objects on layers; inserting reusable symbols (blocks)
- preparing a layout to be plotted; adding text, hatching, and dimensions
- Using more advanced editing and construction techniques
- Adding parametric constraints to objects
- Creating local and global blocks; setting up layers, styles, and templates; and using advanced plotting and publishing options.
- Producing basic shapes and forms
- Producing basic curved and radiused forms
- 3D modeling and texture surfacing

Textbooks:

- i. *Computer Aided Design and Manufacturing* By M.M.M. SARCAR, K. MALLIKARJUNA RAO, K. LALIT NARAYAN
- ii. *Fundamentals of Computer Aided Geometric Design* by Josef Hoschek, Dieter Lasser Peters, 1993

- iii. *Handbook of Computer Aided Geometric Design* edited by Gerald E. Farin, Josef Hoschek, Myung-Soo Kim

Year 2 / SEMESTER3/ SPECIALIZATION SYLLABUS

Program: B.V.A Product Design

Course Title: Computer Applications and Information Technology

Course Code: University Code

Course Credit: 3 credit Hours

Brief description of the Course: As prescribed by the University

Year 2 / SEMESTER3/ SPECIALIZATION SYLLABUS

Program: B.V.A Product Design

Course Title: CC & EC - Workshop

Brief description of the Course: Suitable Workshop / Activity / Project will be conducted in this semester

1. Simple Project :

Here Students will work in small groups and learn how to approach to the simple problems in the system. This project help them to apply the skills learnt in the previous and the present semesters and find out their importance.

2. Visual Journal writing:

Visual Journal is continuation of the earlier two semesters. But here they use this space more as a diary of a design student for consolidating their ideas through scribbling, photograph and writing.

SEMESTER 4

Year 2 / SEMESTER4/ SPECIALIZATION SYLLABUS

Program: B.V.A Product Design

Course Title: Language I

Course Code: University Code

Course Credit: 4 credit Hours

As prescribed by the University

Year 2 / SEMESTER4/ SPECIALIZATION SYLLABUS

Program: B.V.A Product Design

Course Title: Language II

Course Code: University Code

Course Credit: 4 credit Hours

As prescribed by the University

Year 2 / SEMESTER4/ SPECIALIZATION SYLLABUS

Program: B.V.A Product Design

Course Title: Design research methodology

Course Code: PD 4.1

Course Credit:3 credit Hours

Brief description of the Course:

In this course Students are introduced to design as a means to communicate ideas to multiple audiences through application of product semantics—distinguishing between self-perception and how others read design artifacts. There will be discussions on the design process and the problem solving methods. Case studies which help understanding different scenarios in which the approach to problem solving differs from each other.

Learning Objectives:

- (a) After completing this course students will be able to demonstrate considerable ability in doing Product design research
- (b) Students will be able to understand the varied complexity in the design problems
- (c) Students will be able arrive or derive a suitable solution

(d) Students will be able to display their Design thinking skills

Pedagogy: Lecture and presentations/Students seminars

Course Outline:

- Introduction to Design process and Design research Methodology
- To discuss to design as a means to communicate ideas to multiple audiences through application of product semantics - distinguishing between self-perception and how others read design artifacts.
- To identify where and how design can act.
- IDENTIFYING AND DEFINING THE PROBLEM
- ANALYSING INFORMATION - This involves listing questions regarding the project. Questions will vary from project to project. Questions need to be documented in relation to such issues as: TIME, COST, SAFETY, MATERIALS, PROCESSES, FUNCTION, APPEARANCE, ERGONOMICS
- SYNTHESIS – To discuss what is ‘Synthesis’ and to follow the ‘Analysis’ for providing answers to the questions. For example, questions on the choice of materials, or the way ergonomics is applied, must be answered after research is undertaken in such areas.
- EVALUATING AND SELECTING APPROPRIATE SOLUTIONS - The evaluation of an appropriate solution through the information collected and presented during research. Documenting the appropriate solution includes the development of detailed graphical information that will allow the construction or manufacture of the project .
- IMPLEMENTING CHOICES and EVALUATION

Textbooks:

- Design Research: Methods and Perspectives* edited by Brenda Laurel
- <http://www.technologystudent.com/designpro/despro1.htm>

Year 2 / SEMESTER4/ SPECIALIZATION SYLLABUS

Program: B.V.A Product Design

Course Title: Product Design Studio 2

Course Code: PD 4.2

Course Credit: 7 credit Hours

Brief description of the Course:

This is a continuation of the previous semesters Design Studio. It depends on the prerequisite from the previous semester Representational skill both hand and computer. There is continuous exploration of the design ideas for product design and improvisation of the ideas from the previous class. There will be a greater amount of interaction with the people for feedbacks.

Learning Objectives:

- (a) Students will be able to display their further enhanced presentation skills
- (b) Students will be able to explore and develop new ideas for design with feedbacks from the audience
- (c) Students will be able to expand their research ability and develop skills to address the problems

Pedagogy: Instructions lead Lecture – Demonstrations and assignments

Course Outline:

- Product ideas - Imagination, People needs, Identification and analysis of samples of good and bad design for sensitization to Design quality/processes.
- The Product Brief – Defining the needs, Market trends
- To go through case studies and Examples to understand the Design process, Chronological studies for analysis of designed objects/systems/environments and their eclectic evolution through technology change.
- Simple exercises in design creation/recreation through mock ups/montages/paste boards using primary materials such as paper, board, wood etc.

Textbooks:

- i. *Product design: fundamentals and methods* by N. F. M. Roozenburg, J. Eekels
- ii. **The Fundamentals of Product Design** By Richard Morris

Year 2 / SEMESTER4/ SPECIALIZATION SYLLABUS

Program: B.V.A Product Design

Course Title: Materials and Manufacturing Processes

Course Code: PD 4.3

Course Credit: 6 credit Hours

Brief description of the Course:

This course briefs about the basic information required about the materials and processes commonly used by product designers and manufacturers at various scales of production. This course informs the core studio sequence by providing a foundation for understanding how a product works and how it can be made better, safer, and more sustainably. As a seminar, assignments will be both individual and team based, and will include a number of on-site field trips.

Learning Objectives:

- (a) Knowledge and understanding of structure and properties of different industrial materials
- (b) Evaluation and testing of the quality of engineering materials.
- (c) Knowledge and understanding of the most important manufacturing processes.
- (d) Understanding the relationships among material properties and manufacturing process parameters.

Pedagogy: Lecture, Presentations, discussions and Practical experiments and Industry visits

Course Outline:

- Introduction: General information, objectives,
- what is manufacturing?, product attributes, interfaces with other courses.
- Material properties: Nature of materials, stress-strain relationships, hardness, fluid properties, visco-elastic behaviour of polymers.
- Engineering materials: Metal alloys, ferrous and non-ferrous materials, polymer technology, thermoplastics, thermo sets, elastomers, ceramics, composite materials.
- Processes for shapeless materials: Casting fundamentals and processes, casting quality, design aspects, powder metallurgy, rapid prototyping technologies.
- Shaping of polymers, rubber and composites: Polymer melts, extrusion, injection moulding, compression moulding, blow moulding, thermoforming, design aspects, processes for rubber and composites.
- Metal forming: Material behaviour in metal forming, influence of temperature, friction and lubrication, rolling processes, forging processes, extrusion, wire and bar drawing.
- Joining and assembly: Fundamentals of welding, welding processes, weld quality, weldability, brazing, soldering, adhesive bonding, mechanical assembly, design aspects.
- Manufacturing (support) systems: Numerical control, industrial robots, group technology, FMS, production lines, quality control, metrology, measuring instruments, surface measurement.
- Summary: Overall overview, guidelines and recommendations, material and manufacturing process selection, last consultancy.

Textbooks:

- i. **Alessi: The Design Factory (Academy Editions)**
by Alessandro Mendini, Nonie Niesewand
- ii. **DeGarmo's Materials and Processes in Manufacturing - By E. Paul DeGarmo, J. T. Black, Ronald A. Kohser**
- iii. **Industrial Design**
by Raymond Loewy
- iv. **Industrial Design: Materials and Manufacturing Guide** By Jim Lesko

Video reference:

Manufacturing of golf balls, series 'How it's made', Source: Discovery/Teleac, about 5 minutes

Manufacturing of safes, series 'How it's made', Source: Discovery/Teleac, about 5 minutes

Year 2 / SEMESTER4/ SPECIALIZATION SYLLABUS**Program: B.V.A Product Design****Course Title: CORE ELECTIVE****Course Code: PD EL 4.1****Course Credit: 3 credit Hours**

Course Description:

A common list of Electives is provided to all the programs of Art and Design. These elective courses focus on the interdisciplinary Subjects and digital skills. Based on the need of the program and interest among the individual students these electives are added. Every Student has to contact their mentor to choose the Electives with the help of Faculty Guide. These electives are partially taught in the class room, and the rest of the classes are focused by the student research and practice.

Year 2 / SEMESTER4/ SPECIALIZATION SYLLABUS**Program: B.V.A Product Design****Course Title: Digital: CAD 2****Course Code: PD 4.4****Course Credit: 3 credit Hours**

Brief description of the Course:

AutoCAD II introduces advanced techniques and teaches you to be proficient in AutoCAD. This is done by teaching how to recognize the best tool for the task, the best way to use that tool, and how to create new tools to accomplish tasks more efficiently. This course builds upon the basic concepts of the AutoCAD I course. This course further introduces advance level application of the tools in sketching, testing, rendering and design control drawing (DCD). Increases the complexity of the assignments and the out come. Students working on their Design studio 2 will build 2D and 3D digital Technical diagrams and presentational models in this class.

Learning Objectives:

- (f) After completing this Course students will be able to understand and define the Advance level CAD and the application of Tools.
- (g) Students will be able to demonstrate good amount of knowledge in complex level drawing, testing and Rendering
- (h) Students will be able to use the Technical specifications, sections, notes etc.
- (i) Will be able to create fully dimensioned sectional and assembly technical drawings of a product component
- (j) Create an exploded product view with parts and materials listing

Pedagogy: Computer based Demonstrations and explanation

Course Outline:

- Advanced Text Objects; working with Tables;
- Defining dynamic blocks and attributes; out putting and publishing files for review;
- Collaboration and automation tools; creating, publishing, and customizing sheet sets; managing Layers;
- CAD Management and System Setup; enhancing productivity by customizing the AutoCAD interface; and using macros and custom routines.
- To create technical drawings of high complexity
- 3D modeling and texture surfacing
- 3D product rendering and visual outputs

Textbooks:

- iv. *Computer Aided Design and Manufacturing* By M.M.M. SARCAR, K. MALLIKARJUNA RAO, K. LALIT NARAYAN
- v. *Fundamentals of Computer Aided Geometric Design* by Josef Hoschek, Dieter Lasser Peters, 1993
- vi. *Handbook of Computer Aided Geometric Design* edited by Gerald E. Farin, Josef Hoschek, Myung-Soo Kim

Year 2 / SEMESTER4/ SPECIALIZATION SYLLABUS

Program: B.V.A Product Design

Course Title: CC & EC – Workshop

Suitable Activity / Workshop will be conducted in this semester to add value to the respective courses as well as over all development of the student

SEMESTER 5

Year 3 / SEMESTER5/ SPECIALIZATION SYLLABUS

Program: B.V.A Product Design

Course Title: Art Appreciation

Course Code: PD 5.1

Course Credit: 3 credit Hours

Brief description of the Course:

Art Appreciation is a survey of Art, Architecture, Design, from the historical perspective to contemporary and traditional visual art themes. Emphasis is on current problems in communication through painting, sculpture, photography, film and architecture. To discuss the role of Art in society, Social factors influencing various visual forms. Important Artists, Movements which breaks the tradition and give rise to new approach and vision .

Learning Objectives:

- (a) Students will be able to develop an awareness of art in their future career and also in his/her everyday environment
- (b) Validate art as a global experience and phenomenon
- (c) Incorporate a working vocabulary of terms and concepts used to produce and analyze art into his/her experience
- (d) Students will be able to Interpret artwork through discussions, written responses and research papers
- (e) Students will be able to Consolidate knowledge and understanding of different artists and styles

Pedagogy: Lecture, Presentation, Discussions and seminars

Course Outline:

- Introduction to Art as a phenomenon to articulation, creation and communication of visual experiences, ideas and thoughts
- To discuss Art and its association to other visual mediums like, theater, Cinema, Animation, Dance etc
- To discuss, other forms of experience such as Sonic Art/ Sound Art, Light and Video Art etc.
- To discuss, relation between the Art and the society
- Art as Regional and global cultural phenomenon.

Textbooks:

- i. Preble, Preble & Frank . *Prebles' Artforms with MyArtsLab* . Edition: 11th . Publisher: Pearson/Prentice Hall . Year: 2014.
ISBN: 9780205989331 Edition/Copyright: 11TH Published Date: 2014 - Print version

Year 3 / SEMESTER5/ SPECIALIZATION SYLLABUS

Program: B.V.A Product Design

Course Title: Theory of Design

Course Code: PD 5.2

Course Credit: 3 credit Hours

Brief description of the Course:

Course will examine, analyze, study, and discuss how design can be understood, described, and developed as a process of inquiry, thought, and action. Course will critically explore how to become a more skilled and successful designer and what it takes to develop both design inquiry, design thinking, and design action. Course will allow students to experiment with the design process, by studying and analyzing design behavior, by reflecting on design experiences, and by conducting intellectual discussions.. The overall purpose of the course is to support each student to establish a personal, reflective, and examined intellectual position in relation to design as a process of inquiry, thought, and action.

Learning Objectives:

- (a) After completing this Course students will be able to understand the background of the Design Theory, Study, Analysis, Synthesis and action.
- (b) Students will be able to experiment with Design process, by analyzing the design behavior
- (c) Students will be able to establish personal, reflective, and intellectual position in relation to Design as a process of Inquiry, thought and Action

Pedagogy: Lecture, Presentation, Discussions and seminars

Course Outline:

- Introduction to different theories of Design : Gestalt Theory /Maslow Hierarchy / Altman / Sommer / Hall / Kinzel
- Maslow's Hierarchy
- Ergonomics and Human Factors Engineering
- Design as a tradition (design, art, and science)
- Theory of Things
- Design Research and Design Practice
- Environmental Psychology - Areas of Research in Environmental Psychology – Personal space / Crowded space – Design and other Social factors
- Design and Cultural factors

Textbooks:

- i. *Buchanan, R. (1992). Wicked Problems in Design Thinking. In Design Issues, Vol. 8, No. 2. (Spring, 1992), pp. 5-21.*
- ii. *Cross, N. (2001). Designerly Ways of Knowing: Design Discipline Versus Design Science. Design Studies, 17(No. Summer 2001, 49-55.*
- iv. *Cross, Nigel. Design Thinking: Understanding How Designers Think and Work. Oxford/New York: Berg, 2011, 3-30.*
- v. *Julier, Guy. The Culture of Design. London: Sage Publications, 2000, 1-64.*

Brief description of the Course:

This Course explore the opportunities for designers to utilize digital fabrication technologies that leverage the possibilities of the technology in order to deliver stakeholder benefits. The course has a heavy emphasis on material exploration and exercises knowledge learned in Materials and Manufacturing Processes, Computer-Aided Industrial Design, and Product Design Studio 1 and 2: Research, Design & Development. Students will be working both individually and collaboratively toward comprehending the difference between fundamental innovation and incremental change in their work as well as beginning to articulate the relationship of manufacturing/fabrication processes to larger societal contexts.

Learning Objectives:

- (a) After completing this course students will be confident in understanding the application of the integrated knowledge of Digital Fabrication Technology.
- (b) Students will be able to understand and apply the knowledge learnt from Materials and Manufacturing Process.
- (c) Students will be able to comfortably use the knowledge learnt from the studio 1 and 2 Research, Design & Development
- (d) Students will be able to work independently or in groups and capable of articulating relationship of manufacturing/fabrication processes to larger societal contexts.

Pedagogy: Design Studio, Case studies, Research, Presentations and Project

Course Outline:

- Product ideas - Imagination, To explore People needs
- The Product Brief – Defining the needs, Market trends
- To identify the problems of the selected objects/systems/environments. analysis of samples of good and bad design for sensitization to Design quality/processes.
- Moderate exercises in design creation/recreation through mock ups/montages/paste boards using primary materials such as paper, board, wood etc.

Textbooks:

- i. **Product Design and Development**
by Karl T. Ulrich and Steven D. Eppinger
McGraw-Hill 1995, 2000, 2004
- ii. **Product Design: A Practical Guide to Systematic Methods of New Product Development**
by Mike Baxter
- iii. **The Art of Innovation - Lessons in Creativity from IDEO, America's Leading Design Firm**
by Tom Kelley

Year 3 / SEMESTER5/ SPECIALIZATION SYLLABUS
Program: B.V.A Product Design
Course Title: Human Factors, Ergonomics and Interface

Course Code: PD 5.4

Course Credit: 6 credit Hours

Brief description of the Course:

Aims to introduce basic understanding of design principles related to physical and cognitive ergonomics, as well as ethnography. This course provides the experience with user research and testing needed to enter Product Design Studio 4: Design Concepts and Applications. A seminar based course, a portion of the assignments will be done hands-on through modeling, rigging, and constructing testing props and mechanisms.

Learning Objectives:

- (a) After completing this Course Students will be able to understand the basics of Ergonomics and related design Principle
- (b) Students will be capable of understanding the needs of the design based on their research in Human factors
- (c) Students will be capable of understanding the Anthropometrical, Psychological, Psycho- Social Consideration in Ergonomics.

Pedagogy: Research Presentations, Case studies, Discussions, Hands on experiments.

Course Outline:

- Definition of Ergonomics / Human Factors.
- Human capabilities and limitations in terms of engineering.
- Anthropometrical, Physiological, Psycho-social considerations in Ergonomics.
- Behavior, information processing and perception; Ergonomics design methodology;

- Occupational safety and stress at workplace; Workstation design; Furniture and Environment factors affecting
- Human performance; Design development and usability evaluation.
- Theory input follows relevant demonstrations and assignments.

Textbooks:

- i. *Design for Success: A Human-Centered Approach to Designing Successful Products and Systems*
by William B. Rouse
Publisher: Wiley-Interscience; 1 edition (January 8, 1991)
- ii. *The Right Fit: The Power of Ergonomics As a Competitive Strategy*
by Clifford M. Gross
Publisher: Productivity Press Inc, 1996

Year 3 / SEMESTER5/ SPECIALIZATION SYLLABUS

Program: B.V.A Product Design

Course Title: CORE ELECTIVE

Course Code: EL 5.1

Course Credit: 3 credit Hours

Course Description:

A common list of Electives is provided to all the programs of Art and Design. These elective courses focus on the interdisciplinary Subjects and digital skills. Based on the need of the program and interest among the individual students these electives are added. Every Student has to contact their mentor to choose the Electives with the help of Faculty Guide. These electives are partially taught in the class room, and the rest of the classes are focused by the student research and practice.

Year 3 / SEMESTER5/ SPECIALIZATION SYLLABUS

Program: B.V.A Product Design

Course Title: Digital Methods: CAD/CAM 3

Course Code: PD 5.5

Course Credit: 3 credit Hours

Brief description of the Course

This course provides a basic understanding of how to create, modify, and present conceptual designs using Auto CAD. Building three-dimensional models to aid in the visualization of designs from all drafting disciplines is an important aspect of a project. Using AutoCAD functionality, to quickly and easily create conceptual models to study and explore designs. This course introduces you to the steps necessary to explore CAD projects through conceptual design. Helps to create massing and sun studies, apply different visual effects to their models, and export/distribute their designs to an extended team. Hands-on exercises

throughout the course are used to demonstrate the conceptual design process through the mainstream drafting industries.

Learning Objectives:

- (a) **Students after completing this course will be able to** create, modify, and present conceptual designs using Auto CAD
- (b) Students will be able to build 3dimensional models and presentation visuals for their project
- (c) Students will be able to create e dimensional conceptual drawings and models.
- (d) Learn how to create massing and sun studies, apply different visual effects to their models, and export/distribute their designs to an extended team.

Pedagogy: Computer based demonstration and presentations ;Practical Assignments

Course Outline:

- Elements of conceptual design
- Massing shapes with 3D solids;
- Integrating Raster images with solid models;
- Presenting the conceptual design; visual styles;
- Exporting and distributing conceptual designs

Textbooks:

- i. *Computer Aided Design and Manufacturing* By M.M.M. SARCAR, K. MALLIKARJUNA RAO, K. LALIT NARAYAN
- ii. *Fundamentals of Computer Aided Geometric Design* by Josef Hoschek, Dieter Lasser Peters, 1993
- iii. *Handbook of Computer Aided Geometric Design* edited by Gerald E. Farin, Josef Hoschek, Myung-Soo Kim

Year 3 / SEMESTER5/ SPECIALIZATION SYLLABUS

Program: B.V.A Product Design

Course Title: Project work

Course Code: PD 5.6

Course Credit: 6 credit Hours

This Course is focused on independent research Project based on the Knowledge acquired from the Product Design studio 3 and 4. In this course students will do field research, Market survey, Interaction with public and identify the research area, Product and the relevant production Industry. This is an integrated project of research to Design, Mock ups, Prototyping and Testing and final Presentation. Students will be guided by the subject expert/ mentor / external expert throughout the project until the submission. Final output from the Project will be reviewed by the External jury.

References: http://ocw.mit.edu/courses/sloan-school-of-management/15-783j-product-design-and-development-spring-2006/lecture-notes/clas1_int_crse_6.pdf

SEMESTER 6

Year 3 / SEMESTER6/ SPECIALIZATION SYLLABUS

Program: B.V.A Product Design

Course Title: History of Industrial Design

Course Code: PD 6.1

Course Credit: 3 credit Hours

Brief description of the Course:

Illustrates the evolution of the Design field, and elaborate on thinking and concepts behind the last century and a half of designed objects. Narrates the post Industrial revolution and explores the emergence of the Human centered design, Science and technology interface. Redefines the cultural expressions to suit the new – emerging world.

Learning Objectives:

- (a) After completing this Course students will be able to get awareness about the historical reference points of design evolution.
- (b) Students are capable of narrating the Industrial revolution and understand the important reference points from the history.
- (c) Students are capable of explaining the explorations such as Human center design, Technology interface in the contemporary practice.
- (d) Able to describe the culture V/S Change

Pedagogy: Lecture Presentation, discussions and seminars etc.

Course Outline:

- Introduction to the Design History of both Indian and the world – Introduction to Indian traditional design practices, products
- Brief discussion about Industrial Revolution, New materials and their role in design
- Bauhaus and the New Academic thinking
- Human centered designs – Intervention of science and technology in Design thinking.
- Design history and cultural expressions

Textbooks:

- i. *History of Modern Design: Graphics and Products Since the Industrial Revolution* By David Raizman
- ii. *Design History: A Student's Handbook* by Hazel Conway, Routledge,
- iii. *Design The Indian Context* By H Kumar Vyas
- iv. *“Design the International Movement with Indian Parallel”*. by Prof. H Kumar Vyas

Year 3 / SEMESTER6/ SPECIALIZATION SYLLABUS

Program: B.V.A Product Design

Course Title: Design Studio Management

Course Code: PD 6.2

Course Credit: 3credit Hours

Brief description of the Course:

This program will build business acumen and set the stage to build a viable business that is driven by design. Sustainable best practices are integrated throughout the program ensuring that how to make decisions that considers the environmental and social impacts along with economic success. Case studies of some of the successful Design projects are discussed.

Learning Objectives:

- (a) Students will be able to understand and explain the different process involved in Design Business.
- (b) Students will be able to understand the best business practices by the Design studio by studying the case studies.
- (c) Students will be able to apply the knowledge in their own projects

Pedagogy: Lecture, Presentations, Discussions and Seminars

Course Outline:

- Introduction to fundamentals Design Business Management - Introduction the Design Studios and work environment in India and abroad
- Design and Marketing – Differentiation through Design
- Design and Innovation – Coordination and exploration
- Design and Strategy: Transformation through Design
- Design Management in Practice
- Design Firm
- Operational Design Practices and Management
- Functional Design Management: Managing the Design Department

- Project Collaborations – National and International scenario – Challenges in Public Sector innovations

Textbooks:

- i. *Design Management: Using Design to Build Brand Value and Corporate Innovation* By Brigitte Borja de Mozota
- ii. *Public Innovation Through Collaboration and Design* edited by Christopher Ansell, Jacob Torfing
- iii. *Strategic Management of Innovation and Design* By Pascal Le Masson, Benoît Weil, Armand Hatchuel

Year 3 / SEMESTER6/ SPECIALIZATION SYLLABUS
Program: B.V.A Product Design
Course Title: Product Design Studio 4

Course Code: PD 6.3

Course Credit: 6 credit Hours

Brief description of the Course:

Students will be exploring the research options and put their actions in to a complex user research and applying, Testing in the design out comes. This transitional studio bridges learning in Human Factors, Ergonomics, and Interface with previous studies around form giving and production. Students will be given the opportunity to work with outside partners or advisors and will demonstrate ability to work both individually as well as on a team. While project work will be primarily studio based, content may require off- site research and engagement.

Learning Objectives:

- (a) In this Course students will be will be able to apply their research in more Coherent areas of Design such as User Design interface.
- (b) Students will be able to understand and apply the Human factors, Ergonomics in their design development
- (c) Students will be able to display independence and confidence in exploring the options to work with external resource people.

Pedagogy: Lecture, Discussions, Presentations, Field oriented Practical research

Course Outline:

- Complex User research and application of the outcome in design development
- To discuss and applying the Human factors and ergonomics in Design development
- To explore the opportunity to work with outside partners suitable to the design research in this level

Textbooks:

- i. *Human Work Interaction Design: Usability in Social, Cultural and Organizational Contexts...* edited by Dinesh Katre, Rikke Orngreen, Pradeep Yammiyavar, Torkil Clemmensen
- ii. *DESIGN CONCERNS: VOLUME 1 - collection of some well-researched and well-presented Colloquium Papers*
- iii. *INDIAN ANTHROPOMETRIC DIMENSIONS FOR ERGONOMIC DESIGN PRACTICE*
By Debkumar Chakrabarti
- iv. *Design for Success: A Human-Centered Approach to Designing Successful Products and Systems* by William B. Rouse Publisher: Wiley-Interscience;
- v. *The Right Fit: The Power of Ergonomics As a Competitive Strategy* by Clifford M. Gross
Publisher: Productivity Press Inc, 1996

Year 3 / SEMESTER6/ SPECIALIZATION SYLLABUS
Program: B.V.A Product Design

Course Title: Portfolio, Publication and Dynamic Media

Course Code: PD 6.4

Course Credit: 6 credit Hours

Course Description:

This Course helps students in identifying different methods for documenting and communicating design ideas and achievements to different audiences. This course helps students frame and present work for potential internships as well as entry into design competitions, and introduces general strategies for creating promotional materials. Media will be both digital and print and will explore static presentation such as portfolio and active social media such as through blogging, twitter, etc.

Year 3 / SEMESTER6/ SPECIALIZATION SYLLABUS
Program: B.V.A Product Design

Course Title: CORE ELECTIVE

Course Code: EL 6.1

Course Credit: 3 credit Hours

Course Description:

A common list of Electives is provided to all the programs of Art and Design. These elective courses focus on the interdisciplinary Subjects and digital skills. Based on the need of the program and interest among the individual students these electives are added. Every Student has to contact their mentor to choose the Electives with the help of Faculty Guide. These electives are partially taught in the class room, and the rest of the classes are focused by the student research and practice.

Year 3 / SEMESTER6/ SPECIALIZATION SYLLABUS
Program: B.V.A Product Design

Course Title: Digital Methods: Advance Auto CAD 4

Course Code: PD 6.5

Course Credit: 3 credit Hours

Course Description:

This course provides a basic understanding of how to design and modify 3D models with AutoCAD. Creating 3D models helps users better visualize and present designs that are created with CAD.

Learning Objectives:

- (a) After completing this Course students will be able to create 3D models of the project and execute methods to modify them as and when required.
- (b) Students will be capable of creating their project presentation with this knowledge of 3D.

Pedagogy: Demonstrations and practical work assignments.

Course Outline:

- The fundamental concepts and workflows for creating 3D models with AutoCAD
- Explore how to create and modify both solid and surface models. Learn how to present your designs while they are still being created, using visualization tools such as visual styles, model walk and fly throughs, materials, and lighting.
- You will also learn how to output 3D models from the CAD system to either paper or to a distributable, electronic version.
- The concepts and practices taught will help you take your Auto-CAD designs to the next dimension
- 3D Hands-on exercises throughout the course demonstrate the modeling process using techniques that can be applied to the mainstream drafting industries.

Textbooks:

- i. *Computer Aided Design and Manufacturing* By M.M.M. SARCAR, K. MALLIKARJUNA RAO, K. LALIT NARAYAN
- ii. *Fundamentals of Computer Aided Geometric Design* by Josef Hoschek, Dieter Lasser Peters, 1993
- iii. *Handbook of Computer Aided Geometric Design* edited by Gerald E. Farin, Josef Hoschek, Myung-Soo Kim

3 / SEMESTER6/ SPECIALIZATION SYLLABUS
Program: B.V.A Product Design

Course Title: Project Work

Course Code: PD 6.6

Course Credit: 6 credit Hours

Course Description:

This Course is focused on independent research Project based on the Knowledge acquired from the Product Design studio 3 and 4. In this course students will do field research, Market survey, Interaction with public and identify the research area, Product and the relevant production Industry. This is an

integrated project of research to Design, Mock ups, Prototyping and Testing and final Presentation. Students will be guided by the subject expert/ mentor / external expert throughout the project until the submission. Final output from the Project will be reviewed by the External jury.

References:

http://ocw.mit.edu/courses/sloan-school-of-management/15-783j-product-design-and-development-spring-2006/lecture-notes/clas1_int_crse_6.pdf

SEMESTER 7

SEMESTER7/ SPECIALIZATION SYLLABUS

Program: B.V.A Product Design

Course Title: Art and Design Criticism and Writing

Course Code: PD 7.1

Course Credit: 3 credit Hours

Course Description:

This course trains students to research, analyze, and evaluate design and its social and environmental implications. Students study some of the best design writers and thinkers of our time. There will be seminars by external resource persons on the Contemporary practice of Art and Design. Students are allowed to practice in writing Critiques. This course is constructed toward developing a methodology, couched in the suppositions of contemporary theory (by way of structuralism and post-structuralism), through which students may articulate the significance of cultural artifacts such as art, mass media and digital culture. Rather than rooting the developments of culture as the fulfillment of any kind of natural order, whether that order be based in rationality, mysticism, or otherwise, the course reviews the development of art and visual culture in the industrial and postindustrial ages as a wholly human invented affair, and as such, subject to critical response from a multitude of studies invested in human affairs.

Learning Objectives:

- On completing the course students will be able to;
- Understand and interpret some of the best design theories
- Critique the best known works of modern and contemporary Art and designs of both Indian and the world
- Write about the Art and Designs best known to them

Pedagogy:

Lecture, Discussions, Seminars, Presentations and writing on Art and Design

Course Outline:

- Introduction to Art and design of criticism
- Elements of criticism
- Art as an Idea, Art and society, Selected art works of Modern and post modern artists
- Contemporary art practices, New media

Textbooks:

- Design Discourse:** History, Theory, Criticism by Victor Margolin University of Chicago Press, 15-Sep-1989
- Pictorial and formal aspects of shape and shape grammars by George Stiny
- Art and Objecthood:** Essays and Reviews by Michael Fried University of Chicago Press,
- Teaching Art in a Postmodern World:** Theories, Teacher Reflections and Interpretive Frameworks by Lee Emery , Common Ground, 2002

SEMESTER7/ SPECIALIZATION SYLLABUS

Program: B.V.A Product Design

Course Title: Modern Design theory / concept-knowledge theory

Course Code: PD 7.2

Course Credit: 3 credit Hours

Course Description:

Modern Design Theory is a research and discussion platform with a focus on visual culture. The course will explore modern design ideas and activities by the Intelligent people who give rise to new design theories.

1. Offers a comprehensive formalization of design that is independent of any design domain or object
2. Explains invention, creation, and discovery within the same framework and as design processes.

Learning Objectives:

On completion of the subject students will be able to;

- Understand and interpret new design theory which involve Modern design discourse in a new context
- Design reasoning as a logic of expansion processes

Pedagogy: Lecture, discussions, seminar and presentations

Course Outline:

- Genesis of Concept- Knowledge theory

- What is knowledge? Definition, examples from different models – A space of Knowledge
- A space of Concept
- C-K Operators
- Central findings

Textbooks:

- i. Braha D. and Maimon O. 1998. *A Mathematical Theory of Design: Foundations, Algorithms, and Applications*. Springer.
- ii. Hatchuel, A and Weil, B 2003, *A new approach of innovative design: an introduction to C-K theory*
- iii. *Craft and Contemporary Theory* edited by Sue Rowley
- iv. *Design for a Contemporary World: A Textbook on Fundamental Principles* By Christian Boucharenc

SEMESTER7/ SPECIALIZATION SYLLABUS

Program: B.V.A Product Design

Course Title: Design Ethnography

Course Code: PD 7. 3

Course Credit: 3 credit Hours

Course Description: This course develop design ideas, and to evaluate computing systems. *Doing Design Ethnography* is about one particularly influential approach: ethno methodologically informed or inspired ethnography. This approach focuses distinctively on the embodied work practices that people use to conduct their everyday activities and to concert them with others. It enables system developers to factor the social organization of human activities into IT research and systems design, and to do so with respect to its real world, real time character.

Learning Objectives:

- After completing this course students will be able to;
- Develop design ideas, evaluate computing system
- Analyse everyday activity of people and conduct comparative evaluation
- To conduct research based on the findings in system design

Pedagogy: Lecture, discussions, field research

Course Outline:

Course introduces various methods for generating useful research insight for design. Explores further in the key tools and methods needed to undertake interview and observation based fieldwork, and introduces the challenges of;

- a) Understanding what client or company needs to know
- b) Turning field data The Course will allow to explores the design lifecycle and the latest methods for design innovation through hands-on projects. into actionable insights and information.

Textbooks:

- i. Designing and Conducting Ethnographic Research by Margaret Diane LeCompte Rowman Altamira, 1999
- ii. Initiating Ethnographic Research by Stephen L. Schensul, Jean

SEMESTER7/ SPECIALIZATION SYLLABUS

Program: B.V.A Product Design

Course Title: Product Design Studio 5

Course Code: PD 7. 4

Course Credit: 5 credit Hours

Course Description:

This course will encourage students to take up multidisciplinary group projects with a high degree of project closure and advanced presentation. Students will get more clarity in their prior Learned subjects and employing design process in iterative, active, and analytical ways utilizing prototyping, testing, and comparative research. Projects work with outside partners and completed proof of concept(s) models are critiqued both inside and outside the university.

- (d) In this Course students will be will be able to apply their research in more Coherent areas of Design such as User Design interface.
- (e) Students will be able to understand and apply the Human factors, Ergonomics in their design development
- (f) Students will be able to display independence and confidence in exploring the options to work with external resource people.

Pedagogy: Lecture, Discussions, Presentations, Field oriented Practical research

Course Outline:

- Complex User research and application of the outcome in design development
- To discuss and applying the Human factors and ergonomics in Design development
- To explore the opportunity to work with outside partners suitable to the design research in this level

Textbooks:

- vi. *Human Work Interaction Design: Usability in Social, Cultural and Organizational Contexts...* edited by Dinesh Katre, Rikke Orngreen, Pradeep Yammiyavar, Torkil Clemmensen
- vii. *DESIGN CONCERNS: VOLUME 1 - collection of some well-researched and well-presented Colloquium Papers*
- viii. *INDIAN ANTHROPOMETRIC DIMENSIONS FOR ERGONOMIC DESIGN PRACTICE*
By Debkumar Chakrabarti
- ix. *Design for Success: A Human-Centered Approach to Designing Successful Products and Systems* by William B. Rouse Publisher: Wiley-Interscience;
- x. *The Right Fit: The Power of Ergonomics As a Competitive Strategy* by Clifford M. Gross
Publisher: Productivity Press Inc, 1996

SEMESTER7/ SPECIALIZATION SYLLABUS

Program: B.V.A Product Design

Course Title: Pre-final Project

Course Code: PD 7. 5

Course Credit: 4 credit Hours

Course Description:

This course is a preliminary of the final year project. Here students will explore wide range of topics which covers divers areas of research for the project. This course includes on site research, analysis. Course will be distributed between theory and practice, which will enable them to reflect critically on art, design and visual practices as they relate to issues of sustainability, politics, and social justice. This course put students on writing, discussions and interaction with mentors to refine their skills. Course will also provide opportunity to resolve issues of representation of ideas, workable models, planning and execution.

SEMESTER7/ SPECIALIZATION SYLLABUS

Program: B.V.A Product Design

Course Title: Internship / In house Project

Course Code: PD 7. 6

Course Credit:9 credit Hours

Course Description:

Objective of providing an internship to the students is to provide them exposure to the outside world on which their confidence builds. In this Course students will be working on a live project in a Design Studio environment / an Organization similar to that with hands on experience in Research and Product development.

OR

Student will be put under the guidance of an external resource person from the Industry/ Research / Similar Organization.

SEMESTER 8

SEMESTER8/ SPECIALIZATION SYLLABUS
Program: B.V.A Product Design

Course Title: New media Art, Design and Technology

Course Code: PD 8.1

Course Credit:3 credit Hours

Course Description:

This course brief the history of modern Visual and media cultures. Conventions and techniques of old media: rectangular frame, mobile viewpoint and montage. Relationship between language of multimedia and nineteenth century pro-cinematic cultural forms; Functions of screen, mobile camera, and montage in new media as compared to cinema; Theory of Cultural Interfaces. Study of Principles of New Media.

Learning Objectives:

- Sense making: learn to think critically and create meaning with communication artifacts.
- Social intelligence: learn to understand a defined audience and create communication artifacts that speak to them, that drive them to act.
- Novel and adaptive thinking: learn to express abstract ideas in a concrete way, to communicate them clearly.
- New media literacy: to create persuasive and engaging communication artifacts for dynamic new media.
- Design mindset: learn to create communication artifacts that persuade, that produce desired outcomes.
- Cognitive load management: learn to filter and focus information into communication artifacts that engage, that persuade a defined audience.

Pedagogy: Lecture, discussions, presentations

Course Outline:

Study of History of modern visual and media cultures. Conventions and techniques of old media: rectangular frame, mobile viewpoint and montage. Relationship between language of multimedia and nineteenth century pro-cinematic cultural forms; Functions of screen, mobile camera, and montage in new media as compared to cinema; Theory of Cultural Interfaces. Study of Principles of New Media. Discrete representation, Numerical representation, Automation and Variability. Concept of new media object. Changing relationship of representation. Database as genre of new media. Logic of remediation. Concept of digital dialectic. Digital Cinema and the history of moving Image. The new language of cinema. Forms of new media: Installations, Sound art, Net art. Free software movement and open source. New media art installation and cross-media practice. Media art as inter-communicative process. Interactivity and interface: Models of interactive systems. Computation as expressive medium. Aspects of Tactical Media. The Cyborg Manifesto.

Textbooks:

- i. New Media Art by Mark Tribe/Taschen, 2009
- ii. Internet Art by Rachel Greene
- iii. Digital Art by Christiane Paul
- iv. Media Art Histories by Oliver Grau

SEMESTER8/ SPECIALIZATION SYLLABUS

Program: B.V.A Product Design

Course Title: Graduation Project:

Course Code: PD 8.2

Course Credit:14 credit Hours

Course Description:

The emphasis of the project on individually planned design projects that involve considerations of interactions with product / communication system, wide range of requirements of different users and scope for visual, formal and structural innovations. The project is supported by theoretical information and assignments in the complementary nature of systematic and creative thinking in the various stages of the design process and visual, structural and functional analysis of design system. The outcome of the project will be in the form of innovative and conceptual design proposal that reflect the students understanding of the design process. These will be developed and presented in the form of appropriate and tangible design solutions including models, graphic solutions etc.

SEMESTER8/ SPECIALIZATION SYLLABUS

Program: B.V.A Product Design

Course Title: Minor Project

Course Code: PD 8.3

Course Credit: 10 credit Hours

Course Description:

Minor Project provides an opportunity to the students to research on the subject areas not considered for the Graduation Project. This project focus mainly on the interdisciplinary or interrelated subject matters where the graduation project may not provide space to further research

SEMESTER8/ SPECIALIZATION SYLLABUS

Program: B.V.A Product Design

Course Title: Portfolio Development/Final display and presentation of the Project

Course Code: PD 8.4

Course Credit: 3 credit Hours

Course Description:

This course will brief on the importance of the portfolio, and different types of portfolio and methodology in systematically developing individual Project portfolio. Also, the course briefs about portfolio's for different purpose . Course will provide information and knowledge of different digital and manual methods to build one's portfolio. Under this course students will learn to plan for their final display and presentation of their portfolio for external jury

SPECIALIZATION PROGRAM IN

FURNITURE DESIGN

SPECIALIZATION PROGRAM IN

FURNITURE DESIGN

COURSE MATRIX - SEMESTER III

(As per the Bangalore University CBCS Course structure)

	Subject Code	Title of the Paper	Instruction Hrs/ week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 1	University Code	Language I	4	3	30	70	100	2
	University Code	Language II	4	3	30	70	100	2
		CORE STUDIO COURSE						
	FD 3.1	Ergonomics / Anthropometrics	5	-	50	100	150	3
	FD 3.2	Design Fundamentals – Structures	5	-	50	100	150	3
	FD 3.3	Design Fabrication	3		30	70	100	2
	EL 3.1	CORE ELECTIVE	3	-	15	35	50	1
Part 3	FD 3.4	Digital: CAD 1	3		15	35	50	1
	Foundation/ SD Course	Computer Applications and Information Technology	3	3	15	35	50	1
	CC & EC	Workshop / Simple Project	-	-	50	-	50	1
		Total	30	9			800	16

SPECIALIZATION PROGRAM IN
FURNITURE DESIGN
COURSE MATRIX - SEMESTER IV

(As per the Bangalore University CBCS Course structure)

	Subject Code	Title of the Paper	Instruction Hrs/ week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 1	University Code	Language I	4	3	30	70	100	2
	University Code	Language II	4	3	30	70	100	2
		CORE STUDIO COURSE						
	FD 4.1	Design Fundamentals Work Stations	5	-	30	70	150	3
	FD 4.2	Design Fundamentals Living / Recreation	5	-	30	70	100	2
	FD 4.3	Design Fundamentals Contract furniture	3		30	70	100	2
	FD 4.4	Design Illustration	3		30	70	100	2
	EL 4.1	CORE ELECTIVE	3	-	15	35	50	1
Part 3	FD 4.5	Digital: CAD 2	3		15	35	50	1
		CC & EC - Workshop / Simple Project	-	-	50	-	50	1
		Total	30	6			800	16

FURNITURE DESIGN

COURSE MATRIX - SEMESTER V

(As per the Bangalore University CBCS Course structure)

	Subject Code	Title of the Paper	Instruction Hrs/ week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 2		CORE THEORY	-	-				
	FD 5.1	History of Design – Interior/Furniture Modernism and Modernisms	4	3	30	70	100	2
	FD 5.2	Professional Practice I	4	3	30	70	100	2
		CORE STUDIO COURSE						
	FD 5.3	Design Fundamentals Modular system	6	-	60	140	200	4
	FD 5.4	Furniture Design Sustainability	6	-	60	140	200	4
	FD 5.5	Furniture Design Structures and Materials	4		60	140	200	4
Part 3	EL .5.1	CORE ELECTIVE	3	-	30	70	100	2
	FD 5.6	Digital Methods: CAD/CAM 3	3		30	70	100	2
		Total	30	6			100	20

FURNITURE DESIGN

FURNITURE DESIGN

COURSE MATRIX - SEMESTER VI

(As per the Bangalore University CBCS Course structure)

	Subject Code	Title of the Paper	Instruction Hrs/ week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 2		CORE THEORY	-	-				
	FD 6.1	Interior/Furniture Design : Design Now	4	3	30	70	100	2
	FD 6.2	Professional Practice II	4	3	30	70	100	2
		CORE STUDIO COURSE						
	FD 6.3	Furniture Design / Comfort	6	-	75	175	250	5
	FD 6.4	Furniture Design / self assembly	5	-	75	175	250	5
	FD 6.5	Institutional Furniture Design	5		30	70	100	2
	EL 6.1	CORE ELECTIVE	3	-	30	70	100	2
Part 3	FD 6.7	Digital Methods: CAD/CAM 4	3	-	30	70	100	2
		Total	30	6			1000	20

FURNITURE DESIGN

COURSE MATRIX - SEMESTER VII

(As per the Bangalore University CBCS Course structure)

	Subject Code	Title of the Paper	Instruction Hrs/ week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 2		CORE THEORY	-	-				
	FD7.1	Art and Design Criticism and Writing	4	3	30	70	100	2
	FD7.2	Design Ethnography	4	3	30	70	100	2
		CORE STUDIO COURSE						
	FD7.3	Design Fundamentals Universal Design	4		60	140	200	4
	FD7.4	Design Thesis I Research & Primary Design	4	-	60	140	200	3
	FD7.5	Design Thesis II Concept Development	3	-	90	210	300	5
	EL 7.1	CORE ELECTIVE	3		30	70	100	2
Part 3	FD7.6	Internship / In house Project	9	-	120	280	400	8
		Total	30	6			1300	26

FURNITURE DESIGN

COURSE MATRIX - SEMESTER VIII

(As per the Bangalore University CBCS Course structure)

	Subject Code	Title of the Paper	Instruction Hrs/ week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
		CORE THEORY	-	-				
	FD 8.1	New media Art, Design and Technology	3	3	30	70	100	2
		CORE STUDIO COURSE						
Part 2	FD 8.2	Graduation Project	14	-	180	420	600	12
	FD 8.3	Minor Project	10	-	120	280	400	8
Part 3	FD 8.4	Portfolio Development Final display and presentation of the Project	3	-	60	140	200	4
		Total	30	3			1300	26

SYLLABUS

YEAR 2 / SEMESTER 3

Course: FURNITURE DESIGN

SEMESTER 3 / SPECIALIZATION SYLLABUS

Program: B.V.A Furniture Design

Course Title: Language I

Course Code: University Code

Course Credit: 4credit Hours

As per the University prescribed syllabus

SEMESTER 3 / SPECIALIZATION SYLLABUS

Program: B.V.A Furniture Design

Course Title: Language II

Course Code: University Code

Course Credit: 4credit Hours

As per the University prescribed syllabus

SEMESTER 3 / SPECIALIZATION SYLLABUS

Program: B.V.A Furniture Design

Course Title: Ergonomics / Anthropometrics

Course Code: FD 3.1

Course Credit: 5credit Hours

Course Description: This course will introduce the basic relationship between man and his working environment. This will include the measurements of human's physical attributes and their functions in a given context. Course allow students to take-up small research works based on their previous study and come out with strategic solutions.

Learning Objectives:

Student will be able to;

- Apply strong ergonomics knowledge and parameters in Design process
- Display knowledge in Human movements and action patterns and arrangement of spatial / physical requirements

- Initiate Creative process by understanding and analyzing the space values guided by the human activities
- To take up research related to the domain
- To develop concepts in producing models and sketches
- To produce a high quality models

Pedagogy: Design studio/ Lecture/ demo/ presentations

Course Outline:

- Inclusive Design
- Generation of Spatial envelops and patterns
- The Dynamics of function
- Psychological attributes and measurements
- Psychological implication of human interaction within a spatial context

Textbooks:

- i. Body Space by Stephan Pheasant
- ii. Anthopometrics for Designer by Croney

SEMESTER 3/ SPECIALIZATION SYLLABUS

Program: B.V.A Furniture Design

Course Title: Design Fundamentals - Structures

Course Code: FD 3.2

Course Credit: 5credit Hours

Course Description:

In this Course Students are introduced to the basic principles of structure and the stability. This course will provide knowledge in the structural form in the context of load applied and application of structural principles. It also introduces to the students the structural theory and the quality of the execution.

Learning Objectives:

On completion of this Course students will be able to;

- Apply fundamental principles of structure and stability in the construction of horizontal and vertical structures through research and examining the available references from life.
- Make and produce a load carrying vertical and horizontal structure and test the efficiency with respect to furniture design

Pedagogy: Studio design projects / discussions/Lectures / Demonstrations

Course Outline:

- Relationship between material and structure
- Understanding the importance of the structural details
- Principles of tension, compression and slenderness
- Intuitive appreciation of the strength of materials
- Elemental and monocoque theories

Textbooks:

- i. Design in Motion by Vitra Catalogue Vitra Design Museum
- ii. Visual Dictionary of Architecture by Francis DK Ching
- iii. Construction for Interior Designer by Roland Ascrof

SEMESTER 3 / SPECIALIZATION SYLLABUS**Program: B.V.A Furniture Design****Course Title: Design Fabrication**

Course Code: FD 3.3**Course Credit: 3credit Hours**

Course Description:

Here course aims to provide students hands on experience in formulating and fabricating their design ideas. Course introduces the basic principles of fabrication techniques and methods suitable to the development of the design concepts. The Course is conducted in a workshop space in which students will practically experience the realization of their Project.

Learning Objectives:

Student will be able to

- Undertake workshop based projects which illustrate an understanding of the basic principles of fabrication
- Demonstrate a basic understanding of statutory regulations appropriate to workshop and manufacturing environments.
- Basic understanding of the materials, techniques and finishes.

Pedagogy: Workshop based projects, Demonstrations, Lectures Discussions and Visual Presentations

Course Outline:

- Introduction to techniques
- Involvement in the fabrication of Designed Project work
- Introduction to statutory regulations appropriate to workshop and Manufacturing environments

- Introduction to materials, techniques and finishes

Textbooks:

- Designing Furniture edited by Fine Woodworking

SEMESTER 3 / SPECIALIZATION SYLLABUS

Program: B.V.A Furniture Design

Course Title: CORE ELECTIVE

Course Code: EL 3.1

Course Credit: 3credit Hours

Course Description: Aim of this course is to introduce both conventional and digital knowledge which enable students with multiple skill sets. Under this course number of subjects of different nature, scope and relevancy are provided to the students. These topics are of different complexity and technicalities. Students shall discuss with their guides/ mentors and choose the elective based on their interest and requirement to the future application

SEMESTER 3 / SPECIALIZATION SYLLABUS

Program: B.V.A Furniture Design

Course Title: Digital: CAD 1

Course Code: FD 3.4

Course Credit: 3credit Hours

Course Description:

This course is designed for new AutoCAD software users who require comprehensive training. The objective of AutoCAD I is to enable the user to create a basic 2D drawing in the AutoCAD software. Even at this fundamental level, the AutoCAD software is one of the most sophisticated computer applications that you are likely to encounter. Therefore learning to use it can be challenging. This course covers the essential core topics for working with the AutoCAD software. The teaching strategy is to start with a few basic tools that enable you to create and edit a simple drawing and then continue to develop those tools. More advanced tools are also introduced throughout the training guide. Not every command or option is covered because the intent is to show the most essential tools and concepts. More sophisticated techniques that extend your mastery of the program are introduced. For example, you will go beyond the basic skill of inserting a block to learning how to create blocks, and beyond the basic skill of using a template to understanding the process of Setting up a template. This knowledge of Computer based Visualization helps students in sketching, testing, rendering and design control drawing (DCD). The basic skills and knowledge in this course presents baseline software platforms from which students will continue to build-upon and hone throughout their education. Deliverables include process drawings as well as DCD's with dimensioned technical specifications, sections, details and notes.

Learning Objectives:

- After completing this Course students will be able to understand and define the fundamentals of CAD and the application of Tools.
- Students will be able to demonstrate good amount of knowledge in drawing, testing and Rendering

- (m) Students will be able to interpret the Technical specifications, sections, notes etc.
- (n) Create fully dimensioned sectional and assembly technical drawings of a product component
- (o) Create an exploded product view with parts and materials listing

Pedagogy: Computer based Demonstrations and explanation

Course Outline:

- Understanding the AutoCAD work space and user interface
- using basic drawing, editing, and viewing tools; organizing drawing objects on layers; inserting reusable symbols (blocks)
- preparing a layout to be plotted; adding text, hatching, and dimensions
- Using more advanced editing and construction techniques
- Adding parametric constraints to objects
- Creating local and global blocks; setting up layers, styles, and templates; and using advanced plotting and publishing options.
- Producing basic shapes and forms
- Producing basic curved and radiused forms
- 3D modeling and texture surfacing

Textbooks:

- vii. *Computer Aided Design and Manufacturing* By M.M.M. SARCAR, K. MALLIKARJUNA RAO, K. LALIT NARAYAN
- viii. *Fundamentals of Computer Aided Geometric Design* by Josef Hoschek, Dieter Lasser Peters, 1993
- ix. *Handbook of Computer Aided Geometric Design* edited by Gerald E. Farin, Josef Hoschek, Myung-Soo Kim

SEMESTER 3 / SPECIALIZATION SYLLABUS

Program: B.V.A Furniture Design

Course Title: Computer Applications and Information Technology

Course Code: University Code

Course Credit: 3credit Hours

As per the University syllabus

SEMESTER 3 / SPECIALIZATION SYLLABUS

Program: B.V.A Furniture Design

Course Title: Workshop / Project

Course Description:

In his Course students will be engaged in a workshop by a professional resource person in house / external relevant to their area of study in this particular semester

OR

Here students will take up a simple project and execute in group or individual level. This project help them to apply the skills learnt in the previous and the present semesters and find out their importance.

1. Visual Journal writing

Visual Journal is continuation of the earlier two semesters. But here they use this space more as a diary of a design student for consolidating their ideas through scribbling, photograph and writing.

SEMESTER 4

SEMESTER 4 / SPECIALIZATION SYLLABUS

Program: B.V.A Furniture Design

Course Title: Language I

Course Code: University Code

Course Credit: 4 credit Hours

Course Description: As per the University syllabus

SEMESTER 4 / SPECIALIZATION SYLLABUS

Program: B.V.A Furniture Design

Course Title: Language II

Course Code University Code

Course Credit: 4 credit Hours

Course Description: As per the University syllabus

SEMESTER 4 / SPECIALIZATION SYLLABUS

Program: B.V.A Furniture Design

Course Title: Design Fundamentals – Work Stations

Course Code: FD 4.1

Course Credit: 5 credit Hours

Course Description:

This Course will brief the students the basic principles of furniture design products appropriate for working places of different types and the functional aspects.

Learning Objectives:

- On completion of this course students will be able to;
- Design furniture for inter –active work situations
- Demonstrate through focused research materials and understanding of relevant ergonomic standards /health and safety issues as applied within the workplace environment
- Apply through sketch development and models, creative thinking and practical application towards a 3 –dimensional design solution.
- Synthesis and produce, through basic orthographic projections and model and model a resolved and integrated design solutions

Pedagogy: Lectures, Demonstrations, Discussions, Projects

Course Outline:

Principles and techniques of design as applied to the development of 3 dimensional furniture and product solutions for the work place environment

Statutory requirements and ergonomics as applied to workplace design

Materials and finishes appropriate to workplace

Work organization and Planning specifically applied to workplace environment

Textbooks:

- i. 2001 The Designers Workplace by Douglas B Carwood
- ii. 2003 Corporate Interiors by Roger Yee

SEMESTER 4 / SPECIALIZATION SYLLABUS

Program: B.V.A Furniture Design

Course Title: Design Fundamentals – Design Fundamentals Living / Recreation

Course Code: FD 4.2

Course Credit: 5 credit Hours

Course Description:

This course introduces the basic principles of reconfiguration and multi purpose application in furniture design. Course introduces choice and application of appropriate materials, components and assemblies

Learning Objectives:

Students will be able to;

- Design furniture pieces having flexible or multi-functional properties
- Demonstrate a working knowledge of dual and multi purpose design theories and discussion through focused research material
- Apply creative thinking to develop practical design solutions appropriate to multi functional furniture.
- Resolve interactive design solution through appropriate use application of materials, components and assemblies
- Present through model, drawings and discussion the salient features of their design

Pedagogy: Studio based project, lecture, Demonstrations, Discussions

Course Outline:

- Principles and techniques of design as applied to the development of multi- purpose furniture.
- Introduction to dual and multi-functional design theories
- Introduction to materials, mechanisms and demonstration diagrams

Textbooks:

- i. 2002 Practically minimal by Maggie Toy
- ii. 2003 Living large in small places by Marisa Bartolussi

SEMESTER 4 / SPECIALIZATION SYLLABUS**Program: B.V.A Furniture Design****Course Title: Design Fundamentals – Contract Furniture****Course Code: FD 4.3****Course Credit: 3credit Hours**

Course Description:

This course introduces the fundamental principles of marketing and development in contract furniture. Introduces modular systems of furniture. Provides knowledge in application of materials, components and assemblies.

Learning Objectives:

- On completion, students will be able to;
- Design a piece of furniture for the contract furniture industry
- Source and collate original and relevant research materials relating to retail and contract market area.
- Apply creative thinking and develop practical design solutions appropriate to retail / contract furniture
- Show the knowledge of design process through the production of conceptual sketch
- Demonstrate in the resolution of their work and understanding of materials and furniture hardware involved in the design and specification of contract furniture construction
- Show experience and confidence in presenting their work to the client through the medium or professionally executed presentation drawings

Pedagogy:

Lecture, studio based projects, discussions, demonstrations

Course Outline:

- Statutory requirements relating to the design and production of contract furniture
- Materials, finishes and production specifications relevant to contract furniture
- Marketing distribution and client relationships in contract furniture business
- Principles and techniques of design as applied to the development of multi-purpose furniture
- Introduction to dual and multi-function design theories
- Introduction to materials, components and assemblies as applied to dynamic structures
- Study of appropriate systems, mechanisms and demonstration diagrams

Textbooks:

- i. Concept shops by Ingrid Wenz-Hahler
- ii. Retail desire, Design, Display & Visual Merchandising by Johnny Tucker
- iii. Retail Design by Otto Reiwoldt

SEMESTER 4 / SPECIALIZATION SYLLABUS**Program: B.V.A Furniture Design****Course Title: Design Illustration**

Course Code: FD 4.4**Course Credit: 3 credit Hours**

Course Description:

In this course Student are introduced to variety of manual and digital rendering and graphical techniques using mix media. This course helps to develop skills in representation of surface properties through variety of media. Introduces designs by combining sketches, photographs and construction studies.

Learning Objectives:**Students will be able to;**

- Communicate design concepts by using a variety of rendering techniques
- Develop and achieve professional presentation skills
- Communicate by rendering 3D objects and interior space
- Communicate elevations and perspectives
- Communicate by photography
- Communicate by powerful presentations

Pedagogy: Demonstrations, Studio based projects, Computer lab practice**Course Outline:**

- Introduction to a variety of materials and presentation techniques
- Water colour, Ink,Pencil, Pastel techniques
- Interpretation of surface properties
- Photography
- Text layout
- Scanning of designs
- Composition and balance
- Powerful presentation methods

Textbooks:

- i. Sketching and Rendering for Design presentations by Janet Shen

- ii. Basic Rendering : Effective Drawing for Designers, artists & Illustrators

SEMESTER 4 / SPECIALIZATION SYLLABUS

Program: B.V.A Furniture Design

Course Title: - Core Elective

Course Code: EL 4.1

Course Credit: 3 credit Hours

Course Description:

As provided in the List.

SEMESTER 4 / SPECIALIZATION SYLLABUS

Program: B.V.A Furniture Design

Course Title: CAD 2

Course Code: FD 4.5

Course Credit: 3 credit Hours

Course Description:

AutoCAD II introduces advanced techniques and teaches you to be proficient in AutoCAD. This is done by teaching how to recognize the best tool for the task, the best way to use that tool, and how to create new tools to accomplish tasks more efficiently. This course builds upon the basic concepts of the AutoCAD I course. This course further introduces advance level application of the tools in sketching, testing, rendering and design control drawing (DCD). Increases the complexity of the assignments and the out come. Students working on their Design studio 2 will build 2D and 3D digital Technical diagrams and presentational models in this class.

Learning Objectives:

- After completing this Course students will be able to understand and define the Advance level CAD and the application of Tools.
- Students will be able to demonstrate good amount of knowledge in complex level drawing, testing and Rendering
- Students will be able to use the Technical specifications, sections, notes etc.
- Will be able to create fully dimensioned sectional and assembly technical drawings of a product component
- Create an exploded product view with parts and materials listing

Pedagogy: Computer based Demonstrations and explanation

Course Outline:

- Advanced Text Objects; working with Tables;
- Defining dynamic blocks and attributes; out putting and publishing files for review;

- Collaboration and automation tools; creating, publishing, and customizing sheet sets; managing Layers;
- CAD Management and System Setup; enhancing productivity by customizing the AutoCAD interface; and using macros and custom routines.
- To create technical drawings of high complexity
- 3D modeling and texture surfacing
- 3D product rendering and visual outputs

Textbooks:

- x. *Computer Aided Design and Manufacturing* By M.M.M. SARCAR, K. MALLIKARJUNA RAO, K. LALIT NARAYAN
- xi. *Fundamentals of Computer Aided Geometric Design* by Josef Hoschek, Dieter Lasser Peters, 1993

Handbook of Computer Aided Geometric Design edited by Gerald E. Farin, Josef Hoschek, Myung-Soo Kim

SEMESTER 4 / SPECIALIZATION SYLLABUS

Program: B.V.A Furniture Design

Course Title: Digital: CC / WOKSHOP

Course Description:

In this course students will engaged in a workshop by an external resource person or course related co curricular activity . The mentor will be deciding the appropriate theme or the concept for the work shop and co curricular activity suitable to the semester

SEMESTER 5

SEMESTER 5 / SPECIALIZATION SYLLABUS

Program: B.V.A Furniture Design

Course Title: History of Design –Interior/Furniture
2: Modernism and Modernisms

Course Code: FD 5.1

Course Credit: 4 credit Hours

Course Description:

This module provides a general introduction to the design since second industrial revolution with emphasis on how design affects and or influences wider social issues. The student will address and critique the significance of mechanization in the development of modern design and discuss the formation of canons of Design history and so called design classics in particular

Learning Objectives:

- On completion students will be able to;
- Make connection between design and social change, drawing upon key theorists.
- Assess the role of mechanization in the establishment of modern design practice
- Demonstrate a basic comprehension of changing values and tastes in the history of design and articulate their contemporary relevance
- Formulate and critique of so called Design Classics
- Apply a method of investigation and analysis to the study of designed objects

Pedagogy:

Lectures, Seminars, Discussions, site visits, Self directed learning

Course Outline:

- Introduction to Design history: mechanization and its malcontents
- Neoclassism and Industrial Designer
- Mass production and new technology
- AW Pugin, John Ruskin, and Gothic revival
- Henry Cole and the great exhibition
- William Morris and the Arts and Crafts movements
- Indian Arts and Crafts movements

Textbooks:

- i. Towards Post Modernism by Collins, Michael
- ii. Design History a students hand book – by Conway, Hazel
- iii. Design the International Movement with Indian parallel by H Kumar Vyas

SEMESTER 5 / SPECIALIZATION SYLLABUS

Program: B.V.A Furniture Design

Course Title: Professional Practice

Course Code: FD 5.2

Course Credit: 4 credit Hours

Course Description:

This course focuses on client – designer interaction and the role of the designer in the context of professional design practice

Learning Objectives:

- On completion students will be able to ;
- Articulate the functions of a design brief
- Agree terms of a business with a client
- Apply different methods of evaluating the commercials of the design with client
- Cost estimate a design
- Prepare schedules for efficient work practice

Pedagogy: Lecture, discussion, studio assignments

Course Outline:

- Briefing, responsibility of client
- Project costing
- Studio working schedules , Sub contractors, charging systems
- Information Analysis, Time sheets

Textbooks:

- i. Design Management by Best Kathryn
- ii. The professional practice of design by Goslette, Dorothy
- iii. Professional Practice in design consultancy by Lindiate, Liz

SEMESTER 5 / SPECIALIZATION SYLLABUS

Program: B.V.A Furniture Design

Course Title: Design Fundamentals- Modular system

Course Code: FD 5.3

Course Credit: 6 credit Hours

Course Description:

This Course introduces the principles of modular systems and explore the advantages of using modular elements both I the overall context of providing flexibility in end user furniture arrangements and in the standardization and interchange ability of parts for ease of manufacture.

Learning Objectives:

On Completion of the course students will be able to;

- Research and understand the marketing advantages of modular furniture systems
- Create and develop a system of furniture elements which will provide a variety of arrangement possibilities
- Resolve through the detailed drawings and models the problems of interchangeability and standardization of components
- Visually and using text, express the advantages of using some of these arrangements

Pedagogy:

Case study and site visits

Self directed learning

Demonstartions / lectures

Project based learning

Course Outline:

- To introduce Modular Concepts
- To discuss interchangeable properties
- To introduce standardization of Components
- To understand Surface modulations and Common interfaces
- To understand Fixtures and fittings

Textbooks:

- i. Rodney Kinsman: The logical art of furniture by Manser Joes

- ii. Order in space: a design source book by Keith Critchlow
- iii. Controlling design variants - : Modular product platforms

SEMESTER 5 / SPECIALIZATION SYLLABUS

Program: B.V.A Furniture Design

Course Title: Furniture Design - Sustainability

Course Code: FD 5.4

Course Credit: 6 credit Hours

Course Description:

This Course examines popular environmental conditions and their effects on materials and finishes in the manufacture of outdoor artifacts and furniture. The module will focus on the design of outdoor furniture with particular emphasis on consistency of style achieved both through visual form -giving and manufacturing expediencies

Learning Objectives:

- On completion of the course students will be able to;
- Identify critical criteria relative to the context of site
- Source and collate original research material
- Research and identify materials and finishes which will resist wear corrosion and willful damage
- Develop through discussions sketch ideas and models, suitable design concepts compatible with community and environmental requirements
- Synthesis a set of outdoor design solutions which will carry common stylistic attributes
- Use professional models and detail drawings to communicate the context and integrity of the solutions provided.

Pedagogy:

Case study and site visits, Demonstrations and lectures, Project based and self directed learning

Course Outline:

- Introductions to the topics weathering / weather protection
- Durability and Corrosion – Discussions on the topic and solutions
- Finding suitable materials
- Concepts for long term storages
- Economic factors involving the sustainable design and production

Textbooks:

- i. Metal treatment against wear, corrosion, fretting and fatigue by Niku-Lari, A
- ii. Street furniture initiative Draft report
- iii. Green Interior Design by Lori Dennis

SEMESTER 5 / SPECIALIZATION SYLLABUS

Program: B.V.A Furniture Design

Course Title: Furniture Design Structures and Materials

Course Code: FD 5.5

Course Credit: 4 credit Hours

Course Description:

Through hands on experience in the design fabrication of a chair this course helps to develop a full understanding of the link between structure and materials, as well as demonstrating how these both impose limits on ergonomics criteria. The quality of workmanship and the material finishes will also be emphasized.

Learning Objectives:

On completing the course students will be able to;

- Acquire the ability to Manage the production process from Initial design to prototype stage
- Demonstrate awareness of good and safe workshop practice
- Choose through both focused and retro –research, appropriate materials, industrial process and finishes.
- Make, develop and finely adjust the elements in a structural system for optimum design effect
- Synthesize and integrate through full size detail mock-ups, a substantial structure capable of fulfilling sifting requirements
- Produce a full scale 3D prototype using prototyping procedures as means of resolving design issues
- Use working drawings and graphic presentations as means of communicating ideas to demonstrate a good understanding of assembly and appropriate use of materials and finishes.

Pedagogy: Case studies, Self directed learning, Demonstrations and Lectures, Project based learning

Course Outline:

- To introduce traditional materials and application
- To introduce Fabrication, assembly and application
- To discuss structural stability
- To understand properties of materials and derivatives
- To study generic structures

- To discuss and learn Industrial finishes
- To work on prototype development and fin craftsmanship

Textbooks:

- Twentieth Century furniture: Materials, Manufacture, and markets by Cleve D Edwards
- Furniture from natural form and structure : an exploration of how nature

SEMESTER 5 / SPECIALIZATION SYLLABUS
Program: B.V.A Furniture Design

Course Title: Core Elective

Course Code: EL 5.1

Course Credit: 3 credit Hours

Course Description:

Student will be choosing one elective from the list provided

SEMESTER 5 / SPECIALIZATION SYLLABUS
Program: B.V.A Furniture Design

Course Title: Digital Methods: CAD/CAM 3

Course Code: FD 5.6

Course Credit: 3 credit Hours

Brief description of the Course

This course provides a basic understanding of how to create, modify, and present conceptual designs using Auto CAD. Building three-dimensional models to aid in the visualization of designs from all drafting disciplines is an important aspect of a project. Using AutoCAD functionality, to quickly and easily create conceptual models to study and explore designs. This course introduces you to the steps necessary to explore CAD projects through conceptual design. Helps to create massing and sun studies, apply different visual effects to their models, and export/distribute their designs to an extended team. Hands-on exercises throughout the course are used to demonstrate the conceptual design process through the mainstream drafting industries.

Learning Objectives:

- Students after completing this course will be able to** create, modify, and present conceptual designs using Auto CAD
- Students will be able to build 3dimensional models and presentation visuals for their project
- Students will be able to create e dimensional conceptual drawings and models.
- Learn how to create massing and sun studies, apply different visual effects to their models, and export/distribute their designs to an extended team.

Pedagogy: Computer based demonstration and presentations ;Practical Assignments

Course Outline:

- Elements of conceptual design
- Massing shapes with 3D solids;
- Integrating Raster images with solid models;
- Presenting the conceptual design; visual styles;
- Exporting and distributing conceptual designs

Textbooks:

- iv. *Computer Aided Design and Manufacturing* By M.M.M. SARCAR, K. MALLIKARJUNA RAO, K. LALIT NARAYAN
- v. *Fundamentals of Computer Aided Geometric Design* by Josef Hoschek, Dieter Lasser Peters, 1993
- vi. *Handbook of Computer Aided Geometric Design* edited by Gerald E. Farin, Josef Hoschek, Myung-Soo Kim

SEMESTER 6

SEMESTER 6 / SPECIALIZATION SYLLABUS

Program: B.V.A Furniture Design

Course Title: Interior/Furniture Design : Design Now

Course Code: FD 6.1

Course Credit: 4 credit Hours

Course Description:

In this Course students will examine issues in the history and theory of design since modernisms. The module will focus on key themes and issues in design and visual culture from the 1960s to the present. The module will address the post modern rejection of the grand narratives of Modern Design and the impact on design of new consumption practices, environmentalism, the rise of inclusive design and the adoption of design thinking by other sector.

Learning Objectives:

- On completion of this course students will be able to;
- Demonstrate an informed understanding of postmodern and contemporary design
- Produce and present a critical independent analysis and evaluation of post modern and contemporary design
- Have a complex engagement with theoretical concepts and use these concepts to analyse relevant issues in contemporary design
- Take initiative in conducting both historical theoretical research

Pedagogy: Lectures, Seminars, Ste visits

Course Outline:

- To introduce Pop and the popular design and art
- Introduction to the post modern architecture
- High tech design, New minimal: Modernism and after modernism
- Sub culture and design
- Appropriation, originality, authenticity
- To discuss the cult f the designer and the design for the world
- To discuss Green design, Design and change
- Designing the future

Textbooks:

- i. Design Futuring: Sustainability, ethics and new practice by Fry, Tony

- ii. The culture of design by Julier, Guy
- iii. The language of post modern architecture by Jencks, Charles

SEMESTER 6 / SPECIALIZATION SYLLABUS

Program: B.V.A Furniture Design

Course Title: Professional Practice II

Course Code: FD 6.2

Course Credit: 4 credit Hours

Course Description:

This module looks at design production considerations and essential services. To provide understanding and the necessary fundamentals of business practice in the design environment

Learning Objectives:

- On completion of the course students will be able to;
- State the principles of Intellectual properties law
- Describe the various legal formats for the business
- Be aware of health and safety in the work place
- Know basic employment law
- Be aware of the essentials of the marketing design
- Define the role of designer in the business
- Know relevant design organizations

Pedagogy: Lecture, Seminar, case studies

Course Outline:

To introduce the Intellectual Property laws, Health and safety measures in work place, Project Managements, Codes of practice, marketing design services, designer organizations and employment laws

Textbooks:

- v. Design management by Best, Kathryn
- vi. The professional practice of design by Goslette, Dorothy

SEMESTER 6 / SPECIALIZATION SYLLABUS

Program: B.V.A Furniture Design

Course Title: Furniture Design - Comfort

Course Code: FD 6.3

Course Credit: 6 credit Hours

Course Description:

This module allows the student to study the concept of comfort with all its connotations. It will develop an experimental approach to new materials and look at cultural changes in lifestyle which affects our notions of comfort. Through the study and appreciation of traditional and modern upholstery techniques, the student will design a comfortable piece of furniture

Learning Objectives:

- On completion of the course students will be able to;
- Research and understand how to support flexible materials and skins to affect a comfort supporting contour
- Identify a variety of existing upholstery application techniques
- Develop and assess a comfortable body support concept making sound ergonomic judgments on the dynamic behavior of chosen flexible materials or hard sculptural forms designed to create comfort
- Resolve through mockups and detail drawings the integration of the elements necessary to achieve a comfortable body – supporting design solution
- Communicate through drawings and models the dynamics of the sitting on the chosen design solution and through discussion and demonstrate the degree of the comfort achieved.

Pedagogy:

Case study, site visits, Self directed learning

Demonstrations and lectures

Project based learning

Course Outline:

- To introduce the aspects of traditional and modern upholstery
- To introduce to the psychological / physical aspects of the seating
- To understand the sculptural and organic form
- To understand the measurement of comfort
- To know the flexible foams and fabrics
- Fire hazard implications

- To learn ergonomics considerations

Textbooks:

- i. Modern upholstery techniques by Mc Donald, Robert J
- ii. The invention of comfort: sensibilities and design in early modern by Crowley, John E

SEMESTER 6 / SPECIALIZATION SYLLABUS

Program: B.V.A Furniture Design

Course Title: Furniture Design / self assembly

Course Code: FD 6.4

Course Credit: 5 credit Hours

Course Description:

This module will look at the notion of “ Self Assembly” “Flat –Pack” or “ Knock – Down” Furniture. It will look at a furniture production and distribution in terms of economic constraints and evident problem experienced by consumers. It will seek to examine and improve the logic of assembly and instructions transportability and the stability of the product. The use of standard fittings and components will be weighed against the techniques requiring few or no components

Learning Objectives:

- After completing the course students will be able to;
- Research and clearly identify the nature of the market and the problems associated with furniture
- Source, recognize and chose, appropriate fittings and components for a particular type of construction
- Develop concepts through sketching, diagrams and experimental models for a coherent self assembly furniture products – demonstrating n understanding of the process of packaging, transportation, sale and assembly logic
- Synthesize through a well detailed model and production drawings a fully resolved solution for one of their proposed designs
- Calculate the most efficient layout for cutting component from sheet material
- Write, illustrate and present a clear set of assembly instructions for one of their designs.

Pedagogy:

Commercial or factory site visit, investigation of process, Demonstrations, illustrated lectures

Course Outline:

To introduce fittings and components required in self assembly furniture design

To work on Flat panel constructions, To understand the composite and derivative materials. To understand the economic factors of layout / manufacture. To understand the assembly problems and packaging and transportation,. Marketing requirements.

Textbooks:

- i. Identifying the task Variables that influence perceived object Assembly complexity by Richardson, M. Jones, Torrence, M thome G
- ii. Design for Manufacturabilty by Helander, Martin, Nagamachi, Mitsuo

SEMESTER 6 / SPECIALIZATION SYLLABUS
Program: B.V.A Furniture Design

Course Title: Institutional Furniture design

Course Code: FD 6.5

Course Credit: 5 credit Hours

Course Description:

Furniture design for Educational Institutional needs are focused in this course. Varieties of design concepts for various activities like, Class room, library, Laboratory, Computer labs and Workshops, Office and other general requirements are considered under this design.

Apart from looking for innovative design concepts students are focusing on comfortable use of the furniture in their design

Learning Objectives:

After completing the course students will be able to;

- Understand the requirements of an Institution and various activities on which the design of the furniture depends.
- Provide sound design concepts with aesthetic appeal and physical comfort

Pedagogy: Lecture, demonstrations, site visits, Self directed learning and Guided projects

Course Outline:

- To introduce the furniture design variables in an Institutional environments.
- To understand the requirement of different kind of Institutions and their requirements, including, Kindergarten, Play homes to Schools, Colleges and research Institutions
- To develop concepts for chosen context through series of drawings, models and mockups
- To provide design solutions appropriate to the context based problems and present activity relationship diagrams.

Textbooks:

- i. Design of Institutional Furniture by Tokinori Tony Kawanari

SEMESTER 6 / SPECIALIZATION SYLLABUS

Program: B.V.A Furniture Design

Course Title: CORE ELECTIVE

Course Code: EL 6.1

Course Credit: 3 credit Hours

Course Description:

Students will chose one elective from the list provided with the help f their mentor

SEMESTER 6 / SPECIALIZATION SYLLABUS

Program: B.V.A Furniture Design

Course Title: Digital Methods: CAD/CAM 4

Course Code: FD 6.7

Course Credit: 3 credit Hours

Course Description:

This course provides a basic understanding of how to design and modify 3D models with AutoCAD. Creating 3D models helps users better visualize and present designs that are created with CAD.

Learning Objectives:

- (c) After completing this Course students will be able to create 3D models of the project and execute methods to modify them as and when required.
- (d) Students will be capable of creating their project presentation with this knowledge of 3D.

Pedagogy: Demonstrations and practical work assignments.

Course Outline:

- The fundamental concepts and workflows for creating 3D models with AutoCAD
- Explore how to create and modify both solid and surface models. Learn how to present your designs while they are still being created, using visualization tools such as visual styles, model walk and fly throughs, materials, and lighting.
- You will also learn how to output 3D models from the CAD system to either paper or to a distributable, electronic version.
- The concepts and practices taught will help you take your Auto-CAD designs to the next dimension
- 3D Hands-on exercises throughout the course demonstrate the modeling process using techniques that can be applied to the mainstream drafting industries.

Textbooks:

- iv. *Computer Aided Design and Manufacturing* By M.M.M. SARCAR, K. MALLIKARJUNA RAO, K. LALIT NARAYAN
- v. *Fundamentals of Computer Aided Geometric Design* by Josef Hoschek, Dieter Lasser Peters, 1993
- vi. *Handbook of Computer Aided Geometric Design* edited by Gerald E. Farin, Josef Hoschek, Myung-Soo Kim

SEMESTER 7

SEMESTER 7 / SPECIALIZATION SYLLABUS

Program: B.V.A Furniture Design

Course Title: Art and Design Criticism and Writing

Course Code: FD 7.1

Course Credit: 3 credit Hours

Course Description:

This course trains students to research, analyze, and evaluate design and its social and environmental implications. Students study some of the best design writers and thinkers of our time. There will be seminars by external resource persons on the Contemporary practice of Art and Design. Students are allowed to practice in writing Critiques. This course is constructed toward developing a methodology, couched in the suppositions of contemporary theory (by way of structuralism and post-structuralism), through which students may articulate the significance of cultural artifacts such as art, mass media and digital culture. Rather than rooting the developments of culture as the fulfillment of any kind of natural order, whether that order be based in rationality, mysticism, or otherwise, the course reviews the development of art and visual culture in the industrial and postindustrial ages as a wholly human invented affair, and as such, subject to critical response from a multitude of studies invested in human affairs.

Learning Objectives:

- On completing the course students will be able to;
- Understand and interpret some of the best design theories
- Critique the best known works of modern and contemporary Art and designs of both Indian and the world
- Write about the Art and Designs best known to them

Pedagogy:

Lecture, Discussions, Seminars, Presentations and writing on Art and Design

Course Outline:

- Introduction to Art and design of criticism
- Elements of criticism
- Art as an Idea, Art and society, Selected art works of Modern and post modern artists
- Contemporary art practices, New media

Textbooks:

- vii. **Design Discourse:** History, Theory, Criticism by Victor Margolin University of Chicago Press, 15-Sep-1989
- viii. Pictorial and formal aspects of shape and shape grammars by George Stiny
- ix. **Art and Objecthood:** Essays and Reviews by [Michael Fried](#) University of Chicago Press,
- x. **Teaching Art in a Postmodern World:** Theories, Teacher Reflections and Interpretive Frameworks by Lee Emery , Common Ground, 2002

SEMESTER 7 / SPECIALIZATION SYLLABUS

Program: B.V.A Furniture Design

Course Title: Design Ethnography

Course Code: FD 7.2

Course Credit: 4 credit Hours

Course Description: This course develop design ideas, and to evaluate computing systems. *Doing Design Ethnography* is about one particularly influential approach: ethno methodologically informed or inspired ethnography. This approach focuses distinctively on the embodied work practices that people use to conduct their everyday activities and to concert them with others. It enables system developers to factor the social organization of human activities into IT research and systems design, and to do so with respect to its real world, real time character.

Learning Objectives:

- After completing this course students will be able to;
- Develop design ideas, evaluate computing system
- Analyse everyday activity of people and conduct comparative evaluation
- To conduct research based on the findings in system design

Pedagogy: Lecture, discussions, field research

Course Outline:

Course introduces various methods for generating useful research insight for design. Explores further in the key tools and methods needed to undertake interview and observation based fieldwork, and introduces the challenges of;

- c) Understanding what client or company needs to know
- d) Turning field data The Course will allow to explores the design lifecycle and the latest methods for design innovation through hands-on projects. into actionable insights and information.

Textbooks:

- i. Designing and Conducting Ethnographic Research by Margaret Diane LeCompte Rowman Altamira, 1999
- ii. Initiating Ethnographic Research by Stephen L. Schensul, Jean

SEMESTER 7 / SPECIALIZATION SYLLABUS

Program: B.V.A Furniture Design

Course Title: Design Fundamentals Universal Design

Course Code: FD 7.3

Course Credit: 4 credit Hours

Course Description: This module will focus on Principles of Universal Design in the context of Furniture Design. This course also look at the spatial design as the guiding spirit to integrate Furniture design as supporting and fulfilling design component.

Learning Objectives:

- After completing this course students will be able to;
- Identify critical area relevant to the context of the site
- Source and collate original and relevant research material
- Source the technical equipment relevant to Universal design
- Demonstrate an understanding of effective use of materials
- Communicate through Digital drawing
- Present final solution through a variety of media

Pedagogy:

Lecture, demonstrations, site visits, Self directed learning and Guided projects

Course Outline:

- Theory and principles of site evaluation
- Principles of Universal design and Spatial Organization
- Principles of incorporating Specialist equipment and latest technologies

Textbooks :

- i. Universal Design: Principles and Models by Roberta Null, CRC Press
- ii. Universal Design: Creating Inclusive Environments by Edward Steinfeld, [Jordana Maisel](#) John Wiley & Sons,

SEMESTER 7 / SPECIALIZATION SYLLABUS

Program: B.V.A Furniture Design

Course Title: Design Thesis I- Research & Primary Design

Course Code: FD 7.4

Course Credit: 4 credit Hours

Course Description: Demonstration of the students understanding of the principles of design research

Learning Objectives:

The students will be able to;

- Demonstrate a comprehensive understanding of design research methods
- Apply appropriate research methods to their selected topics
- Communicate a comprehensive body of appropriate research

Pedagogy:

Site visits, Self directed learning and Guided projects, presentations and discussions

Course Outline:

- Comprehensive research investigation
- Design research methods and approaches to research
- Communication of research outcomes

SEMESTER 7 / SPECIALIZATION SYLLABUS

Program: B.V.A Furniture Design

Course Title: Design Thesis II - Concept Development

Course Code: FD 7.5

Course Credit: 3 credit Hours

Course Description:

This module is designed to draw on all the communications requirements of the previous thesis modules. The student must demonstrate their ability to communicate and present their final design solution in a professional and competent manner. They must clearly articulate the nature and qualities of their solution in relation to the initial brief.

Learning Objectives:

The student will be able to;

- Present and communicate their design solution to a professional design standards using appropriate media
- Produce and present a comprehensive and discreet body of design work based on clearly articulated position

Pedagogy: Site visits, Self directed learning and Guided projects

Course Outline:

- Design communication and presentation
- Prototyping and model making technique

SEMESTER 7 / SPECIALIZATION SYLLABUS

Program: B.V.A Furniture Design

Course Title: Core Elective

Course Code: EL 7.1

Course Credit: 3 credit Hours

Students should one Elective provided in the list

SEMESTER 7 / SPECIALIZATION SYLLABUS

Program: B.V.A Furniture Design

Course Title: Internship / In house Project

Course Code: FD 7.6

Course Credit: 9 credit Hours

Course Description:

Objective of providing an internship to the students is to provide them exposure to the outside world on which their confidence builds. In this Course students will be working on a live project in a Design Studio environment / an Organization similar to that with hands on experience in Research and Product development.

OR

Student will be put under the guidance of an external resource person from the Industry/ Research / Similar Organization.

SEMESTER 8

SEMESTER 8 / SPECIALIZATION SYLLABUS

Program: B.V.A Furniture Design

Course Title: New media Art, Design and Technology

Course Code: FD 8.1

Course Credit: 3 credit Hours

Course Description:

This course brief the history of modern Visual and media cultures. Conventions and techniques of old media: rectangular frame, mobile viewpoint and montage. Relationship between language of multimedia and nineteenth century pro-cinematic cultural forms; Functions of screen, mobile camera, and montage in new media as compared to cinema; Theory of Cultural Interfaces. Study of Principles of New Media.

Learning Objectives:

- Sense making: learn to think critically and create meaning with communication artifacts.
- Social intelligence: learn to understand a defined audience and create communication artifacts that speak to them, that drive them to act.
- Novel and adaptive thinking: learn to express abstract ideas in a concrete way, to communicate them clearly.
- New media literacy: to create persuasive and engaging communication artifacts for dynamic new media.
- Design mindset: learn to create communication artifacts that persuade, that produce desired outcomes.
- Cognitive load management: learn to filter and focus information into communication artifacts that engage, that persuade a defined audience.

Pedagogy: Lecture, discussions, presentations

Course Outline:

Study of History of modern visual and media cultures. Conventions and techniques of old media: rectangular frame, mobile viewpoint and montage. Relationship between language of multimedia and nineteenth century pro-cinematic cultural forms; Functions of screen, mobile camera, and montage in new media as compared to cinema; Theory of Cultural Interfaces. Study of Principles of New Media. Discrete representation, Numerical representation, Automation and Variability. Concept of new media object. Changing relationship of representation. Database as genre of new media. Logic of remediation. Concept of digital dialectic. Digital Cinema and the history of moving Image. The new language of cinema. Forms of new media: Installations, Sound art, Net art. Free software movement and open source. New media art installation and cross-media practice. Media art as inter-communicative process. Interactivity

and interface: Models of interactive systems. Computation as expressive medium. Aspects of Tactical Media. The Cyborg Manifesto.

Textbooks:

- v. New Media Art by Mark TribeTaschen, 2009
- vi. Internet Art by Rachel Greene
- vii. Digital Art by Christiane Paul
- viii. MediaArtHistories by Oliver Grau

SEMESTER 8 / SPECIALIZATION SYLLABUS

Program: B.V.A Furniture Design

Course Title: Graduation Project

Course Code: FD 8.2

Course Credit: 18 credit Hours

Course Description:

The emphasis of the project on individually planned design projects that involve considerations of interactions with Furniture products, communication system, wide range of requirements of different users and scope for visual, formal and structural innovations. The project is supported by theoretical information and assignments in the complementary nature of systematic and creative thinking in the various stages of the design process and visual, structural and functional analysis of design system. The outcome of the project will be in the form of innovative and conceptual design proposal that reflect the students understanding of the design process. These will be developed and presented in the form of appropriate and tangible design solutions including models, graphic solutions etc.

SEMESTER 8 / SPECIALIZATION SYLLABUS

Program: B.V.A Furniture Design

Course Title: Minor Project

Course Code: FD 8.3

Course Credit: 6 credit Hours

Course Description:

Minor Project provides an opportunity to the students to research on the subject areas not considered for the Graduation Project. This project focus mainly on the interdisciplinary or interrelated subject matters where the graduation project may not provide space to further research

SEMESTER 8 / SPECIALIZATION SYLLABUS

Program: B.V.A Furniture Design

Course Title: Portfolio Development Final display and presentation of the Project

Course Code: FD 8.4

Course Credit: 3 credit Hours

Course Description:

This course will brief on the importance of the portfolio, and different types of portfolio and methodology in systematically developing individual Project portfolio. Also, the course briefs about portfolio's for different purpose . Course will provide information and knowledge of different digital and manual methods to build one's portfolio. Under this course students will learn to plan for their final display and presentation of their portfolio for external jury

SPECIALIZATION PROGRAM IN

INTERIOR

AND

SPATIAL

DESIGN

**SPECIALIZATION PROGRAM IN
INTERIOR AND SPATIAL DESIGN**

COURSE MATRIX - SEMESTER III

(As per the Bangalore University CBCS Course structure)

	Subject Code	Title of the Paper	Instruction Hrs/ week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 1	University code	Language I	4	3	30	70	100	2
	University code	Language II	4	3	30	70	100	2
		CORE STUDIO COURSE						
	ISD 3.1	Design Thinking	4	-	30	70	100	2
	ISD 3.2	Design Studio: Form & Space/ Foundations in Spatial Language	3	-	30	70	100	2
	ISD 3.3	Interior Design Materials and applications I	3		30	70	100	2
	ISD 3.4	Technical Drawing	3	-	30	70	100	2
	EL 3.1	CORE ELECTIVE	3	-	15	35	50	1
Part 3	ISD 3.5	Digital: CAD 1	3		15	35	50	1
	Foundation/ SD Course	Computer Applications and Information Technology	3	3	15	35	50	1
		CC & EC – Workshop / Simple Project	-	-	50	-	50	1
		Total	30	9			800	16

INTERIOR AND SPATIAL DESIGN

COURSE MATRIX - SEMESTER IV

(As per the Bangalore University CBCS Course structure)

	Subject Code	Title of the Paper	Instruction Hrs/ week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 1	University code	Language I	4	3	30	70	100	2
	University code	Language II	4	3	30	70	100	2
		CORE THEORY						
	ISD 4.1	History of Design (Interior Design)	4	3	30	70	100	2
		CORE STUDIO COURSE						
Part 2	ISD 4.2	Design Studio: Space & planning	4	-	50	100	150	3
	ISD 4.3	Interior Design Materials and Applications II	4	-	30	70	100	2
	ISD 4.4	Fundamentals of Structures	4	-	30	70	100	2
	EL 4.1	CORE ELECTIVE	3	-	15	35	50	1
	ISD 4.5	Digital: CAD 2	3	-	15	35	50	1
Part 3	CC & EC	Workshop		-	50	-	50	1
		Total	30	9			800	16

INTERIOR AND SPATIAL DESIGN

COURSE MATRIX - SEMESTER V

(As per the Bangalore University CBCS Course structure)

	Subject Code	Title of the Paper	Instruction Hrs/ week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 2		CORE THEORY	-	-				
	ISD 5.1	Environmental control	4	3	30	70	100	2
		CORE STUDIO COURSE						
	ISD 5.2	Interior Design Studio II –Inhabitations	6	-	90	210	300	6
	ISD 5.3	Lifestyle and accessories Design	6		60	140	200	4
	ISD 5.4	Interior Design- Advanced Materials & Applications	4	-	30	70	100	2
	ISD 5.5	Workshop – Wood Constructions	4		30	70	100	2
	EL 5.1	CORE ELECTIVE	3		30	70	100	2
Part 3	ISD 5.6	Digital Methods: Advance Auto CAD 3	3		30	70	100	2
		Total	30	3			1000	20

INTERIOR AND SPATIAL DESIGN

COURSE MATRIX - SEMESTER VI

(As per the Bangalore University CBCS Course structure)

	Subject Code	Title of the Paper	Instruction Hrs/ week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 2		CORE THEORY	-	-				
	ISD 6.1	Estimation and Project Management	3	3	30	70	100	2
		CORE STUDIO COURSE						
	ISD 6.2	Interior Design Studio: III	5	-	45	105	150	3
	ISD 6.3	Design Studio: Furniture Design	4	-	45	105	150	3
	ISD 6.4	Working Drawing details	3		30	70	100	2
	ISD 6.5	Signage Graphics	3		30	70	100	2
	EL 6.1	CORE ELECTIVE	3		30	70	100	2
Part 3	ISD 6.6	Digital Methods: Advance Auto CAD 4	3		30	70	100	2
	ISD 6.7	Workshop –Metal	3		30	70	100	2
	ISD 6.8	Integrated Project Work	3	Report Evaluation	30	70	100	2
		Total	30	3			1000	20

INTERIOR AND SPATIAL DESIGN

COURSE MATRIX - SEMESTER VII

(As per the Bangalore University CBCS Course structure)

	Subject Code	Title of the Paper	Instruction Hrs/ week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 2		CORE THEORY	-	-				
	ISD7.1	Professional Practice	3	3	30	70	100	2
		CORE STUDIO COURSE						
	ISD7.2	Interior Design Studio IV	5	-	75	175	250	5
	ISD7.3	Interior Design : Landscape	4	-	60	140	200	4
	ISD7.4	Revitalization of Arts & Crafts	4		60	140	200	4
	ISD7.5	Design Thesis	3		45	105	150	3
Part 3	ISD 7.6	Integrated Project	8	-	90	210	300	6
	EL7.1	CORE ELECTIVE	3		30	70	100	2
		Total	30	6			1300	26

SPECIALIZATION PROGRAM IN
INTERIOR AND SPATIAL DESIGN

COURSE MATRIX - SEMESTER VIII

(As per the Bangalore University CBCS Course structure)

Part 2	Subject Code	Title of the Paper	Instruction Hrs/ week	Durati on of Exam (hrs)	Marks			Credits
					IA	Viva – External jury	Total	
	ISD 8.1	Graduation Project	14	-	180	420	600	12
	ISD 8.2	Internship	-	-	-	700	700	14
		Total		-			1300	26

YEAR 2 / SEMESTER 3

Year 2 / SEMESTER3/ SPECIALIZATION SYLLABUS
Program: B.V.A Interior and Spatial Design

Course Title: Language - I

Course Code: University code

Credit: 4 credit Hours

As per University Syllabus

Year 2 / SEMESTER3/ SPECIALIZATION SYLLABUS
Program: B.V.A Interior and Spatial Design

Course Title: Language - II

Course Code: University Code

Course Credit: 4 credit Hours

As per the university Syllabus

Year 2 / SEMESTER3/ SPECIALIZATION SYLLABUS
Program: B.V.A Interior and Spatial Design

Course Title: Design Thinking

Course Code: ISD 3.1

Course Credit: 4 credit Hours

Brief description of the Course:

Of six core Design courses throughout the Course, this is the first introductory course. Here students will learn the design process, research methodology. This course provides scope for students to understand introductory level experience of problem solving techniques, skills through practical assignments in prototyping and testing. Here students will try to understand how Design will act and in what form and material. In this course Students will learn to work in Groups and individual in studio environment.

Learning Objectives:

- (e) After completing this course students will be able to understand the Design process and Design Methodology.
- (f) Students will be able to understand the simple problem solving techniques.
- (g) Students will be able to demonstrate the skills of Practical prototyping and Testing.
- (h) Students will be able to work individual and in groups.

Pedagogy:

Presentations, Case study, Discussions and Practical assignments

Course Outline:

- Introduction to Design Thinking – Resources, Methods
- Meaning and objectives of research
- Introduction to Fundamentals of the design research and process.
- To go through case studies and Examples to understand the Design process, Chronological studies for analysis of designed objects/systems/environments and their eclectic evolution through technology change.
- Simple exercises in design creation/recreation through mock ups/montages/paste boards using primary materials such as paper, board, wood etc.

Textbooks:

vii. Product Design: Fundamentals and Methods

by Roozenburg and Eekels

viii. Universal Principles of Design

by William Lidwell, Kritina Holden, Jill Butler

Publisher: Rockport Publishers, 2003

ix. D. Norman, Design of Everyday Things, Currency Books, New York, 1990.

x. A. Forty, Objects of Desire, Thames & Hudson, 1998

xi. M. Droste, Bauhaus, Taschen, 1994.

xii. Joycelyn de Noblet Ed., Industrial Design – Reflections of a Century, Thames and Hudson, 1993

Year 2 / SEMESTER3/ SPECIALIZATION SYLLABUS

Program: B.V.A Interior and Spatial Design

Course Title: Design studio : Form & Space: Foundations in Spatial Language

Course Code: ISD 3.2

Course Credit: 3 credit Hours

Brief description of the Course:

This Course will introduce the physical space and its values in terms of its association to human activities, functions in the context of spatial design. The Course will classify space based on their function and the utility aspects and identify the intervention of the designer to aesthetically elevate the visual and functional appeal of the space. The Course will introduce case studies and analyses the design strategy involved. Course will allow students to take up simple exercises and experiment.

Learning Objectives:

On completion of the course student will be able to;

- Show an awareness of the relevance of form and space in 3D Design

- Apply basic principles of form and space I the generation of 3D solids and the development of spitial enclosure
- Synthesize and integrated design solutions
- Produce a variety of concept and finished physical models

Pedagogy: Lectures, demonstrations, discussions, studio based projects

Course Outline:

Vocabulary of geometric and natural forms

Visual properties of form

Surface modulation of forms

Transformation and articulation of form

Enclosed and open space

Space defining forms

Spatial illusion

Textbooks:

- i. *Elements of Design* by Gail Greet Hanna Princetown Architectural Press
- ii. *Principles of Form and Design* by Wucius Wong

Year 2 / SEMESTER3/ SPECIALIZATION SYLLABUS	
Program: B.V.A Interior and Spatial Design	
Course Title: Interior Design Materials and applications	
Course Code:ISD 3.3	Credit: 3 credit Hours

Brief description of the Course:

The course provides information on the properties, management, specifications, use, application and costs of the materials used in the interiors.

Learning Objectives:

To impart knowledge on the various materials while highlighting the current trends and innovations in the usage of interior design materials.

Knowledge required for specifying appropriate materials for various spaces in interiors of buildings.

Pedagogy: Lecture, Practical, Workshop Projects

Course Outline:

Materials to be studied based on –

Physical and behavioral properties, tools and technology of its application in the construction of floors, walls, ceilings, walls, doors, windows, staircase, built in furniture, partitions and other interior design components.

Visual quality of materials in terms of finishes through color, texture, modulations and pattern evolution.

Material and workmanship, specification etc.

- Masonry – mud, bricks, building tiles i.e roof, floor and wall tiles, stones, clay, lime, sand, mortars, cement and aggregates, concrete, gypsum based plaster etc.
- Timber, cane, bamboo – characteristics of good timber, defects, applications of timber like joints, floors, openings, staircases, roof forms etc. Finishes in timber like flooring, paneling etc. Finishes to timber.
- Wood – Plywood, block boards, particle board, medium density fibre etc. – their properties, process of manufacture, tools and technology of its application and quality assessment, finishes to reconstituted wood, - lamination, polishing etc. Insulation materials – various insulating materials, their properties and applications. Surface finishes for wood products and derivatives etc., Coatings – clear and pigmented finishes technical or protective coatings etc.
- Paints– Protective coating paints, types of paints – water paints, distempers, cement based paints, emulsion paints, anti corrosive paints etc. – composition, functions, preparation and application method, painting on different surfaces, defects in painting etc
- Varnishes (oil and spirit) – various types – French polish, damp proofing finishes etc. and methods of application

Note: Market surveys to be conducted to find out the commercial and technical names, sizes, wastages, BIS and codes for materials, testing, fabrication, commercial methods of pricing, billing etc.

Text Books:

- i. Bindra, S.P. and Arora, S.P. *Building Construction: Planning Techniques and Methods of Construction*, 19th ed. Dhanpat Rai Pub., New Delhi, 2000.
- ii. Moxley, R. Mitchell's *Elementary Building Construction*, Technical Press Ltd.
- iii. Rangwala, S.C. *Building Construction 22nd ed.* Charota Pub. House Anand, 2004.
- iv. Sushil Kumar. *T.B. of Building Construction 19th ed.* Standard Pub. Delhi, 2003.
- v. Chowdary, K.P. *Engineering Materials used in India*, 7th ed. Oxford and IBH, New Delhi, 1990.
- vi. Rangwala, S.C. *Building Construction: Materials and types of Construction*, 3rd ed. John Wiley and Sons, Inc., New York, 1963.
- vii. Francis D. Ching, *Building Construction Illustrated*, Wiley publishers, 2008.

Year 2 / SEMESTER3/ SPECIALIZATION SYLLABUS
Program: B.V.A Interior and Spatial Design

Course Title: Technical Drawing

Course Code:ISD 3.4

Credit: 3 credit Hours

Brief description of the Course:

This course introduces the principles and the basics of Engineering drawing skills to the students. Introduces the basic geometry, projection techniques, and also to interpret the drawings. Course covers, basic Geometric lessons in construction of the basic shapes compass constructions of the geometric forms and figures, to use angles and tangents. Introduces orthographic projections and conventions, use of sections, auxiliary views and developments for basic 3D forms such as Prism, Cone and Cylinders.

Learning Objectives:

- (d) In this course students will be able to understand the basic Geometry and the principles
- (e) Students will be able to demonstrate considerable skills in different types of projections used
- (f) Students will be able to effectively use the knowledge in 3D Modeling

Pedagogy: Demonstrations and instructor led assignments

Course Outline:

- To introduce the basic geometry and the guiding principles
- To study Line styles and types such as; *visible/ hidden/center/ cutting/ plane/ section/phantom*
- To introduce different types of projections such as Multiple views and projections
Orthographic projection /Auxiliary projection /Isometric projection /Oblique projection
- To study Perspective /Section Views /Scale /Showing dimensions /Sizes of drawings

Textbooks:

Geometry of Design: Studies in Proportion and Composition
by Kimberly Elam
Publisher: Princeton Architectural Press, 2001

Sacred Geometry: Philosophy and Practice (Art and Imagination)
by Robert Lawlor
Publisher: Thames & Hudson, 1989

Year 2 / SEMESTER3/ SPECIALIZATION SYLLABUS
Program: B.V.A Interior and Spatial Design

Course Title: Core Elective

Course Code: EL 3.1

Course Credit: 3 credit Hours

Brief description of the Course:

A common list of Electives is provided to all the programs of Art and Design. These elective courses focus on the interdisciplinary Subjects and digital skills. Based on the need of the program and interest among the individual students these electives are added. Every Student has to contact their mentor to choose the Electives with the help of Faculty Guide. These electives are partially taught in the class room, and the rest of the classes are focused by the student research and practice.

Year 2 / SEMESTER3/ SPECIALIZATION SYLLABUS
Program: B.V.A Interior and Spatial Design

Course Title: Digital : CAD 1

Course Code:ISD 3.5

Course Credit: 3 credit Hours

Brief description of the Course:

This course is designed for new AutoCAD software users who require comprehensive training. The objective of AutoCAD I is to enable the user to create a basic 2D drawing in the AutoCAD software. Even at this fundamental level, the AutoCAD software is one of the most sophisticated computer applications that you are likely to encounter. Therefore learning to use it can be challenging. This course covers the essential core topics for working with the AutoCAD software. The teaching strategy is to start with a few basic tools that enable you to create and edit a simple drawing and then continue to develop those tools. More advanced tools are also introduced throughout the training guide. Not every command or option is covered because the intent is to show the most essential tools and concepts. More sophisticated techniques that extend your mastery of the program are introduced. For example, you will go beyond the basic skill of inserting a block to learning how to create blocks, and beyond the basic skill of using a template to understanding the process of Setting up a template. This knowledge of Computer based Visualization helps students in sketching, testing, rendering and design control drawing (DCD). The basic skills and knowledge in this course presents baseline software platforms from which students will continue to build-upon and hone throughout their education. Deliverables include process drawings as well as DCD's with dimensioned technical specifications, sections, details and notes.

Learning Objectives:

- (p) After completing this Course students will be able to understand and define the fundamentals of CAD and the application of Tools.
- (q) Students will be able to demonstrate good amount of knowledge in drawing, testing and Rendering
- (r) Students will be able to interpret the Technical specifications, sections, notes etc.
- (s) Create fully dimensioned sectional and assembly technical drawings of a product component
- (t) Create an exploded product view with parts and materials listing

Pedagogy: Computer based Demonstrations and explanation

Course Outline:

- Understanding the AutoCAD work space and user interface
- using basic drawing, editing, and viewing tools; organizing drawing objects on layers; inserting reusable symbols (blocks)
- preparing a layout to be plotted; adding text, hatching, and dimensions
- Using more advanced editing and construction techniques
- Adding parametric constraints to objects
- Creating local and global blocks; setting up layers, styles, and templates; and using advanced plotting and publishing options.
- Producing basic shapes and forms
- Producing basic curved and radiused forms
- 3D modeling and texture surfacing

Textbooks:

- xii. *Computer Aided Design and Manufacturing* By M.M.M. SARCAR, K. MALLIKARJUNA RAO, K. LALIT NARAYAN
- xiii. *Fundamentals of Computer Aided Geometric Design* by Josef Hoschek, Dieter Lasser Peters, 1993
- xiv. *Handbook of Computer Aided Geometric Design* edited by Gerald E. Farin, Josef Hoschek, Myung-Soo Kim

Year 2 / SEMESTER3/ SPECIALIZATION SYLLABUS**Program: B.V.A Interior and Spatial Design****Course Title:** Computer Applications and Information Technology**Course Code:** University Code**Course Credit:** 3 credit Hours

As per the University Syllabus

Year 2 / SEMESTER3/ SPECIALIZATION SYLLABUS**Program: B.V.A Interior and Spatial Design****Course Title:**– Workshop / Simple Project**Course Code:** CC & EC

Brief description of the Course: Suitable Workshop / Activity / Project will be conducted in this semester**1. Simple Project :**

Here Students will work in small groups and learn how to approach to the simple problems in the system. This project help them to apply the skills learnt in the previous and the present semesters and find out their importance.

2. Visual Journal writing:

Visual Journal is continuation of the earlier two semesters. But here they use this space more as a diary of a design student for consolidating their ideas through scribbling, photograph and writing.

SEMESTER 4

Year 2 / SEMESTER4/ SPECIALIZATION SYLLABUS

Program: B.V.A Interior and Spatial Design

Course Title: Language I

Course Code: University Code

Course Credit: 4 credit Hours

As per the University Syllabus

Year 2 / SEMESTER4/ SPECIALIZATION SYLLABUS

Program: B.V.A Interior and Spatial Design

Course Title: Language II

Course Code: University Code

Course Credit: 4 credit Hours

As per the University Syllabus

Year 2 / SEMESTER4/ SPECIALIZATION SYLLABUS

Program: B.V.A Interior and Spatial Design

Course Title: History of Design (Interior Design)

Course Code: ISD 4.1

Course Credit: 4 credit Hours

Course Description:

The course emphasizes on developments of interior elements in response to social, religious, aesthetic and environmental factors. The course focuses on the three dimensional forms, plan forms and ornamentation.

Learning Objectives:

- On completion students will be able to;
- Make connection between design and social change, drawing upon key theorists.
- Assess the role of mechanization in the establishment of modern design practice
- Demonstrate a basic comprehension of changing values and tastes in the history of design and articulate their contemporary relevance
- Formulate and critique of so called Design Classics
- Apply a method of investigation and analysis to the study of designed objects

Pedagogy: Lectures, Seminars, Discussions, site visits, Self directed learning

Course Outline:

- Elements of style and determinants of Interior environments in Egypt, Mesopotamia, Babylonia, Chinese, Japan, Greece, Rome and Europe in Early Christian, Romanesque, Gothic, Byzantine, Renaissance, Baroque and Rococo periods.
- An overview of Victorian, Elizabethan, art Nouveau arts and crafts, Cubism, surrealism, Romanticism etc. Forces of industrialization in Europe, changes in social structure, production

systems, changes in technology and its impact on the life styles, arts and crafts and interior environments.

- Elements of style, interior environment, furniture etc in Jammu and Kashmir, Southern India, Gujarat, Rajasthan, Himachal Pradesh , states of North eastern India, Maharastra, Uttar Pradesh, Orissa etc.
- History of modern movement in interior Design and architecture – developments of modern movements – various fields of design affecting interior ambiences directly – international modernism, regionalism and concerns with vernacular etc.
- Designers and their works with respect to interior architecture and interior elements of design. Contemporary expressions of styles and art forms.

Text Books :

- John F. Pile, A history of interior design, 2nd edition, Laurence King Publishing, 2005.*
- Jeannie Ireland, History of Interior Design, air child publications, illustrated ed., 2009.*
- Elaine, Michael Dywer, Christopher Mackinnon, Norman A. J. Berisford Denby , A History of Interior Design, Rhodoc International, 1983.*
- Giedion Sigfried, Space, Time and Architecture: The growth of a new tradition, 4th ed. Harvard University Press, Cambridge, 1962.*
- Tadgell Cristopher, The History of Architecture in India: From the dawn of civilization to the End of the Raj , Om Book Service, New Delhi, 1990.*
- Rowl Bejamin. Art and Architecture of India.*
- Towards Post Modernism by Collins, Michael*
- Design History a students hand book – by Conway, Hazel*

Year 2 / SEMESTER4/ SPECIALIZATION SYLLABUS

Program: B.V.A Interior and Spatial Design

Course Title: Design Studio : Space & planning

Course Code: ISD 4.2

Course Credit: 4 credit Hours

Brief description of the Course:

Space Planning provides a specific design methodology for understanding the nature of spaces, scales and space within a space along with elements and organization.

Learning Objectives:

The course prepares a base for the students to gain an understanding into the fundamental issues in designing spaces and develops the skill to create floor plans considering all the factors affecting spatial composition.

Pedagogy: Lecture, discussions, Studio based projects

Course Outline:

- Basic anthropometrics – average measurements of human body in different postures – its proportion and graphic representation, application in the design of simple household and furniture. Role of mannequins in defining spatial parameter of design. Basic human functions and their implications for spatial planning. Minimum and optimum areas for various functions. Preparing user profile, bubble and circulation diagrams.

- Introduction to design methodology. Detailed study of spaces such as living, dining, bedrooms, kitchen, toilet etc. including the furniture layout, circulation, clearances, lighting and ventilation, etc. Case study of existing house and analysis of the spaces.
- Visual analysis of designed spaces noted for comfort and spatial quality; analysis of solid and void relations, positive and negative spaces. Integration of spaces and function in the design of bus shelter, milk booth, watchman's cabin, traffic police kiosk, flower stall, ATM centre, etc.

Text books :

- Karlen Mark, Space planning Basics, Van Nostrand Reinhold, New York, 1992.*
- Joseph D Chiara, Julius Panero, & Martin Zelnick, Time Saver standards for Interior Design & space planning, 2nd edition, Mc-Graw Hill professional, 2001.*
- Francis.D. Ching & Corky Bingelli, Interior Design Illustrated, 2nd edition, Wiley publishers, 2004.*
- Julius Panero & Martin Zelnick, Human Dimension & Interior Space : A source book of Design Reference standards, Watson – Guptill, 1979.*
- Karlen Mark, Kate Ruggeri & Peter Hahn, Space Planning Basics, Wiley publishers, 2003.*

Year 2 / SEMESTER4/ SPECIALIZATION SYLLABUS

Program: B.V.A Interior and Spatial Design

Course Title: Interior Design Materials and Applications I

Course Code: ISD 4.3

Course Credit: 4 credit Hours

Brief description of the Course:

The course provides information on the properties, management, specifications, use, application and costs of the materials used in the interiors.

Learning Objectives:

Students will be able to;

Acquire Knowledge required for specifying appropriate materials for various spaces in interiors of buildings.

Pedagogy: Lecture, field work, Studio based projects

Course Outline:

Materials to be studied based on –

Physical and behavioral properties, tools and technology of its application in the construction of floors, walls, ceilings, walls, doors, windows, staircase, built in furniture, partitions and other interior design components.

Visual quality of materials in terms of finishes through color, texture, modulations and pattern evolution. Material and workmanship, specification etc.

- Glass and glass products – Composition and fabrication of glass, classification, types of glass-wired glass, fiber glass, rock wool, laminated glass, glass concrete blocks - their properties and

uses in buildings. Commercial forms available – their physical and behavioral properties, tools and technology of its application in built forms. Material and workmanship, specifications.

- Rubber – Natural rubber, Latex, Coagulation, Vulcanizing and synthetic rubber – Properties and application
- Plastics – Types, thermosetting and thermo plastics, resins, common types of moldings, fabrication of plastics, polymerization and condensation. Plastic coatings, reinforced plastic, plastic laminates – properties, uses and applications.
- Adhesives – Natural and Synthetic, their varieties, thermoplastic and thermosetting adhesives, epoxy resin. Method of application, bond strength etc.
- Asphalt and Bitumen – Natural and artificial products, forms of asphalt, emulsion, cement mastic bituminous felt, their properties and uses.

Note: Market surveys to be conducted to find out the commercial and technical names, sizes, wastages, BIS and codes for materials, testing, fabrication, commercial methods of pricing, billing etc.

Text Books:

- Bindra, S.P. and Arora, S.P. Building Construction: Planning Techniques and Methods of Construction, 19th ed. Dhanpat Rai Pub., New Delhi, 2000.*
- Moxley, R. Mitchell's Elementary Building Construction, Technical Press Ltd.*
- Rangwala, S.C. Building Construction 22nd ed. Charota Pub. House Anand, 2004.*
- Sushil Kumar. T.B. of Building Construction 19th ed. Standard Pub. Delhi, 2003.*
- Chowdary, K.P. Engineering Materials used in India, 7th ed. Oxford and IBH, New Delhi, 1990.*
- Rangwala, S.C. Building Construction: Materials and types of Construction, 3rd ed. John Wiley and Sons, Inc., New York, 1963.*
- Francis D. Ching, Building Construction Illustrated, Wiley publishers, 2008.*
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Year 2 / SEMESTER4/ SPECIALIZATION SYLLABUS

Program: B.V.A Interior and Spatial Design

Course Title: Fundamentals of structures

Course Code: ISD 4.4

Course Credit: 4 credit Hours

Brief description of the Course:

The course provides an in-depth understanding the concepts associated with framed structures.

This course provides knowledge of the different forces, force systems and structural behavior of different members due to applied forces.

Learning Objectives:

On completing this course students will be able to understand the basic principles of mechanics and behavior of elements and ability to analyze the standard members in structures.

Pedagogy: Lecture, discussions, studio projects

Course Outline:

- Introduction to built elements – study of built elements in the interiors with respect to materials used. Basic construction methods and general specifications. General types and classification of different types of buildings: overview of different functional, structural and architectural elements.
- Introduction to basic structural systems, elements of structure, their functions and behavior, beams, slabs, columns, walls, foundations, bearing wall systems, trusses, rigid frames, linear and curved elements, : simply supported, cantilever and overhanging beams for various loads, : effect of simple geometric forms in the overall structural behaviour.
- Primary and secondary forces acting on the structures – gravitational force, live load, wind, temperature variation, distribution of loads through the elements of the structural system.
- Primary and secondary forces acting on the structures – gravitational force, live load, wind, temperature variation, distribution of loads through the elements of the structural system.
- Characteristic requirements of structural design – stress and strains, strength, stiffness and stability. Discussion on factors affecting them and the ways of satisfying these requirements. Study of behaviour of structures through models and testing them for given loads.
- Structural properties of basic materials like masonry, timber, concrete and steel etc. Light weight space structure, small and large scale surface structure, integrated display system and structural elements.
- Structural systems and their layout for a small building. Structural systems for elements of interior spaces – false ceilings etc. Structural system for urban interior spaces – malls, fair grounds, exhibition spaces, etc.

Text Books:

- i. Rowland J. Mainstone : *Development of Structural Form*
- ii. Rangwala : *Engineering Materials*
- iii. S.P.Bindra, S.P.Arora, *Building Construction*
- iv. B.C. Punmia : *Strength of Materials vol - I*

Year 2 / SEMESTER4/ SPECIALIZATION SYLLABUS
Program: B.V.A Interior and Spatial Design

Course Title: Core Elective

Course Code: EL 4.1

Course Credit: 3 credit Hours

Brief description of the Course:

A common list of Electives is provided to all the programs of Art and Design. These elective courses focus on the interdisciplinary Subjects and digital skills. Based on the need of the program and interest among the individual students these electives are added. Every Student has to contact their mentor to choose the Electives with the help of Faculty Guide. These electives are partially taught in the class room, and the rest of the classes are focused by the student research and practice.

Year 2 / SEMESTER4/ SPECIALIZATION SYLLABUS
Program: B.V.A Interior and Spatial Design

Course Title: Di Digital: CAD 2gital Media Application

Course Code: ISD 4.5

Course Credit: 3 credit Hours

Brief description of the Course:

AutoCAD II introduces advanced techniques and teaches you to be proficient in AutoCAD. This is done by teaching how to recognize the best tool for the task, the best way to use that tool, and how to create new tools to accomplish tasks more efficiently. This course builds upon the basic concepts of the AutoCAD I course. This course further introduces advance level application of the tools in sketching, testing, rendering and design control drawing (DCD). Increases the complexity of the assignments and the out come. Students working on their Design studio 2 will build 2D and 3D digital Technical diagrams and presentational models in this class.

Learning Objectives:

- (u) After completing this Course students will be able to understand and define the Advance level CAD and the application of Tools.
- (v) Students will be able to demonstrate good amount of knowledge in complex level drawing, testing and Rendering
- (w) Students will be able to use the Technical specifications, sections, notes etc.
- (x) Will be able to create fully dimensioned sectional and assembly technical drawings of a product component
- (y) Create an exploded product view with parts and materials listing

Pedagogy: Computer based Demonstrations and explanation

Course Outline:

- Advanced Text Objects; working with Tables;
- Defining dynamic blocks and attributes; out putting and publishing files for review;

- Collaboration and automation tools; creating, publishing, and customizing sheet sets; managing Layers;
- CAD Management and System Setup; enhancing productivity by customizing the AutoCAD interface; and using macros and custom routines.
- To create technical drawings of high complexity
- 3D modeling and texture surfacing
- 3D product rendering and visual outputs

Textbooks:

- xv. *Computer Aided Design and Manufacturing* By M.M.M. SARCAR, K. MALLIKARJUNA RAO, K. LALIT NARAYAN
- xvi. *Fundamentals of Computer Aided Geometric Design* by Josef Hoschek, Dieter Lasser Peters, 1993
- xvii. *Handbook of Computer Aided Geometric Design* edited by Gerald E. Farin, Josef Hoschek, Myung-Soo Kim

Year 2 / SEMESTER4/ SPECIALIZATION SYLLABUS

Program: B.V.A Interior and Spatial Design

Course Title: - Workshop

Course Code: CC & EC

Course Credit: 3 credit Hours

Brief description of the Course:

Suitable Activity / Workshop will be conducted in this semester to add value to the respective courses as well as over all development of the student

YEAR 3 / SEMESTER 5

/ SEMESTER5/ SPECIALIZATION SYLLABUS
Program: B.V.A Interior and Spatial Design

Course: Environmental control

Course Code: ISD5.1

Course Credit: 4 credit Hours

Brief description of the Course:

This course is intended to study Acoustics and lighting as determinants of built form with an emphasis on the application to the Interior spaces.

Learning Objectives: After completing this course students will be able to;

The knowledge of specific acoustic and lighting requirements of different spaces.

Skills to deal with acoustic and lighting problems within buildings.

Knowledge that enables to deal effectively with specialists and consultants in acoustics and lighting.

Pedagogy: Lecture, Discussions, seminars, site visits

Course Outline:

This course is intended to study Acoustics and lighting as determinants of built form with an emphasis on the application to the Interior spaces.

Objectives of the course:

After completing this course students will be able to;

The knowledge of specific acoustic and lighting requirements of different spaces.

Skills to deal with acoustic and lighting problems within buildings.

Knowledge that enables to deal effectively with specialists and consultants in acoustics and lighting.

Course outline:

- Need to study acoustics, methods used for good acoustics. Basic theory: Generation, propagation, transmission, reception of sound: Frequency, wave length and velocity of sound, sound intensity, inverse square law, Decibel scale.
- Human ear, Loudness perception, subjective effects, characteristics of sound in speech and music. Speech privacy and annoyance, background noise. Communication in open plans, electronic sound systems, loud speaker's layout.
- Room acoustics: Behavior of sound in enclosed spaces. Ray-diagrams, sound paths, effect of geometry and shapes, sound absorption, sound absorption coefficients, Sabine's formula, reverberation and resonant panels.

- Introduction – Lighting and vision, basic units, photometry and measurement. Effects of good lighting, considerations for good lighting, brightness, glare, contrast and diffusion. Economic issues of lighting.
- Acoustic Design process and different types of buildings – auditoriums, concert halls, cinema halls, seminar rooms, lecture halls, classroom and open offices.
- Noise reduction, sound isolation, transmission loss. TL for walls, sound leaks in doors, noise reduction between rooms, construction details for noise reduction. Noise reduction and built form. Noise reduction from mechanical equipment. Rubber mounts, vibration isolation guidelines, characteristics of duct system, noise in AC ducts, vibration isolation of pumps and generators.
- Quality and quantity of different sources of light – daylight, incandescent, fluorescent, halogen, electric gas discharge high discharge, neon, cold cathode, mercury, sodium vapor etc. lighting levels, visual field. Survey of lamps available in the market with cost and technical specifications.
- Day light – advantages, admitting daylight, controlling daylight – multiple glazing, orientation, window treatments, potentials of day lighting as an energy resource.
- Artificial lighting - color characteristics of artificial lighting, integration of day lighting with artificial lighting, lighting controls, intelligent building systems for lighting, switches, dimmers.
- Planning lighting – general aims, lighting needs, calculation of lighting levels, intensity levels, energy and installation costs and other factors, selection of fixtures, location and placing of fixtures.
- Lamps and lighting fixtures – Floor, table and desk, wall mounted, ceiling units, built in lighting, miscellaneous types, decorative lighting, spot lighting, task lighting, underwater lighting etc.

Note: Detailed acoustic design and lighting should be done for any one type of building.

Text Books:

- i. Poella . L. Leslie, *Environmental Acoustics*.
- ii. Moore J.E. , *Design of good acoustics, The architectural press, London, 1961*.
- iii. Burris, Harold, *Acoustics for Architect*.
- iv. Lord, Peter and Tempelton, Duncan, *The Architecture of sound, ; Designing places of Assembly , Architectural press ltd, London, 1986*.
- v. Egan David, *Architectural acoustics, Mc-Graw Hill Book company, New york, 1988*.
- vi. John.F. Pile, *Interior Design, 2nd edition, illustrated, H.N.Abrams, 1995*.
- vii. Wanda jankowski, *Lighting : In Architecture and Interior Design, pbc intl, 1995*.
- viii. Moore Fuller, *Concepts and practice of Architectural Day lighting, Van Nostrand Reinhold co., New York, 1985*.
- ix. David Egan. M. *Concepts in Architectural lighting Mcgraw Hill Book company, New York, 1983*.
- x.

Brief description of the Course:

This course is intended to provide skills for designing medium scale interior spaces or products etc. This course will help to develop creative conceptual visualization, hand skill building, and the process of design. Further emphasis on graphic layout and elevations as a design process.

Learning Objectives:

Use of standards, functions of spaces and application of knowledge gained from other subjects, in design.

Pedagogy: Lecture, discussions, site visits, studio projects

Course Outline:

The primary focus should be on –
space planning process (block diagram, concept statement)

- Furniture
- Historic style
- Structural integration
- Material selection
- Color
- Rendering
- Design Process/methodology
- Creativity /originality
- Documenting space (sketch and photo documentation)
- Anthropometry and ergonomics
- Graphic design (page layout and composition)
- Concepts sketching
- Application of design principles and elements
- Portfolio development

The list of suggested topics to be covered as design problems:

Thematic space making with Art and craft forms of our own culture in India – East, West, North, Central and so on.

Design of living units of various geographical locations and culture by involving historical periods, styles and use of craft in its inherent quality and form – craft and living environment.

Applications of art / craft at public level spaces- lounge (hotel), restaurant of specific ethnic characteristics.

Response to today's situation of urban society – For a given building create contemporary homes of modern society – needs, realities, value system etc.

Note: At least two major exercises and two minor design/time problems should be given.

In the end exam, which is a viva-voce the students have to present the entire semester work for assessment.

Text Books:

- i. *Karlen Mark, Space planning Basics, Van Nostrand Reinhold, New York, 1992.*
- ii. *Joseph D Chiara, Julius Panero, & Martin Zelnick, Time Saver standards for Interior Design & space planning, 2nd edition, Mc-Graw Hill professional, 2001.*
- iii. *Francis.D. Ching & Corky Bingelli, Interior Design Illustrated, 2nd edition, Wiley publishers, 2004.*
- iv. *Julius Panero & Martin Zelnick, Human Dimension & Interior Space : A source book of Design Reference standards, Watson – Guptill, 1979.*
- v. *Maureen Mitton, Interior Design Visual Presentation: A Guide to Graphics, Models, and Presentation Techniques. John Wiley and Sons, 2003*
- vi. *Mark.W. Lin, Drawing and Designing with Confidence: A step-by-step guide, Wiley and Sons, 1993.*
- vii. *Robert Rengel, Shaping Interior Space, Fairchild Books & Visuals ,2002*
- viii. *Neufert Ernest, Architect's Data, Granada pub. Ltd. London, 2000.*
- ix. *John F. Pile, A history of interior design, Laurence King Publishing, 2005.*
- x. *Robin D. Jones, Interiors of Empire: Objects, Space and Identity within the Indian Subcontinent, Manchester University Press; illustrated edition, 2008*

Year 3 / SEMESTER5/ SPECIALIZATION SYLLABUS

Program: B.V.A Interior and Spatial Design

Course Title: Lifestyle and Accessories Design

Course Code: ISD 5.3

Course Credit: 6 credit Hours

Brief description of the Course:

The course provides a framework in understanding the socio-cultural and historical aspects that influence the design of accessories and products based on their life style.

This course Imparts the knowledge of various styles, systems and products available in the market. Course enhances the aesthetic perception, materials, design and working parameters in designing products and life style accessories. Develops systematic design approach and integration of designed accessories with the interior.

Learning Objectives:

The course prepares the student for mass production of decorative accessories and products for various life styles of people with the parameters of economy .

Pedagogy: Lecture, discussions, studio based projects

Course Outline:

- Insight of various products and lifestyle accessories in the interiors. Role of accessories in interiors. Integration of accessories in interior design. Design approaches in product and lifestyle accessories design with a focus on functionality, ergonomics, aesthetics, multiple usages etc.
- Stylistic development of decorative accessories from the past to present with insight into technological advances and the influences of social, economic and political factors on their design. Brief study of period room settings with the context of decorative accessories complementing the architecture and interior design .
- Study of materials and processes adopted in accessories design. Basic understanding of construction principles, anthropometrics, principles of sizes and proportions, modeling, rapid prototyping, color, texture etc. with broad orientation to socio-cultural and historical context of the sector. Orientation to Indian as well as global context of interiors, trends and market.
- Design approach with limited constraints inherent in accessory products. Evolving the strategy of design with integration of technical complexities and lifestyle influences. Development of the design of products and accessories to specific interiors and prevailing trends. Broad based approach towards innovative design and application to multi products and multi materials in manufacturing interior products and lifestyle accessories.
- A detailed study involving all the design aspects of any of the following lifestyle accessories: luminaire design, glassware, lighting, textiles, mirrors, clocks, wall coverings etc.

Text Books:

- i. *Laura Slack, What is product Design? Roto Vision publishers, 2006*
- ii. *Treena Crochet and David Vleck, Designer"s Guide to Decorative Accessories, Prentice Hall, 1st edition, 2008.*
- iii. *Michael Ashby, Kara Johnson, Materials and Design: The Art and Science of material selection in product design, Butter Worth Heinemann, 1st edition, 2002.*
- iv. *International Design Yearbook, 1995: Furniture, Lighting, Tableware, Textiles and Products, Books Nippan, 1996.*
- v. *Karl. T. Ulrich, Steven D. Eppinger, Product Design and Development, McGraw-Hill Education Singapore; 4th edition, 2007*
- vi. *William Lidwell, Kritina Holden, Jill Butler ,Universal principles of Design, Rockport publishers, 2003.*

Year 3 / SEMESTER5/ SPECIALIZATION SYLLABUS
Program: B.V.A Interior and Spatial Design

Course Title: Interior Design- Advanced Materials & Applications

Course Code: ISD 5.4

Course Credit: 4 credit Hours

Brief description of the Course:

The course provides information on the properties, management, specifications, use, application and costs of the materials used in the interiors. Course helps to impart knowledge on the various materials while highlighting the current trends and innovations in the usage of interior design materials.

Learning Objectives:

Knowledge required for specifying appropriate materials for various spaces in interiors of buildings.

Pedagogy: Lecture, site visits, studio projects

Course Outline:

Materials to be studied based on –

physical and behavioral properties, tools and technology of its application in the construction of floors, walls, ceilings, walls, doors, windows, staircase, built in furniture, partitions and other interior design components.

Visual quality of materials in terms of finishes through color, texture, modulations and pattern evolution.

Material and workmanship, specification etc.

- Roofing and Flooring – Roofing tiles and asbestos cement products, sheets and fiber boards – properties, uses and application. Various natural as well as artificial flooring materials like vitrified tiles, ceramic tiles, Shahabad stones, Mosaic, Rubber, Linoleum, PVC and PVA flooring. Properties, other uses and applications in the interiors.
- Metals – Steel, iron, aluminum, bronze, brass, copper – alloys, characteristics, form and uses, properties, definition of terms, methods of working with metals, fixing and joinery in metals, finishing and treatment to metals. Application of metals to built form and interiors - special doors and windows, ventilators – sliding, sliding and folding, revolving, pivoted, rolling, collapsible, dormer, skylights, clerestory etc.
- Fabrics and other furnishing materials – fibers, textiles, fabric treatments, carpets, durries, tapestries, Drapery, upholstery, wall coverings, etc. –properties, uses and application in the interiors.
- Miscellaneous materials such as cork, leather, paper, Rexene etc. – their properties, uses and applications in the interiors. A brief overview of Green materials.

Text Books:

- i. Bindra, S.P. and Arora, S.P. *Building Construction: Planning Techniques and methods of Construction*, 19th ed. Dhanpat Rai Pub., New Delhi, 2000.

- ii. Moxley, R. Mitchell's *Elementary Building Construction*, Technical Press Ltd. Rangwala, S.C. *Building Construction* 22nd ed. Charota Pub. House Anand, 2004.
- iii. Chowdary, K.P. *Engineering Materials used in India*, 7th ed. Oxford and IBH, New Delhi, 1990.
- iv. Rangwala, S.C. *Building Construction: Materials and types of Construction*, 3rd ed. John Wiley and Sons, Inc., New York, 1963.
- v. Francis D. Ching, *Building Construction Illustrated*, Wiley publishers, 2008.
- vi. S.K.Duggal, *Building Materials, Illustrated*, A.A.Balkema, 1998.

Sushil Kumar. *T.B. of Building Construction* 19th ed. Standard Pub. Delhi, 2003.

Year 3 / SEMESTER5/ SPECIALIZATION SYLLABUS

Program: B.V.A Interior and Spatial Design

Course Title: Workshop – Wood Constructions

Course Code: ISD5.5

Course Credit: 4 credit Hours

Brief description of the Course:

The course is intended to provide information on working with Bamboo and wood which are among the major materials used in the interiors. Understanding of wood as building material, finishing material for surfaces and as furniture material.

Learning Objectives:

After completing this course students will be able to;

Make products and elements of various scales for interiors with bamboo and wood.

Pedagogy: Practical work

Course Outline:

- Types of wood –natural and artificial and its properties
- Working with wood and wood products to understand material parameters. Wooden joinery and its strength. Wood polishes and other finishes – color and surface quality.
- Making of elements of various scales in the built form such as interior space making elements, furniture forms, various products, Art & Artifacts by using wood.
- Introduction to cane, bamboo, working with bamboo/cane and their products to understand material parameters. Bamboo and cane joinery and its strength. Polishes and other finishes
- Understanding the material and tools by making objects which allow students to explore the forms, surfaces, textures and patterns. Explore different joinery, support conditions, and woven surfaces.

Text Books

- i. Carol Stangler, *The crafts and art of Bamboo*, Rev. updated edition, Lark books, 2009.
- ii. Dr Angelika Taschen, *Bamboo style: Exteriors, Interiors, Details*, illustrated edition, 2006.
- iii. Albert Jackson & David Day, *The complete manual of wood working*, knopf publishers, 1996.

- iv. *Lonnie Bird, Jeff Jewitt, Thomas lie- Nielsen, Taunton's Complete Illustrated Guide to Woodworking, Taunton, 2005.*
- v. *Peter Korn, Wood working Basics : Mastering the essentials of craftsmanship, Taunton , 2003.*

Year 3 / SEMESTER5/ SPECIALIZATION SYLLABUS

Program: B.V.A Interior and Spatial Design

Course Title: Core Elective

Course Code: EL 5.1

Course Credit: 3 credit Hours

Brief description of the Course: A common list of Electives is provided to all the programs of Art and Design. These elective courses focus on the interdisciplinary Subjects and digital skills. Based on the need of the program and interest among the individual students these electives are added. Every Student has to contact their mentor to choose the Electives with the help of Faculty Guide. These electives are partially taught in the class room, and the rest of the classes are focused by the student research and practice.

Year 3 / SEMESTER5/ SPECIALIZATION SYLLABUS

Program: B.V.A Interior and Spatial Design

Course Title: Digital Methods : Advance Auto CAD 3

Course Code: ISD 5.6

Course Credit: 3 credit Hours

Brief description of the Course

This course provides a basic understanding of how to create, modify, and present conceptual designs using Auto CAD. Building three-dimensional models to aid in the visualization of designs from all drafting disciplines is an important aspect of a project. Using AutoCAD functionality, to quickly and easily create conceptual models to study and explore designs. This course introduces you to the steps necessary to explore CAD projects through conceptual design. Helps to create massing and sun studies, apply different visual effects to their models, and export/distribute their designs to an extended team. Hands-on exercises throughout the course are used to demonstrate the conceptual design process through the mainstream drafting industries.

Learning Objectives:

- (i) **Students after completing this course will be able to** create, modify, and present conceptual designs using Auto CAD
- (j) Students will be able to build 3dimensional models and presentation visuals for their project
- (k) Students will be able to create e dimensional conceptual drawings and models.
- (l) Learn how to create massing and sun studies, apply different visual effects to their models, and export/distribute their designs to an extended team.

Pedagogy: Computer based demonstration and presentations ;Practical Assignments

Course Outline:

- Elements of conceptual design
- Massing shapes with 3D solids;
- Integrating Raster images with solid models;
- Presenting the conceptual design; visual styles;
- Exporting and distributing conceptual designs

Textbooks:

- vii. *Computer Aided Design and Manufacturing* By M.M.M. SARCAR, K. MALLIKARJUNA RAO, K. LALIT NARAYAN
- viii. *Fundamentals of Computer Aided Geometric Design* by Josef Hoschek, Dieter Lasser Peters, 1993
- ix. *Handbook of Computer Aided Geometric Design* edited by Gerald E. Farin, Josef Hoschek, Myung-Soo Ki

SEMESTER 6

Year 3 / SEMESTER6/ SPECIALIZATION SYLLABUS

Program: B.V.A Interior and Spatial Design

Course Title: Estimation & Project Management

Course Code: ISD 6.1

Course Credit: 3 credit Hours

Brief description of the Course:

The course deals with –
Methods for working out quantities and costs to make an estimate of the project with all specifications.
Management of the projects based on time and budget.

This course equip the students with the basic understanding of –
Working out quantities of different materials and their costs to prepare an estimate of the project before execution.

Preparation of schedule of charts for time and budget, to have a control over the project.

Learning Objectives:

The student should develop techniques of -
Estimating and costing related to the interior projects.

Preparing schedules of time and budget for the projects to execute efficiently.

Pedagogy: Lecture, discussion, Studio projects

Course Outline:

- Types of measurements, modes of measurements : methods of taking out quantities preparation of schedule or bill of quantities.
- Rate analysis of various items of work: preparation of various items of work in the interior works.
- SI measurements system, SI nomenclature methods. Dimensional and modular coordination, modules and modes of measurements practiced by various agencies. Specification types, specification contents, standards developed by trade and industry, government agencies.
- Estimating interior items manually and through spreadsheet programmes. Specification writing proforma, order writing , scheduling etc.
- Introduction to project management – Definitions and meanings, Importance, Reasons or shortfall in its performance, scientific management, life cycle of project.
- Planning and control, Human aspects, Development of project network. Critical path, PERT and CPM. Project organization. Contracting, Procurement and Recruitment budget and fund flow statement. Stabilization and finish. Organization of project : matrix organization, task forces, project teams: monitor and control of project. Project management strategies: Tools and techniques for project management. Classical persuasive and non persuasive strategies and techniques. New techniques of management by objectives (MBO). Integrated reporting system, flow diagrams, bar charts, milestone charts, CPM and PERT. Techniques of monitoring of development works – standard oriented costs control, turnkey system, vertical production method, inventory cost control techniques and unified status, index techniques.

Text Books:

- i. *Carol Simpson, Estimating for Interior Designers, Watson Guptill, Rev. Sub edition, 2001.*
- ii. *Carol E Farren, Planning and Managing Interior projects, Robert Snow Means Company, 2000.*
- iii. *Barbori Balboni, Interior Cost Data, R.S. Means company, 2001.*
- iv. *Harold Kerzner, Project Management : A systems approach to planning, scheduling and controlling, 2006*

Brief description of the Course:

This course is intended to provide skills for designing interior spaces with emphasis on transformation and adaptive re-use as one of the important aspects in interior design.

Learning Objectives:

On completion of the course students will be able to;

Use of standards, transformation of spaces for reuse and application of knowledge gained from other subjects, in design.

Pedagogy: Lecture, demo, discussions, Studio projects

Course Outline:

- The primary focus should be on –
- Introduction to building codes
- Way finding, Signage and graphics
- Universal Design
- Accessible design
- Design Disabled
- Materials, furniture and finish selections
- Introduction to construction detailing
- Ergonomics and Human Factors
- Digital representation (3 D modeling)
- Space planning process
- Color
- Interior environmental control issues
- Rendering

The list of suggested topics to be covered as design problems:

Institutional spaces in urban, semi-urban and rural contexts with an aim to explore and understand transformation and adaptive re-use.

Historic and abandoned sites provide scope for rejuvenation through multi dimensional programs covering functions like museums, cultural and resource centers, libraries, convention centers, exhibitions etc. that also aim in making a social contribution.

Recreational spaces such as auditoriums, halls, cinema houses, stage design etc. Knowledge of audio visual communication, color and light interaction, sound control system, design of interior elements, products and furniture forms.

Design issues in addition to the primary focus for the above are statement of institution character through interior environment responses to site and context, integration of interior architectural elements to other interior elements, dialogue between the existing and the newly added insert, interpretation of institutional activities and their spatial correlation.

Note: At least two major exercises and two minor design/time problems should be given. In the end exam, which is a viva-voce the students have to present the entire semester work for assessment.

Text Books:

- i. Karlen Mark, *Space planning Basics*, Van Nostrand Reinhold, New York, 1992.
- ii. Joseph D Chiara, Julius Panero, & Martin Zelnick, *Time Saver standards for Interior Design & space planning*, 2nd edition, Mc-Graw Hill professional, 2001.
- iii. Francis.D. Ching & Corky Bingelli, *Interior Design Illustrated*, 2nd edition, Wiley publishers, 2004.
- iv. Julius Panero & Martin Zelnick, *Human Dimension & Interior Space : A source book of Design Reference standards*, Watson – Guptill, 1979.
- v. Maureen Mitton, *Interior Design Visual Presentation: A Guide to Graphics, Models, and Presentation Techniques*. John Wiley and Sons, 2003
- vi. Mark.W. Lin, *Drawing and Designing with Confidence: A step-by-step guide*, Wiley and Sons, 1993.
- vii. Robert Rengel, *Shaping Interior Space*, Fairchild Books & Visuals, 2002
- viii. Neufert Ernest, *Architect"s Data*, Granada pub. Ltd. London, 2000.
- ix. Maryrose McGowan & Kelsey Kruse, *Interior Graphic Standards*, Wiley and sons, 2004.
- x. Robert F. Erlandson, *Universal and Accessible Design for Products, Services, and Processes*, CRC; 1st edition, 2007.
- xi. Oliver Herwig & L. Bruce, *Universal Design: Solutions for Barrier-free*, Birkhäuser Basel; 1st edition, 2008

Year 3 / SEMESTER6/ SPECIALIZATION SYLLABUS

Program: B.V.A Interior and Spatial Design

Course Title: Design Studio: Furniture Design

Course Code: ISD6.3

Course Credit: 4 credit Hours

Brief description of the Course:

- The course provides a framework to analyze and design furniture forms scientifically and sensitizes the student"s visual perception of furniture as a single form and as a system in a given interior space.
- **Learning Objectives:**
- The course prepares the student for mass production of furniture for various classes of people with the parameters of economy and culture.
- **Pedagogy:** Lecture, Demo, studio projects
- **Course Outline:**

- Furniture categories, exploration of the idea of furniture, role of furniture in interior design, Design approaches in furniture design.
- **Assignment:**
- Measured drawing of a piece of furniture – plan, elevation and drawings on full scale
- Brief overview of the evolution of furniture from Ancient to present: Various stylistic transformations. Furniture designers and movements. Analysis of furniture in terms of human values, social conditions, technology and design criteria.
- Functional and formal issues in design: study and evaluation of popular dictums such as “Form follows function”, “Form and function are one”, “God is in Details” etc.
- Evaluation of visual design: study of Gestalt theory of design – law of enclosure, law of proximity, law of continuity etc.
- Human factors, engineering and ergonomic considerations: principles of universal design and their application in furniture design.
- An introduction of various manufacturing processes most frequently adopted in furniture design such as Injection Molding, investment casting, sheet metal work, die casting, blow- molding, vacuum - forming etc.
- Seating Design: Different types of seating with a focus on the following –
 - Functionality
 - Aesthetics
 - Style
 - Human factors and ergonomics
- The other component to be considered is the cost of the designed furniture piece.
- **Assignment:** Design with wood, metal and combination of materials. Drawings, details and prototype making. Market survey of available products and economics of products.
- Storage systems: Functional analysis of storage systems and thereby deriving types of cabinets needed for interior spaces – kitchen cabinets, wardrobes closets, book cases, show cases , display systems etc.
- **Assignment:** Exercise to design kitchen cabinets for a given kitchen.
- Modular approach to furniture design – various materials, combination of materials and its application – design parameters, ergonomics etc. Drawings and prototype. Survey of several modular systems available for different functions in the market. Exploration of wood, metal, glass, plastics, FRP as materials for system design. Cost criteria of furniture design.
- **Assignments :**
- Typology of furniture with respect to the different states in India.

- Design for middle and lower middle income groups- elements of living units, education institutes, health facilities, street elements etc.

Text Books :

- i. *Joseph Aronson, The Encyclopedia of Furniture: Third Edition ,1961*
- ii. *Bradley Quinn, Mid-Century Modern: Interiors, Furniture, Design Details, Conran Octopus Interiors, 2006.*
- iii. *Jim Postell, Furniture Design, Wiley publishers, 2007.*
- iv. *Edward Lucie-Smith , Furniture: A Concise History (World of Art) , Thames and Hudson, 1985*
- v. *Robbie. G. Blakemore, History of Interior Design and Furniture: From Ancient Egypt to Nineteenth-Century Europe, Wiley publishers, 2005.*
- vi. *John.F. Pile, Interior Design, 2nd edition, illustrated, H.N.Abrams, 1995.*

Year 3 / SEMESTER6/ SPECIALIZATION SYLLABUS

Program: B.V.A Interior and Spatial Design

Course Title: Design Studio : Working Drawing and details

Course Code: ISD 6.4

Course Credit: 3 credit Hours

Brief description of the Course:

The focus of the course is to impart skills related to the preparation of drawings meant for execution on the site.

Learning Objectives:

The course prepares students to generate Technical presentation of Design at built form level, finishing level, product and furniture level.

Pedagogy: Lecture, demonstrations, studio projects

Course Outline:

- Preparation of working drawings – Suitable scales of drawings, methods of giving dimensions and standards on plans, sections, elevations, details etc.
- Preparation of plans – Architectural plans, furniture layout floor plans with clearances, different level floor plans, detailed floor plans of each room.
- Elevations and Sections – Detailed sectional elevations of all the walls in the interior with all the required dimensions and specifications.

- Details of all services – layouts for flooring, ceiling, electrical, plumbing, lighting, fire fighting etc., toilet details, kitchen details, staircase details, furniture details, Interior finishing details, material, color and texture details, fixture and fixing and joinery details.
- Specifications writing: Writing detailed clause by clause specifications for materials pre and post execution, tests, mode of measurements, manufacturers details and specifications etc.
- Manufacturer's specifications – Database of manufacturers specifications for the following materials based on surveys –
- Glass, plywood and laminates, hardware, electrical, wiring, accessories, plumbing fitting and fixtures, flooring, cladding etc.,

Note : Students shall prepare atleast two working drawing sets, one for a small residence and one for a large building.

Text books:

- Leibing. W. Ralph, Architectural Working Drawings, 4th edition, John wiley and sons, New York, 1999.*
- Macey. W. Frank, Specification in detail, 5th edition, Technical press ltd, London, 1955.*
- Shah, M.G.; and others, Building Drawing : An integrated approach to build environment, 3rd ed, Tata McGraw Hill Pub. Co. Ltd, New Delhi, 1996.*
- Fredd Stitt, Working Drawing Manual, McGraw-Hill Professional; 1st edition, 1998.*
- Kilmer, Workind Drawings and Details for Interiors, John Wiley and Sons,*

Year 3 / SEMESTER6/ SPECIALIZATION SYLLABUS

Program: B.V.A Interior and Spatial Design

Course Title: Signage Graphics

Course Code: ISD 6.5

Course Credit: 3 credit Hours

Brief description of the Course:

Graphics and Signage provides a framework for the development of a systematic, visually cohesive graphic communication system for a given site in the built environment. It sensitizes the students to visual aspects of way finding and shaping the idea of place.

Learning Objectives:

The course prepares ground for the student to gain an understanding into the practical design problems related to way finding and develop the skill to create various types of signage and wayfinding systems in the built environment.

Pedagogy: Lecture, Demo, Studio Projects

Course Outline:

- Introduction – environmental graphic Design, wayfinding, Need, importance etc.
- Information content system – kinds of sign information, hierarchy of content, developing the sign information content, Navigation – message hierarchy and proximity, Other factors affecting sign information content, pictorial information content, signage master plans
- The Graphic system - Typography overview, choosing a typeface, typographic treatment, typographic considerations in signage for nonsighted and low sighted people, symbols and arrows, other graphic elements, color, layout, overview of signage graphic process.
- The hardware system – shape, connotations of form, sign mounting considerations, sign size considerations, sign lighting overview, sign materials overview, basic sign materials, electronic message displays, stock sign hardware systems, sign materials and codes, overview of coatings and finishes applied to signs.
- Signage Design – Eyelevel, light, Fonts, typographical systems and type area, pictograms, arrows, color – contrast, language, systems, tones, Coding, privacy and protection, Room identification.
- Signage Planning – contract, obtaining information, preliminary design, design, construction, work plan and prototypes, tenders, specifications, on-site management, completion.

Textbooks:

- i. *Joseph DeChiara, Julius Panero, and Martin Zelnik Time-Saver Standards for Interior Design and Space Planning, 2nd edition, Mc-Graw Hill Professional, 2001.*
- ii. *Andreas Uebele, Signage Systems and Information Graphics , Thames and Hudson, 2007*
- iii. *Craig Berger, Wayfinding: Designing and Implementing Graphic Navigational Systems, Rotovision, 2009.*
- iv. *Chris Calori, Signage and Wayfinding Design: A Complete Guide to Creating Environmental Graphic Design Systems, Wiley and sons, 2007.*
- v. *David Gibson, The Wayfinding Handbook: Information Design for Public Places, Princeton Architectural Press; 1st edition, 2009.*
- vi. *Rayan Abdullah and Roger Hubner, Pictograms, Icons and Signs, Thames and Hudson, illustrated edition, 2006.*

Year 3 / SEMESTER6/ SPECIALIZATION SYLLABUS

Program: B.V.A Interior and Spatial Design

Course Title:Core Elective

Course Code: ISD 6.5

Course Credit: 3 credit Hours

Brief description of the Course:

A common list of Electives is provided to all the programs of Art and Design. These elective courses focus on the interdisciplinary Subjects and digital skills. Based on the need of the program and interest among the individual students these electives are added. Every Student has to contact their mentor to choose the Electives with the help of Faculty Guide. These electives are partially taught in the class room, and the rest of the classes are focused by the student research and practice.

Course Description:

This course provides a basic understanding of how to design and modify 3D models with AutoCAD. Creating 3D models helps users better visualize and present designs that are created with CAD.

Learning Objectives:

- (e) After completing this Course students will be able to create 3D models of the project and execute methods to modify them as and when required.
- (f) Students will be capable of creating their project presentation with this knowledge of 3D.

Pedagogy: Demonstrations and practical work assignments.

Course Outline:

- The fundamental concepts and workflows for creating 3D models with AutoCAD
- Explore how to create and modify both solid and surface models. Learn how to present your designs while they are still being created, using visualization tools such as visual styles, model walk and fly throughs, materials, and lighting.
- You will also learn how to output 3D models from the CAD system to either paper or to a distributable, electronic version.
- The concepts and practices taught will help you take your Auto-CAD designs to the next dimension
- 3D Hands-on exercises throughout the course demonstrate the modeling process using techniques that can be applied to the mainstream drafting industries.

Textbooks:

- vii. *Computer Aided Design and Manufacturing* By M.M.M. SARCAR, K. MALLIKARJUNA RAO, K. LALIT NARAYAN
- viii. *Fundamentals of Computer Aided Geometric Design* by Josef Hoschek, Dieter Lasser Peters, 1993
- ix. *Handbook of Computer Aided Geometric Design* edited by Gerald E. Farin, Josef Hoschek, Myung-Soo Kim

Year 3 / SEMESTER6/ SPECIALIZATION SYLLABUS
Program: B.V.A Interior and Spatial Design

Course Title: Work shop -Metal

Course Code: ISD 6.7

Course Credit: 3 credit Hours

Brief description of the Course:

The course provides an understanding of comparative analysis of various metals and their design parameters facilitating usage in the interiors.

Learning Objectives:

Dexterity; knowledge of materials used and their properties, fabrication skills; visualization skills

Pedagogy: Demonstrations, Projects

Course Outline:

- Types of metals, properties of metals, definitions of terms with reference to properties and uses of metals, various methods of working with metals, fixing and joinery in metals, finishing and treatment of metals., finishes on metals. Standard specifications.
- Metals in built form activity – horizontal, vertical and inclined surfaces – in interior environment elements- products and furniture forms- doors, windows, jalties, railing, stair etc. Metals and other materials – form and joinery.

Note: Learning should be by feel and working with metals to explore design.

Textbooks:

- i. *John .F. Pile, Interior Design, Harry. N Abrams, Inc. New York . 1995.*
- ii. *Ron Fournier, Metal Fabricator"s Handbook, Rev. Illustrated edition, HP Books, 1990.*
- iii. *Stanford Hohausser, Architectural and Interior models, Van Nostrand Reinhold, 1970*

Year 3 / SEMESTER6/ SPECIALIZATION SYLLABUS
Program: B.V.A Interior and Spatial Design

Course Title: Project Work

Course Code: ISD6.7

Course Credit: 3 credit Hours

Brief description of the Course:

The student will be required to produce a project feasibility report for the specific design undertaken in the design studio.

Learning Objectives:

Analyzing a design project for technical and socio-economic feasibility.

Pedagogy: Studio Project , field work

Course Outline:

The student has to submit a project feasibility report on the project done in the design studio by integrating the knowledge and skills acquired from all the subjects studied till date.

The report may consist of the following –

- Environmental impact assessment of the project following the standards and specifications
- Socio-economic appraisal of the project and the design considering factors such as behavioral aspects, security considerations, costs for different user groups, aesthetic preferences etc.
- Technical feasibility – through execution and detailing of different spaces and elements of design, checking the feasibility of layout for service systems and specifications
- Costing of the project – bill of quantities, schedule of rates, specifications etc. economic viability and financial viability
- Space planning aspects/ issues – user activity spaces, access to physically challenged, fire safety, other services, green rating etc.

Note: The report has to be presented for internal assessment

Text Books:

- i. *M.P. Birkett, An appraisal of project work as an educational tool within interior design education at tertiary level and its relation to professional practice, Royal College of Art, 1985.*
- ii. *Griff Boyle, Design Project Management, Ashgate Publishing; illustrated edition, 2003.*

References:

http://ocw.mit.edu/courses/sloan-school-of-management/15-783j-product-design-and-development-spring-2006/lecture-notes/clas1_int_crse_6.pdf

YEAR 4 / SEMESTER 7

Year 4 / SEMESTER7/ SPECIALIZATION SYLLABUS
Program: B.V.A Interior and Spatial Design

Course Title: Professional Practice

Course Code: ISD 7.1

Course Credit: 3 credit Hours

Brief description of the Course:

This course provides an overview of rules and regulations in Interior Design practice.

Learning Objectives:

Legal, technical and financial aspects of Interior Design practice and management skills for professional practice

Pedagogy: Lecture, Presentations

Course Outline:

- Role of Interior Designer in society: Interior Design Profession as compared to other professions. Difference between profession and business. IIID and other organizations related to interior design profession.
- Interior Designers approach to works, ways of getting works: types of works, works partly executed by other Interior Designers. : various precautions to be taken before taking up the work, conditions of engagement between interior Designer and client: commencement of work.
- **Issues of professional practice:** Professional behavior, Ethics, Types of clients, Contracts, Tenders, Arbitration etc. as defined in terms of Interior Design field and current day context. Career opportunities, styles of interior design practice, relationship between client and professional, type of fees, process of fees negotiations, billing methods, tax liabilities, contracts – types of contracts – item rate, labour, lumpsum, cost plus percentage etc.
- Interior Designer’s duties : drawings to be prepared : Interior Designer’s relation with other parties connected with works such as client, contractor, sub contractors, consultants and authorities. IIID Code of professional conduct: scale of charges: units and mode of measurements, clerk of work and his duties, inspection of work, certificate of payment to contractor, bill of quantities, schedule of rates, tenders, public, limited and negotiated tender documents and allied formalities.
- Preliminary knowledge of Consumer protection Act and other related acts on Interior Designers.
- Types of offices for interior design practice: staff structure, filing of records, correspondence and drawings, maintenance of accounts, presentations in meetings, recording minutes of meeting.
- **Note** : a report to be prepared by each student after visiting an interior designer’s office.
- Knowledge of role of consultants and coordination between different consultants on a big project.

Text Books:.

- i. *Indian Institute of Architects. H.B. Professional Practice , The Architects pub. Bombay*
- ii. *Namavati. H. Roshan. Professional Practice. 8th ed, Lakshani Book Depot, Bombay, 2001.*
- iii. *Christine .M. Piotrowski , Professional practice for Interior Designers, 3rd edition, Wiley and sons, 2001.*
- iv. *Cindy Coleman,Interior Design Handbook practice, Mc Graw Hill professional, 1st ed, 2001*
- v. *Ronald Veitch, Professional practice for Interior Designers, Peguis Publishers, Limited, 1987.*

Year 4 / SEMESTER7/ SPECIALIZATION SYLLABUS

Program: B.V.A Interior and Spatial Design

Course Title: Interior Design Studio

Course Code: ISD 7.2

Course Credit: 5 credit Hours

Brief description of the Course:

course is intended to provide skills for designing larger scale institutional and commercial projects with emphasis on detailing, custom designs, specification writing etc.

Learning Objectives:

To develop the skill of design vocabulary, enhancement and sensitization of student in design preparation and its relation to tradition, culture, behavior patterns, use of space etc.

Pedagogy: Lecture, Demo, Studio Project

Course Outline:

- The primary focus should be on –
- Interior Construction Detailing
- Wayfinding/signage and graphic identification
- Decorative Accessories
- Building Codes.
- Rendering (hand and computer generated).
- Custom designed furniture and cabinetry
- Specification Writing
- Cost estimating
- Selection of sustainable/green materials

The list of suggested topics to be covered as design problems:

Hospitality Design, Retail Design, Healthcare Design and Office systems

Urban Interiors – Shopping malls, streets, Town squares, Fair grounds

Interior Ports – air ports, Bus stops, Railway stations, boats/ports

Exhibition displays – urban level and National level.

Mobile units – buses, cars, railway coaches etc.

Note: One major design in detail and two minor design/time problems should be given.

Textbooks:

- i. *Karlen Mark, Space planning Basics, Van Nostrand Reinhold, New York, 1992.*
- ii. *Joseph D Chiara, Julius Panero, & Martin Zelnick, Time Saver standards for Interior Design & space planning, 2nd edition, Mc-Graw Hill professional, 2001.*
- iii. *Francis.D. Ching & Corky Bingelli, Interior Design Illustrated, 2nd edition, Wiley publishers, 2004.*

Year 4 / SEMESTER7/ SPECIALIZATION SYLLABUS

Program: B.V.A Interior and Spatial Design

Course Title: Interior Design : Landscape

Course Code: ISD 7.3

Course Credit: 4 credit Hours

Brief description of the Course:

This course introduces students to the knowledge of landscaping design parameters, landscape elements, plant materials etc. to use in the interiors effectively for aesthetic enhancement and visual comfort.

Learning Objectives:

To develop the skill of using and integrating landscape elements and plant materials to transform different interior spaces through interior landscaping.

Pedagogy: Lecture, Case studies, field visits, project

Course Outline:

- Introduction to landscape architecture. And role of landscaping design in the built environment. Types of natural elements – stones, rocks, pebbles, water forms, plants and vegetation. Elements of interior landscape.
- Introduction to study of plants in relation to landscape design and interiors. Types of indoor plants, plant characteristics: i.e., biology, soil, moisture, light nutrient, atmospheric conditions, growing medium, pests & diseases. Botanical nomenclature, anatomy and physiology of plant growth. Indoor plants in Indian context. Market survey and costs.
- Design with plants – Basic principles of designs. The physical attribute of plants and relation to design. Appearance, functional and visual effects of plants in landscape design and built environment. Selection and management of plant material in relation to the built environment. Design concepts related to use of sculpture, lightings, garden furniture, architectural feature and grouping them into meaningful compositions for visual and functional effects.

- Landscaping design parameters for various types of built forms- indoor and outdoor linkage to spaces. Landscaping of courtyards- residential and commercial forms. Indoor plants and their visual characteristics- color, texture, foliage. Science of maintaining and growing greenery. Flowers- its colors, texture and its visual perception in various indoor spaces and science of flower arrangement. Automatic irrigation costing and installation of micro irrigation systems

Text Books :

- i. Laurie, Michael, *An Introduction to Landscape*. 2nd edition, Prentice Hall, New Jersey, 1986.
- ii. Trivedi. P.Prathiba. *Beautiful Shrubs*. Indian council of Agricultural Research. New Delhi, 1990.
- iii. Hacheat, Blan. *Plant Design*.
- iv. Gerald Robert Vizenor , *A Guide to Interior Landscapes*, Univ of Minnesota Press, 1990.
- v. Nelson Hammer and Mel Green, *Interior Landscape Design*, Mc Graw Hill, 1991.

Year 4 / SEMESTER7/ SPECIALIZATION SYLLABUS

Program: B.V.A Interior and Spatial Design

Course Title: Revitalization of Arts & Crafts

Course Code: ISD 7.4

Course Credit: 4 credit Hours

Brief description of the Course:

The course provides an understanding of the role of revitalization of Art/craft form in interior spaces

Learning Objectives:

Dexterity; knowledge of materials, process, technology and products of craft forms- production of craft forms and technology.

Pedagogy: Studio project

Course Outline:

Identification of private and public craft activity around the nation – various crafts and its perception in the society - design issues in transforming old craft forms into modern context by keeping its original spirits.

Assignment: Select one of the art/ craft form with the consultation of the faculty. Visit to the craft pockets. Document people, life , culture and craft and understand the materials, tools, technology, processes and forms. Suggest suitable changes in technology to improve the products so as to make it acceptable in today's context.

Note: The work will be periodically reviewed. The study has to be presented in the form of a report with illustrations and as a seminar for final assessment, along with the final product.

Year 4 / SEMESTER7/ SPECIALIZATION SYLLABUS
Program: B.V.A Interior and Spatial Design

Course Title: Design Thesis

Course Code: ISD 7.5

Course Credit: 3 credit Hours

Brief description of the Course:

Thesis should reflect the knowledge gained from all the courses undertaken by the student in all the previous semesters.

Learning Objectives: Student should be in a position to comprehend the design philosophy, theories, data analysis and application in a chosen area of study.

Pedagogy: Research methodology

Course Outline:

- Each student is expected to prepare a design thesis based on the preliminary work undertaken in the Interior design studio under an approved guide.
- Thesis should reflect the knowledge gained from all the courses undertaken by the student in all the previous semesters.
- The particulars of the schedule, content, presentation, format etc is to be decided by the department from time to time and shall be strictly followed.
- At the end of the semester each student is expected to submit all original drawings prepared as per the department specifications. Three copies of the report in the specified format should be submitted to the department after the approval of the respective guides.
- The department shall schedule the viva voce at its convenience only after the receipt of the thesis by the student. The performance sheet submitted by the guide and thesis committee should be the basis for allowing the student to appear for the final viva voce.
- The end exam is to be conducted by a jury comprising of an external examiner. One internal examiner and head of the department or his nominee.

Year 4 / SEMESTER7/ SPECIALIZATION SYLLABUS
Program: B.V.A Interior and Spatial Design

Course Title: Integrated Project

Course Code: ISD 7.6

Course Credit: 8 credit Hours

Brief description of the Course: Course Description:

The student will be required to produce a project feasibility report for the specific design undertaken in the design studio.

Learning Objectives:

Analyzing a design project for technical and socio-economic feasibility

Pedagogy: Research methodology

Griff Boyle, Design Project Management, Ashgate Publishing; illustrated edition, 2003.

Course Outline:

- The student has to submit a project feasibility report on the project done in the design studio by integrating the knowledge and skills acquired from all the subjects studied till date.
- The report may consist of the following -
- Environmental impact assessment of the project following the standards and specifications
- Socio-economic appraisal of the project and the design considering factors such as behavioral aspects, security considerations, costs for different user groups, aesthetic preferences etc.
- Technical feasibility – through execution and detailing of different spaces and elements of design, checking the feasibility of layout for service systems and specifications
- Costing of the project – bill of quantities, schedule of rates, specifications etc. economic viability and financial viability
- Space planning aspects/ issues – user activity spaces, access to physically challenged, fire safety, other services, green rating etc.

- Note : The report has to presented for internal assessment

Text Books:

- i. *M.P. Birkett, An appraisal of project work as an educational tool within interior design education at tertiary level and its relation to professional practice, Royal College of Art, 1985.*
- ii. *Griff Boyle, Design Project Management, Ashgate Publishing; illustrated edition, 2003*

Year 4 / SEMESTER8/ SPECIALIZATION SYLLABUS

Program: B.V.A Interior and Spatial Design

Course Title: Core Electives

Course Code: EL 7.1

Course Credit: 3 credit Hours

Brief description of the Course:

A common list of Electives is provided to all the programs of Art and Design. These elective courses focus on the interdisciplinary Subjects and digital skills. Based on the need of the program and interest among the individual students these electives are added. Every Student has to contact their mentor to choose the Electives with the help of Faculty Guide. These electives are partially taught in the class room, and the rest of the classes are focused by the student research and practice.

SEMESTER 8

Year 4 / SEMESTER8/ SPECIALIZATION SYLLABUS

Program: B.V.A Interior and Spatial Design

Course Title: Graduation Project

Course Code: ISD 8.1

Course Credit: 14 credit Hours

Brief description of the Course:

The emphasis of the project on individually planned design projects that involve considerations of interactions with Interiors, wide range of requirements of different users and scope for visual, formal and structural innovations. The project is supported by theoretical information and assignments in the complementary nature of systematic and creative thinking in the various stages of the design process and visual, structural and functional analysis of design system. The outcome of the project will be in the form of innovative and conceptual design proposal that reflect the students understanding of the design process. These will be developed and presented in the form of appropriate and tangible design solutions including models, graphic solutions etc.

Year 4 / SEMESTER8/ SPECIALIZATION SYLLABUS

Program: B.V.A Interior and Spatial Design

Course Title: Internship / Training

Course Code: ISD 8.2

Brief description of the Course:

Opportunity of Internship for a given period will be given to the student to experience the Industry and the needs of the society

Learning Objectives:

The skills required for an interior designer to grow into a complete professional

Course Outline:

Every student must work in an interior designer's office as a full time trainee for a period of 20 calendar weeks (excluding viva – voce) from the date of commencement of training. The chief Interior Designer in the firm should have a minimum of 5 years of practical/ professional experience after his /her graduation. The student should involve herself /himself in various aspects of work in an office like working drawings, presentation drawings, quantity estimation, site supervision etc. Students should understand professional

practice methods of various interior designers, design process from client contacts to production documents, tender documents, production drawings for various works, site supervision etc. for various works. They should also know the Coordination of various agencies – client, members of design team, consultants, contractors, craftsmen and construction supervisors.

Detailed instructions regarding the training, the frequency of reporting to the department etc will be issued at the end of Seventh semester, which the student must strictly follow.

After completion of training, every student will have to submit a detailed report with a set of drawings on at least two projects in which he / she has worked during the twenty calendar weeks of the practical training period. This report will be evaluated at viva – voce by a jury consisting of one external, one internal and head of the department or his nominee. After submission of the report the department at its convenience will arrange for the conduct of the viva – voce examination.

SPECIALIZATION PROGRAM IN

TEXTILE DESIGN

SPECIALIZATION PROGRAM IN

TEXTILE DESIGN

COURSE MATRIX - SEMESTER III

(As per the Bangalore University Course structure)

	Subject Code	Title of the Paper	Instruction Hrs/week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 1	University code	Language I	4	3	30	70	100	2
	University code	Language II	4	3	30	70	100	2
Part 2		CORE THEORY	-	-				
	TD3.1	History of Textile Design	3	3	30	70	100	2
		CORE STUDIO COURSE						
	TD 3.2	Introduction of Textile Processes-I	5	-	50	100	150	3
	TD 3.3	Structural Fabric Design-I	4	-	30	70	100	2
	TD 3.4	Indian Traditional Textile I	4	-	30	70	100	2
	EL 3.1	CORE ELECTIVE	3	-	15	35	50	1
Part 3	TD 3.5	CAD in Textile Design-I	3	-	15	35	50	1
	CC & EC	- Workshop / Simple Project	-	-	50	-	50	1
		Total	30	9			800	16

TEXTILE DESIGN

COURSE MATRIX - SEMESTER IV

(As per the Bangalore University CBCS Course structure)

	Subject Code	Title of the Paper	Instruction Hrs/ week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 1	University code	Language I	4	3	30	70	100	2
	University code	Language II	4	3	30	70	100	2
		CORE STUDIO COURSE						
	TD 4.1	Introduction of Textile Processes-II	6	-	60	140	200	4
	TD 4.2	Structural Fabric Design-II	5	-	45	105	150	3
	TD 4.3	Indian Traditional Textile design-II	5	-	30	70	100	2
	EL 4.1	CORE ELECTIVE	3	-	15	35	50	1
Part 3	TD 4.4	CAD in Textile Design-II	3	3	15	35	50	1
	CC & EC	- Workshop	-	-	50	-	50	1
		Total	30	12			800	16

TEXTILE DESIGN

COURSE MATRIX - SEMESTER V

(As per the Bangalore University CBCS Course structure)

	Subject Code	Title of the Paper	Instruction Hrs/ week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 2		CORE THEORY	-	-				
	TD 5.1	Textile Calculations	4	3	30	70	100	2
		CORE STUDIO COURSE						
	TD 5.2	Dyeing and Technology	5	-	60	140	200	4
	TD 5.3	Structural Fabric Design-III	5	-	45	105	150	3
	TD5.4	Woven design -I	4		45	105	150	3
	TD 5.5	Fabric Manufacture-I	3		30	70	100	2
	TD 5.6	Printing Technology-I	3		30	70	100	2
	EL 5.1	CORE ELECTIVE	3		30	70	100	2
Part 3	TD 5.7	CAD in Textile Design-III	3	3	30	70	100	2
		Total	30	3			1000	20

TEXTILE DESIGN

COURSE MATRIX - SEMESTER VI

(As per the Bangalore University CBCS Course structure)

	Subject Code	Title of the Paper	Instruction Hrs/ week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 2		CORE THEORY	-	-				
	TD 6.1	Textile Finishing	4	3	30	70	100	2
		CORE STUDIO COURSE						
	TD 6.2	Dyeing technology-II	6	-	60	140	200	4
	TD 6.3	Fabric Manufacture-II	5	-	60	140	200	4
	TD 6.4	Structural fabric Design-IV	5		45	105	150	3
	TD 6.5	Printing Technology-II	4		45	105	150	3
	EL 6.1	CORE ELECTIVE	3		30	70	100	2
Part 3	TD 6.6	Minor Project	3	-	30	70	100	2
		Total	30	3			1000	20

COURSE MATRIX - SEMESTER VII

(As per the Bangalore University CBCS Course structure)

	Subject Code	Title of the Paper	Instruction Hrs/ week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
		CORE THEORY	-	-				
	TD7.1	Management and Costing	3	3	30	70	100	2
		CORE STUDIO COURSE						
Part 2	TD7.2	Structural fabric Design-V	5	-	75	175	250	5
	TD7.3	Fabric manufacture-III	5	-	75	175	250	5
	TD7.4	Testing and Quality Control-I	5		60	140	200	4
Part 3	TD7.5	Internship / In house Project	12	-	150	350	500	10
		Total	30	3			1300	26

TEXTILE DESIGN

COURSE MATRIX - SEMESTER VIII

(As per the Bangalore University CBCS Course structure)

	Subject Code	Title of the Paper	Instruction Hrs/ week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
		CORE STUDIO COURSE						
	TD 8.1	Knitted Design	4		60	140	200	4
	TD 8.2	Testing and Quality control II	4		60	140	200	4
	TD 8.3	Garment Design	4		60	140	200	4
	TD 8.4	Graduation Project	18	-	200	500	700	14
Part 3		Total	30				1300	26

Syllabus

Course: TEXTILE DESIGN

SEMESTER 3

Year 2 / SEMESTER - 3/ SPECIALIZATION SYLLABUS

Program: B.V.A in Textile Design

Course Title: Language - I

Course Code: University Code

Course Credit: 4 credit Hours

As per the University Syllabus

Year 2 / SEMESTER - 3/ SPECIALIZATION SYLLABUS

Program: B.V.A in Textile Design

Course Title: Language -II

Course Code: University Code
Hours

Course Credit: 4 credit

As per the University Syllabus

Year 2 / SEMESTER - 3/ SPECIALIZATION SYLLABUS

Program: B.V.A in Textile Design

Course Title: History of Textile Design

Course Code: TD 3.1

Course Credit: 3 credit Hours

Course Description: This course covers an outline history of textile design in the world , focusing on the design of this region. This will enable the students to be at power with the theoretical aspect of textile , it will involve history of printing ,dyeing ,weaving and felting.

Learning Objectives: After completing this course students will be able to;

Know the history of textile design from the ancient civilizations

Know the ancient designs of textiles, names of the type and techniques and material

Develop historical and aesthetical sense in textile designing

Pedagogy: Lecture, presentations, seminars

Course Outline:

Comparative Study Of Various Styles And Designs-Both, Indian And International,
• History of Textiles Of Ancient Egypt, Persia, China, Greek, Rome Spain, France, Japan, England, Nether Land, Indonesia, Africa And Mexico Etc. in detail.

Aesthetics:-

- What is Aesthetic properties in textiles ?
- Brief account of aesthetic characteristics in textiles.
- Multi media presentation displaying work and historical visuals will be shared with students along with detailed lectures, questionnaires and quizzes .
- Research paper and books providing information and development of textiles techniques and textiles artists will be referred and consulted for and by the students.
- Tv problems ,published and participation of Art Related Seminars and Conferences will be another source of transforming knowledge.
- Moreover , students will be provided with opportunity to visit different textile units and factory for better understanding.

Text Books :

- i. *Tom Fisher, Bernard P. Corbman ,Textiles:Fiber to fabric (The Gregg.Megrew –Hill;6 Sub edition (October 1982)*
- ii. *Robert S. Merkel (Editor),Fairchild's Dictionary of Textiles, (Author , Editor),Publisher : Fairchild Pubns ;7 edition' (January 10,1996).*
- iii. *History Of Textile Design Dr. V A Shenai*
- iv. *The Ancient Indian Textiles And Handicraft M.L.Nigh*
- v. *Original Rugs And Carpets Fabric Formantor*
- vi. *The Master Weavers: Festival Of India In Britain*
- vii. *Threads Of Identity - Judy Fratem*
- viii. *Tradition And Expression In Mithila Painting Jitendra Jain*
- ix. *Decorative Design And Craftsmanship Of India With Over*
- x. *10,000 Design And Motives Forms The Craft Of India, Indian Textiles Dr. S.K.Jain*
- xi. *Textile Design 200 Years Of Patterns For Printed Fabrics,*
- xii. *Arranged By Motif, Colour Period And Design, Susan Meiler & Joost Eleffers*
- xiii. *Traditional Indian Textiles With 195 Illustrations John Glow & Nicholas Barnara*
- xiv. *2000 Years Of Textiles The Figure Textiles Of Europe The Near East And Adelo Can In Weble Pantheon*

Course Description:

This course will brief the knowledge and skill related to various fibers, yarns and fabrics.

Learning Objectives:

Thus in this subject students learn different fibers, yarns and fabrics and their manufacturing techniques.

Pedagogy: Lecture, Presentations, Visits

Course Outline:

1. Definition of fiber, yarn, fabric, classification of textiles fibers and physical and chemical identification of textile fibers
2. Source and production of cotton, wool, jute silk fibers their end uses and properties

Practical Exercises

Physical and chemical identification of different types of fibers: cotton, wool, silk, nylon, acrylic, polyester, viscose only

3. Cotton, wool, silk, viscose rayon, nylon, polyester, acrylic polypropylene fibers, their uses and properties

Practical Exercises

Qualitative and quantitative analysis of fibers and their blends

4. Grading of cotton and wool, staple fiber, filament and filament yarn

Practical Exercises

Study of fiber cross section of cotton, wool, nylon, polyester, silk

5. Definition of moisture content, moisture region, absolute humidity, relative humidity, their relationship, effects of moisture on fibers

Note: The student may be exposed to different types of textile manufacturing processes through textile mill visit so that they are able to understand the subject properly.

TEXT BOOKS

1. *Textile Fibre by Ghol and Valanslk*
2. *Yarn to fabric by Peter Schwarz*
3. *Fibre to fabric by BP Corbman*
4. *Textile fibers and their processings by KP Hess*
5. *Elementary Textile by Parul Bhatnagar, Abhishek Publisher, Chandigarh*

Course Description: This Course introduces Elements of woven design & Loom Weaving, Elementary weaves. Course will brief about the Development of weave on Elementary basis, Fancy Twill & Miscellaneous Elementary structures. Under this Course students will acquire knowledge in Simple Colour & weave effect

Learning Objectives:

The students of textile design are supposed to have knowledge and skill regarding various

Advanced weaves and their construction. Hence, in this subject, students will learn

Advanced design for various fabrics and quality particulars of different textiles.

Pedagogy: Lecture, presentations, studio projects

Course Outline:

Introduction to fabric structure, explanation of woven structures and other fabric structures for example knitted, non-woven, bonded and embroidery, crochet and needle work.

Definition of warp and weft, ends and picks, design, repeat of a design, crochet, needle work, draft, lifting or peg plan and denting order.

Types of drafts and their uses in the manufacture of various fabrics

Construction of weaves on point or graph paper in relation of draft, design and peg plan (Mill visit)

Construction of plain weave and its derivatives in the form of simple matt or hopsack and ribbed structure

Variegated hopsack or matt weave designs with warp face, weft face and reversible effects. Ornamentation of plain weave by different methods

Construction of Twill weaves and their derivatives

1. Regular twills
2. Pointed twills
3. Broken twills
4. Combined twills
5. Fancy twills

PRACTICAL EXERCISES

Following weaves to be constructed on Graph paper

1. Construction of Plain weave

- Rib weave- regular and irregular
- Cord weave- regular and irregular
- Hopsack weaves

2. Construction of Twill Weave

- Warp faced twill
- Weft faced twill
- Reversible twill

3. Preparation of samples of plain and twill weave

(a) Napkin

Theme combination of basic weaves

Method hand loom

Placement checks or stripes

Colour scheme two colour for warp and two colour for weft

(b) Floor weaving

Theme Durrie weave

Placement geometrical design with the help of cup shuttle process at

Horizontal strips

Warp- grey yarn count 2/4

Weft- cotton Jute, coir, wool

4. Identification of fabrics structures regarding weaving, knitting crochet, embroidery, needle work etc.

5. Drafting and denting of warp for weaves studied in theory

Note: Concept of different weaves should be made clear with the help of samples and bobbin samples so that the students are able to identify different weaves in the fabric samples.

TEXT BOOKS

1. *Grammar of Textile Design- Nisbet*
2. *Structural Fabric Design by – Kilby*
3. *Woven structures and design – Doris Goerner; British Textile Technology Group
WIRA House, Leeds (UK)*
4. *Fibre to Fibre by Ghosh*
5. *Watson''s Advance Textile design*
6. *Watson''s Textile Design and colour*

Year 2 / SEMESTER - 3/ SPECIALIZATION SYLLABUS

Program: B.V.A in Textile Design

Course Title: Indian Traditional Textile I

Course Code: TD 3.4

Course Credit: 4 credit Hours

Course Description:

historical backgrounds of Indian traditional textiles i.e. woven, printed and embroidered and their development of design, fabric uses and technical details. In practical, students learn to prepare replicas, for which they should visit art galleries and museums.

Learning Objectives:

After completing this course students will be able to; Indian traditional Textile development

Pedagogy: Lecture, demo, practical assignments

Course Outline:

1. Study of Indian embroidered textiles with reference to textiles with reference to
 - Historical significance
 - Construction techniques
 - Styles
 - textures, colours and
 - Motifs
 - Centers of production
 - a) Different Kashmir embroidery
 - b) Panjabi Phulkari
 - c) Himachal - Chamba Rumal
 - d) Bihar and Bengal Suzni Kantha
 - e) UP-Chikan kari
 - f) Orissa-Applique work
 - g) Karnataka-kasauti
 - h) Gujarat and Rajasthan- Block printing

i) Saree of India-embroidered

Practical exercises:

- 1.1 Replication of designs (2 to 4 designs each)
- 1.2 Assignments to students on designs
- 1.3 Presentation of assignments
- 1.4 Any one or more styles of embroidery to be executed

2. Study of woven textiles with reference to:

- Historical significance
- Construction techniques (including raw materials)
- Styles, colours and motifs
- centers of production

- (a) Shawls
- (b) Brocades- Banaras, south Indian, Baluchar, Pathani
- (c) Tangail-Jamdani
- (d) Eastern region
- (e) Sarees of India – woven

Practical exercises:

- 2.1 Replication of designs (2 to 4 designs each)
- 2.2 Assignments to students on designs
- 2.3 Presentation of assignments

Note: Students should be taken out for field visits to various production centers to show the samples of above mentioned textiles (embroidered, woven, printed and dyed) They may also be taken for field visits to various places like art galleries/museums/religious places

Practically execute any one of the traditional designs in the contemporary form and prepare a file with replica or samples of the given topics.

TEXT & REFERENCE BOOKS

1. Folk Embroidery of Himachal Pradesh by Subhashini Aryan
2. Ikat Textile of India by Chetna Desai
3. Indian Painted Textiles by Kamla Dev Chattopadya
4. Carpets of India by Marq

5. fabric Art Heritage of India by Sukla Das
6. Hand woven fabric of India by Jasleen Dhamija
7. Indian Sari by kamla Dev Chattopadya
8. Tie Dyed Textile of India by Veronica Muarphy
9. Hand woven fabrics of India by Jasleen Dhamija
10. Traditional Indian Textiles by John Gillow
11. Textile art of India by Kyoto Shoin
12. Hand painting textile for the home by Kaszz ball and Valcrie
13. Tie dyed textiles of India by Murphyd Crill
14. Masterpieces of Indian Textile by Rustam J Mehta
15. Kashmir shawls by All India handicrafts board
16. Everything you ever wanted to know about fabric painting by Jill Kennedy and Jane Vourell
17. Sarees of India- RTZ and Singh
18. Sarees of Madhya Pradesh
19. Embroidered Textiles of India, Calico Masam of India
20. Painted textiles of India, Calico Masam of India
21. Printed textiles of India, Calico Masam of India
22. Woven textiles of India, Calico Masam of India
23. Costumes and textiles of India by Parul Bhatnagar, Abhishek Publisher, Chandigarh.

Year 2 / SEMESTER - 3/ SPECIALIZATION SYLLABUS

Program: B.V.A in Textile Design

Course Title: Core Elective

Course Code: EL 3.1

Course Credit: 3 credit Hours

Course Description:

A common list of Electives is provided to all the programs of Art and Design. These elective courses focus on the interdisciplinary Subjects and digital skills. Based on the need of the program and interest among the individual students these electives are added. Every Student has to contact their mentor to choose the Electives with the help of Faculty Guide. These electives are partially taught in the class room, and the rest of the classes are focused by the student research and practice.

Year 2 / SEMESTER - 3/ SPECIALIZATION SYLLABUS

Program: B.V.A in Textile Design

Course Title: CAD in Textile Design-I

Course Code: TD 3.5

Course Credit: 3 credit Hours

Brief description of the Course:

This course is designed for new AutoCAD software users who require comprehensive training. The objective of AutoCAD I is to enable the user to create a basic 2D drawing in the AutoCAD software. Even at this fundamental level, the AutoCAD software is one of the most sophisticated computer applications that you are likely to encounter. Therefore learning to use it can be challenging. This course covers the essential core topics for working with the AutoCAD software. The teaching strategy is to start with a few

basic tools that enable you to create and edit a simple drawing and then continue to develop those tools. More advanced tools are also introduced throughout the training guide. Not every command or option is covered because the intent is to show the most essential tools and concepts. More sophisticated techniques that extend your mastery of the program are introduced. For example, you will go beyond the basic skill of inserting a block to learning how to create blocks, and beyond the basic skill of using a template to understanding the process of Setting up a template. This knowledge of Computer based Visualization helps students in sketching, testing, rendering and design control drawing (DCD). The basic skills and knowledge in this course presents baseline software platforms from which students will continue to build-upon and hone throughout their education. Deliverables include process drawings as well as DCD's with dimensioned technical specifications, sections, details and notes.

Learning Objectives:

- (z) After completing this Course students will be able to understand and define the fundamentals of CAD and the application of Tools.
- (aa) Students will be able to demonstrate good amount of knowledge in drawing, testing and Rendering
- (bb) Students will be able to interpret the Technical specifications, sections, notes etc.
- (cc) Create fully dimensioned sectional and assembly technical drawings of a product component
- (dd) Create an exploded product view with parts and materials listing

Pedagogy: Computer based Demonstrations and explanation

Course Outline:

- Understanding the AutoCAD work space and user interface
- using basic drawing, editing, and viewing tools; organizing drawing objects on layers; inserting reusable symbols (blocks)
- preparing a layout to be plotted; adding text, hatching, and dimensions
- Using more advanced editing and construction techniques
- Adding parametric constraints to objects
- Creating local and global blocks; setting up layers, styles, and templates; and using advanced plotting and publishing options.
- Producing basic shapes and forms
- Producing basic curved and radiused forms
- 3D modeling and texture surfacing

Practical Exercises

1. Introduction to latest coral draw & Photoshop softwares
2. Use of various tools in coral draw & Photoshop.
3. Formation of designs using different tools and applications of design on graph paper.
4. Application and selection of suitable colours for a particular design.

5. Scan a design with the help of Photoshop
6. Change of colour scheme of the design.
7. Enlargement and reduction of design

Textbooks:

- xviii. *Computer Aided Design and Manufacturing* By M.M.M. SARCAR, K. MALLIKARJUNA RAO, K. LALIT NARAYAN
- xix. *Fundamentals of Computer Aided Geometric Design* by Josef Hoschek, Dieter Lasser Peters, 1993
- xx. *Handbook of Computer Aided Geometric Design* edited by Gerald E. Farin, Josef Hoschek, Myung-Soo Kim

Year 2 / SEMESTER - 3/ SPECIALIZATION SYLLABUS

Program: B.V.A in Textile Design

Course Title:–Workshop / Simple Project

Course Code: CC & CE

Brief description of the Course: Suitable Workshop / Activity / Project will be conducted in this semester

3. Simple Project :

Here Students will work in small groups and learn how to approach to the simple problems in the system. This project help them to apply the skills learnt in the previous and the present semesters and find out their importance.

4. Visual Journal writing:

Visual Journal is continuation of the earlier two semesters. But here they use this space more as a diary of a design student for consolidating their ideas through scribbling, photograph and writing.

SEMESTER 4

Year 2 / SEMESTER - 4/ SPECIALIZATION SYLLABUS

Program: B.V.A in Textile Design

Course Title: Language - I

Course Code: University Code

Course Credit: 4 credit Hours

As per the University Syllabus

Year 2 / SEMESTER - 4/ SPECIALIZATION SYLLABUS

Program: B.V.A in Textile Design

Course Title: Language -II

Course Code: University Code

Course Credit: 4 credit Hours

As per the University Syllabus

Year 2 / SEMESTER - 4/ SPECIALIZATION SYLLABUS

Program: B.V.A in Textile Design

Course Title: Introduction of Textile Processes-II

Course Code: TD 4.1

Course Credit: 6credit Hours

Course Description: This course introduces the knowledge and skill related to various fibers, yarns and fabrics.

Learning Objectives:

Thus in this subject students learn different fibers, yarns and fabrics and their manufacturing techniques.

Pedagogy: Lecture, demo, Practical assignments

Course Outline:

1. Introduction to mixing and blending techniques
2. Principles of blow room, carding, drawing/gilling, speed frame, ring frame and doubling

Practical Exercises

- a. Understanding different spinning processes by textile mill visit
5. Process flow of cotton, woolen and worsted system of yarn manufacture

Practical Exercises

- 3.1 Estimation of fiber diameter and yarn diameter by projection microscope
- 3.2 Understanding different processes by textile mill visit

- 6. Insertion of twist, S and Z, twist, type of package in spinning and doubling

Practical Exercises

- 4.1 Inspection of yarns for S and Z twist, hard twisted and soft twisted yarns

- 7. Knowledge of standard yarns, bulked yarn, core yarn, high tenacity yarn, luster yarn, tyre cord yarn, carpet yarn, stretch yarn, twist-of-twist yarn, spiral yarn, grandrella yarn, hosiery yarn

Practical Exercises

- a. Identification of different types yarns studied in theory
- 8. Introduction to yarn packages
- 7. Process flow of fabric manufacturing

Practical Exercises

- 7.1 Understanding different processes of weaving through textile mill visit

- 9. Basic principles of weft and wrap knitting and use of knitted fabrics

Practical Exercises

- 8.1 Understanding process of knitting through textile mill visit

- 9. Process flow of wet processing

- 9.1. Understanding of dyeing and printing through textile mill visit.

Note: The student may be exposed to different types of textile manufacturing processes through textile mill visit so that they are able to understand the subject properly

RECOMMENDED BOOKS

- 1. *Textile Fiber* by Ghol and Valansik
- 2. *yarn to fabric* by Peter Schwarz
- 3. *Fiber to Fabric* by BP Corbman
- 4. *Textile fibers and their processings* by KP Hess
- 5. *Elementary Textile* by Parul Bhatnagar, Abhishek Publisher, Chandigarh

Year 2 / SEMESTER - 4/ SPECIALIZATION SYLLABUS**Program: B.V.A in Textile Design****Course Title: Structural Fabric Design - II****Course Code:** TD 4.2**Course Credit: 5 credit Hours**

Course Description: This course will provide knowledge and skill regarding various weaves and their construction.

Learning Objectives:

Students will learn different weaves, their method of employment to acquire competency for production of woven designs for different end uses.

Pedagogy: Lecture, demo, practical assignments

Course Outline:

1. Characteristics and uses of satin and sateen weaves, construction of regular and irregular satin and sateen (6 hrs)
2. Construction of bed ford cord and wadded bed ford (4 hrs)
3. Backed fabrics, warp and weft backed fabric, wadded warp and weft backed fabrics their beaming and drafting procedure (6 hrs)
4. Welts and piques, methods of embellishing pique fabrics their structure, plain pique backed pique, fast backed welts and waved pique (Mill visit) (8 hrs)
5. Diamond weaves and their construction (4 hrs)
6. Simple honey comb, Brighton honey comb, huckaback, sponge and similar weaves (5 hrs)
7. Mock leno weaves and distorted thread effects (4 hrs)
8. Extra warp and weft, principles of figuring with extra warp and weft one and one i.e. pick and pick wefting, two and two wefting, methods of disposing of extra threads on the back of the fabric. Spot figures with extra warp and extra weft arranged in a particular order.

PRACTICAL EXERCISES

Following weaves to be constructed on graph paper

1. Construction of pointed and diagonal weave, satin and sateen weaves- regular and irregular.
2. Construction of Honey comb weave and Brighton honey comb
3. Construction of Mock Leno weaves as on following samples

Tray Cover-Tea cozy

Table Mart

Theme: Motif design with binding weave

Warp count 2/24s

Weft Yarn wool fancy or any other suitable material

Cushions

Weave in combination with plain weave

Placement square on rectangular blocks

Warp count 2/10s and 2/20s

Weft yarn fancy material

4. Drafting and denting of warp for weaves studied in theory
5. Study of effect of structure of cloth by changing denting plan
6. Study of effect of change in structure by varying lifting plan

Note: Concept of different weaves should be made clear with the help of samples and bobbin samples so that the students are able to identify different weaves in the fabric samples.

RECOMMENDED BOOKS

1. *Grammar of Textile Design*- Nisbet
2. *Structural Fabric Design* by – Kilby
3. *Woven structures and design*- Doris Goerner, British Textile Technology Group WIRA House, Leeds (UK)
4. *Fiber to fabric* by Ghosh

- 5. Watson's advance textile design
- 6. Watson's textile design and colour

Year 2 / SEMESTER - 4/ SPECIALIZATION SYLLABUS

Program: B.V.A in Textile Design

Course Title: Indian Traditional Textile design-II

Course Code: TD 4.3

Course Credit: 5 credit Hours

Course Description: The Course brief the historical backgrounds of Indian Traditional textiles i.e. woven, printed and embroidered and their development of design, fabric uses and technical details.

Learning Objectives:

In practical, students learn to prepare replicas for which they should visit art galleries and museums

Pedagogy: Lecture, Demo, Practical Assignments

Course Outline:

Theory	Practical Exercises
1. Study of printed and painted textiles with reference to: <ul style="list-style-type: none"> - Historical Significance - Printing techniques - Styles, colours and dyes and motifs - Centers of production a) Kalamkari b) Gujarat and Rajasthan (Block Printing) c) Madhubani d) Indian Miniatures e) Saree of India (22 hrs)	1.1 Replication of designs (2 to 4 designs each) 1.2 Assignments to students on designs 1.3 Presentation of assignments 1.4 To practically make a wall panel with one or two styles
2. Study of resist dyed textiles with reference to: <ul style="list-style-type: none"> -Historical significance -Dyeing techniques - Styles, colours and motifs -Centers of production a) Patola, Ikat and Pochampalli b) Bandhani of Rajasthan and Gujarat c) Saree (20 hrs)	2.1 Replication of designs (22 to 4 designs each) 2.2 Assignments to students on designs 2.3 Presentation of assignments
3. Study of carpets and floor coverings (6 hrs)	3.1 Replication of designs (22 to 4 designs each) 3.2 Assignments to students on designs 3.3 Presentation of assignments

Note: Students should be taken to field visits to various production centers to show the samples of the above mentioned textiles. They may also be taken for field visits to various places like art galleries/museums/religious places

Practically execute any one of the traditional designs in the contemporary form and prepare a file with replica or samples of the given topics.

Recommended Text :

1. Folk embroidery of Himachal Pradesh by Subhashini Aryan.
2. Ikat Textile of India by Chetna Desai
3. Indian painted textiles by Kamla Dev Chattopadya
4. Carpets of India by Marc
5. Fabric Art heritage of India by Sukla Das
6. Hand woven fabric of India by Jasleen Dhamija
7. Indian Sari by Kamla Dev Chattopadya
8. Tie Dyed Textile of India by Veronica Murphy
9. Hand Woven fabrics of India by Jasleen Dhamija
10. Traditional Indian Textiles by John Gillow
11. Textile Art of India by Kyoto Shoin
12. Hand painting textile for the home by Kaszz Ball and Valerie
13. Tie Dyed Textiles of India by Murphyd Crill
14. Masterpieces of Indian Textile by Rustam J Mehta
15. Kashmir Shawls by All India Handicrafts Board
16. Everything you ever wanted to know about fabric painting by Jill Kennedy and Jane Vourell
17. Saries of India – RTZ and Singh
18. Saries of Madhya Pradesh
19. Embroidered textiles of India Calico Masam of India
20. Painted textiles of India Calico Masam of India
21. Printed textiles of India Calico Masam of India
22. Woven textiles of India Calico Masam of India
23. Costumes and textiles of India by Parul Bhatnagar, Abhishek Publisher, Chandigarh
24. Fabric painting by Jill Kennedy Verral

Year 2 / SEMESTER - 4/ SPECIALIZATION SYLLABUS

Program: B.V.A in Textile Design

Course Title: Core Elective

Course Code: EL4.1

Course Credit: 3 credit Hours

Course Description:

A common list of Electives is provided to all the programs of Art and Design. These elective courses focus on the interdisciplinary Subjects and digital skills. Based on the need of the program and interest among the individual students these electives are added. Every Student has to contact their mentor to choose the Electives with the help of Faculty Guide. These electives are partially taught in the class room, and the rest of the classes are focused by the student research and practice.

Year 2 / SEMESTER - 4/ SPECIALIZATION SYLLABUS

Program: B.V.A in Textile Design

Course Title: CAD in Textile Design-II

Course Code: TD 4.4

Course Credit: 3 credit Hours

Brief description of the Course:

AutoCAD II introduces advanced techniques and teaches you to be proficient in AutoCAD. This is done by teaching how to recognize the best tool for the task, the best way to use that tool, and how to create new tools to accomplish tasks more efficiently. This course builds upon the basic concepts of the AutoCAD I course. This course further introduces advance level application of the tools in sketching, testing, rendering and design control drawing (DCD). Increases the complexity of the assignments and the out come. Students working on their Design studio 2 will build 2D and 3D digital Technical diagrams and presentational models in this class.

Learning Objectives:

- (ee) After completing this Course students will be able to understand and define the Advance level CAD and the application of Tools.
- (ff) Students will be able to demonstrate good amount of knowledge in complex level drawing, testing and Rendering
- (gg) Students will be able to use the Technical specifications, sections, notes etc.
- (hh) Will be able to create fully dimensioned sectional and assembly technical drawings of a product component
- (ii) Create an exploded product view with parts and materials listing

Pedagogy: Computer based Demonstrations and explanation

Course Outline:

- Advanced Text Objects; working with Tables;
- Defining dynamic blocks and attributes; out putting and publishing files for review;
- Collaboration and automation tools; creating, publishing, and customizing sheet sets; managing Layers;
- CAD Management and System Setup; enhancing productivity by customizing the AutoCAD interface; and using macros and custom routines.
- To create technical drawings of high complexity
- 3D modeling and texture surfacing
- 3D product rendering and visual outputs

PRACTICAL EXERCISE

Software packages like Textronics/textstylers/Wonder weave/Scot weave Design systems may be adopted for doing following exercises (Any one may be chosen or any other latest software):
Preparation of Woven Fabric Construction and Design

- Selection of a fabric
- Use of CAD for creating fabric structure by selecting drafting and lifting plan
- Selection of colour scheme
- Selection of yarn count, twist and its direction, and type of yarn
- Presentation of simulated fabric design on computer screen and also on paper

2. Modify/editing fabric design from original fabric and looking at the effect of modification (Modification could be on yarn count, colour, twist, and its direction; fabric drafting and lifting plan)

Textbooks:

- xxi. *Computer Aided Design and Manufacturing* By M.M.M. SARCAR, K. MALLIKARJUNA RAO, K. LALIT NARAYAN
- xxii. *Fundamentals of Computer Aided Geometric Design* by Josef Hoschek, Dieter Lasser Peters, 1993
- xxiii. *Handbook of Computer Aided Geometric Design* edited by Gerald E. Farin, Josef Hoschek, Myung-Soo Kim

Year 2 / SEMESTER - 4/ SPECIALIZATION SYLLABUS

Program: B.V.A in Textile Design

Course Title: -Workshop

Course Code: CC & EC

Course Description:

Suitable Activity / Workshops / Seminars will be conducted in this semester to add value to the respective courses as well as over all development of the student

YEAR 3 / SEMESTER 5

Year 3 / SEMESTER - 5/ SPECIALIZATION SYLLABUS

Program: B.V.A in Textile Design

Course Title: Textile Calculations

Course Code: TD 5.1

Course Credit: 4 credit Hours

Brief description of the Course:

This course provides knowledge in textile design is supposed to calculate the yarn count. Yarn Dimensions and carry out other textile calculations related to textile designing.

Learning Objectives:

This Subject aims at developing knowledge of various calculations related to yarn and fabric.

Pedagogy: Lecture, Presentation, Discussions and seminars

Course Outline: Yarn numbering, Direct and Indirect yarn numbering systems, Universal Yarn Numbering System, Conversion form one system to the other, calculation of resultant yarn number of plied yarn and average yarn number.

2. Yarn twist. Twist factor, twists per unit length, concepts of S and Z twists.
3. Calculations of yarn diameter.
4. Simple calculation of speeds from pulley and wheel drives.
5. Simple calculations of production of winding and warping
6. Calculation of size percentage and calculations related to cloth take up and crimp Percentage.
7. Calculations of speeds and production of loom.
8. Calculations of five-wheel and seven-wheel take up motion of loom,
9. Calculation of length of warp and weft in a fabric, weight of warp and weft required for particular length of the cloth, weight per unit area of cloth, fabric count.
10. Cloth cover, cover factor and weight of fabric per unit area.
11. Concept of cloth setting and its calculation, measurement of cloth thickness

RECOMMENDED BOOKS

1. *Weaving Calculations* by R.Sen Gupta
2. *Spinning Calculations* by WS Taggart
3. *Handbook of Spinning Calculation* by TK Pattabhiram

Year 3 / SEMESTER - 5/ SPECIALIZATION SYLLABUS

Program: B.V.A in Textile Design

Course Title: Dyeing Technology

Course Code: TD 5.2

Course Credit: 5 credit Hours

Course Description : This course explores preparation of apparel and fabric design prepared with dyes , tie and dye ,batik ,Japanese resist dyeing techniques. Course provides sufficient knowledge and skills about Principles of dyeing operation, equipment and processes

Learning Objectives: Student will be able to execute various recipes for dyeing.

Pedagogy: Lecture, demo, Practical assignments

Course Outline:

Theory

1. Definition and history of Dyes and Dyeing.
2. Classification of Dyes. (Natural, Mineral & Synthetic)
3. Pretreatments/Preparation of Material i.e. Fiber, yarn and fabric for Dyeing.
 - Singeing & Shearing
 - Desizing
 - Scouring
 - Bleaching
 - Mercerization
4. Water-Hardness of water, and its removal
 - Importance of soft water in Dying
5. pH – its definition, function and importance in dyeing
6. Forms of Dyeing
 - Dope Dyeing
 - Fiber Dyeing-Stock Dyeing
 - Package Dyeing
 - Hank Dyeing, Cheese/Cone Dyeing

Piece Dyeing/Fabric dyeing

- Rope Form, open width
- Union and cross Dyeing machine

LIST OF PRACTICALS

1. Study of different types of dyes and pigments.

2. Scouring of cotton, wool, silk and synthetics.
3. Bleaching of cotton fabric with sodium hypochlorite and H₂O₂ (Hydrogen peroxide)
4. Bleaching of wool and silk with H₂O₂ (Hydrogen peroxide).
5. Bleaching of synthetics with sodium chlorite.

INSTRUCTIONAL STRATEGY

The students should be taken to textile dyeing industry to show them various dyeing processes of dyeing and its machinery so that the students can know various dyeing processes being used by textile in industry.

RECOMMENDED BOOKS

1. *Technology of Bleaching – VA Shenai*
2. *Scouring and Bleaching – ER Trotman*
3. *Technology of Dyeing - VA Shenai*
4. *Chemical Tech of Fibrous Material – ER Trotman*
5. *Chemistry of dyes and Principal of Dyeing – V.A. Shenai*
6. *Art of Dyeing – Chohan*
7. *The Dyeing of Textile Materials – Puente Cegarra*

Year 3 / SEMESTER - 5/ SPECIALIZATION SYLLABUS

Program: B.V.A in Textile Design

Course Title: Structural Fabric Design-III

Course Code: TD 5.3

Course Credit: 5 credit Hours

Course Description:

This course provides knowledge and skill regarding various advanced weaves and their construction.

Learning Objectives:

Hence, in this subject, students will learn different weaves, their method of employment to acquire competency for production of woven designs for different end uses.

Pedagogy: Lecture, demo, site visits, Practical assignments

Course Outline:

1. Double Cloth: Construction of double and treble cloth on design paper, their beaming, drafting and pegging. Types of double structure (i) Tabular fabrics (ii) Double faced fabrics (iii) fabrics opening to double the width (iv) concept of double equal plain fabrics, triple and four ply fabrics. Warp and weft dyeing principle.(This should be shown in a Textile Mill)

2. Introduction to gauze and leno fabrics

Structure of gauze and leno fabrics; bottom and top duping principle. Different types of sheds formed in gauze and leno fabrics; comparison of gauze with leno. Combination of gauze and other weaves; striped pattern, study of special leno structures (gauze and leno structures to be shown in a textile mill).

3. Brocade and damask fabrics, reversible and non-reversible damask, making of bro-Cade and damask designs.

PRACTICAL EXERCISES

1. Study of the fabrics regarding structure/weave and its end use:

- Draper or curtain – material in natural colour with perforated weaves of different drafting
- Furnishing fabrics(upholstery) in double sloth weaves
- Bed cover, dobby weave,
- Partitions and Lampshades in gauze and leno fabrics

- Preparation of double sloth sample

INSTRUCTIONAL STRATEGY

Student should be able to understand different weaves from fabric samples and by weaving. They must be taken to Textile Industries for showing above mentioned various processes.

RECOMMENDED BOOKS

1. *Grammar of Textile Design – Nisbet*
2. *Structural Fabric Design by – Kilby*
3. *Woven Structures and Design – Doris Goerner; British Textile Technology Group WIRE house, Leeds UK*
4. *Fibre to fabric by Ghosh*
5. *Watson"s advance textile Design*
6. *Watson"s Textile Design and Colour*
7. *Knitting technology – Spencer*
8. *Warp Knit fabric Construction by Charis Wildens U. Wilkins Verlag Germany*

Year 3 / SEMESTER - 5/ SPECIALIZATION SYLLABUS

Program: B.V.A in Textile Design

Course Title: Woven Design

Course Code: TD 5.4

Course Credit: 4 credit Hours

Course Description:

This course introduces the skill necessary to weave on a hand loom ,including the know how of warping and threading plans and graph representation of various weaves In order to create woven items for interiors and apparel in the form of loose cloth or finished product / accessory /in the addition issue of colors and experimental material to be used in woven application are also discussed.

Learning Objectives: After completing this course student will be able to;
Know about the necessary to weave on a hand loom ,including the know how of warping and threading plans and graph representation of various weaves In order to create woven items

Pedagogy: Lecture, demo, Practical works and Industry visits

Course Outline:

- Introduction of fabric structures & definition of different type of fabrics.
- (b) Brief study of Handlooms, Semiautomatic & Automatic looms including various shedding techniques.
- (c) Classification & study of basic weaves, its derivatives & extensions.
- (d) Application of Draft, Peg Plan & Dent Plan.
- (e) Ornamentation of plain fabric & simple colour & weave effects.
- (f) Fancy twills & other decorative weaves.
- (g) Special Rib & Cord structures. (h) Stripe & check weave combinations.
- (i) Extra thread figuring .
- (j) Pile structures.
- (k) Various figuring structures produced by doobby & Jacquard.
- (l) Fabric analysis & cloth calculations.
- (m) Inspection of fabric for various faults & remedies.

Recommended Text :

1. *Mastering Weave Structures ; Transforming Ideas into Great Cloth ,shorn Alderman .1999.* 2. *Lou Andrea Saviour*
2. *Pattern Design : Applications and Variations Published on 2007/11/01.*

Year 3 / SEMESTER - 5/ SPECIALIZATION SYLLABUS

Program: B.V.A in Textile Design

Course Title: Fabric Manufacture-I

Course Code: TD 5.5

Course Credit: 3 credit Hours

Course Description:

This course provides knowledge in textile design are supposed to have knowledge and skills related to various looms and manufacturing of fabric

Learning Objectives:

Thus in this subject, student will learn manufacturing Techniques and mechanism employed to produce fabric.

Pedagogy: Lecture, Demo, presentations, Industry visits, Practical assignments

Course Outline:

Sr. No	Theory	Practical Exercises
1.	Introduction to yarn packages and different yarn faults	Study of various yarn packages and yarn faults
2.	Objects of warp winding and weft winding, precautions necessary during warp winding and weft winding, defects caused during warp winding and weft winding. Machine used for different types of yarns	Preparation of pirn on pirn winding machine.
3.	Objects of warping, precautions during warping, methods of creeling, method preparing war per's beam. Types of wrapping machine.	Demonstration of different types of creels used for warping
4.	Importance of warping with respect to designing, (Sectional warping), defects in warping, their causes and remedies, their effects on designing and quality of the fabric	Demonstration of sectional warping machine and its motions/
5.	Calculations involved for the preparation of warp beam, pre planning of the required fabric to be produced like reed count of warp and weft, requirement of warp and weft colour, tape length	Preparation of warp beam on warping machine
6.	Objects of sizing, sizing ingredients and their functions. Outline of the procedure of sizing.	

Recommended Text :

Weaving Mechanism Vol-I and II by NN Banerjee

2. *Fancy Weaving by KT Aswani*

3. *Winding and Warping by BTRA*

4. *Warp Sizing by JB smith*

5. *Principle of Weaving by Marks and Robinsons*

6. *Yarn preparation Vol. I and II by R Sen. Gupta*

7. *Mechanism of Weaving by WM Fox*

Year 3 / SEMESTER - 5/ SPECIALIZATION SYLLABUS

Program: B.V.A in Textile Design

Course Title: Printing Technology-I

Course Code: TD 5.6

Course Credit: 3 credit Hours

Course Description:

This course provides enough knowledge about principles and practices employed for printing.

Learning Objectives:

Student must be aware of various operation, materials, equipments and processes used for printing

Pedagogy: Lecture, Demo, Industry Visits, workshops and Practical assignments

Course Outline:

Theory

1. Introduction to printing and its Historical Background
2. Preparation of cloth for painting
3. Selection of thickness and its properties
4. Essential constituents of printing paste and its importance
5. Preparation of printing Paste and its importance
6. Auxiliaries used for Printing
7. Methods of printings
 - Block printing
 - Stencil printing
 - Screen printing
 - Roller printing
8. Style of printing
 - Direct/steam style
 - Resists
 - Discharge

- Mordant/dyed
- Non-conventional

9. After treatment of printed material

- Drying
- Steaming/ageing/curing
- Washing off

LIST OF PRACTICALS

1. Preparation of cloth for printing

2. Printing of following dyes by block/screen/stencil/roller on cotton

- Pigment colours reactive dyes
- Vat dyes
- Rapid fast dyes

3. Printing of wool and silk by following dyes by block/screen/stencil

- Acid dyes
- Basic dyes
- Metal complex dyes

4. Printing of synthetic fabric by following dyes with block/screen/stencil/roller

- Pigment colours
- Disperse dyes
- Acid dyes
- Basic dyes

INSTRUMENTAL STRATEGY

The student should be taken to textile printing industry to show them various printing processes and machinery so that the students can know various printing processes being used by textile printing industry.

RECOMMENDED

1. *Technology of Printing by VA Shenai*
2. *Technology of Printing by Kalley*
3. *A glimpse of Chemical Technology of Fibrous Materials by RR Chakravorty*
4. *Dyeing and printing by Varke*
5. *Dyeing and Printing by Jyoce storey*
6. *Introduction to Textile printing by Clark*
7. *Screen printing Designs and Technique by Biegelesien and Cohn*

Program: B.V.A in Textile Design

Course Title: Core Elective

Course Code: EL5.1

Course Credit: 3 credit Hours

Course Description: Course Description:

A common list of Electives is provided to all the programs of Art and Design. These elective courses focus on the interdisciplinary Subjects and digital skills. Based on the need of the program and interest among the individual students these electives are added. Every Student has to contact their mentor to choose the Electives with the help of Faculty Guide. These electives are partially taught in the class room, and the rest of the classes are focused by the student research and practice.

Year 3 / SEMESTER - 5/ SPECIALIZATION SYLLABUS

Program: B.V.A in Textile Design

Course Title: CAD in Textile Design-III

Course Code: TD 5.7

Course Credit: 3 credit Hours

Brief description of the Course

This course provides a basic understanding of how to create, modify, and present conceptual designs using Auto CAD. Building three-dimensional models to aid in the visualization of designs from all drafting disciplines is an important aspect of a project. Using AutoCAD functionality, to quickly and easily create conceptual models to study and explore designs. This course introduces you to the steps necessary to explore CAD projects through conceptual design. Helps to create massing and sun studies, apply different visual effects to their models, and export/distribute their designs to an extended team. Hands-on exercises throughout the course are used to demonstrate the conceptual design process through the mainstream drafting industries.

Learning Objectives:

- (m) Students after completing this course will be able to create, modify, and present conceptual designs using Auto CAD
- (n) Students will be able to build 3dimensional models and presentation visuals for their project
- (o) Students will be able to create e dimensional conceptual drawings and models.
- (p) Learn how to create massing and sun studies, apply different visual effects to their models, and export/distribute their designs to an extended team.

Pedagogy: Computer based demonstration and presentations ;Practical Assignments

Course Outline:

Related theory for Practical Exercises

➤ Understanding graphic representation, file conversion, drawing simple geometric and other related design, capturing a design using CCD/Scanner and modifying them

- Use of computer to design, fabric construction including the use of computer to match colour line for woven and printed designs
- Use of CAD in various and viz. dress material, upholstery, furnishing, label, embroidery, knitting.

PRACTICAL EXERCISE

Software packages like Textronics/textstylers/Wonder weave/Scot weave Design systems may be adopted for doing following exercises (Any one may be chosen or any other latest software):

1. Preparation of Knitted Fabric Construction and Design

- Selection of a fabric
- Use of CAD for creating fabric structure
- Selection of colour scheme
- Selection of yarn count, twist and its direction and type of yarn

2. Preparation of Printed and Dyeing on Fabric

- Selection of design either by selecting printed fabric or by generating figures based on ideas
- Selection of colour scheme
- Finalizing the design on computer screen/paper

Textbooks:

- x. *Computer Aided Design and Manufacturing* By M.M.M. SARCAR, K. MALLIKARJUNA RAO, K. LALIT NARAYAN
- xi. *Fundamentals of Computer Aided Geometric Design* by Josef Hoschek, Dieter Lasser Peters, 1993
- xii. *Handbook of Computer Aided Geometric Design* edited by Gerald E. Farin, Josef Hoschek, Myung-Soo Kim

SEMESTER 6

Year 3 / SEMESTER - 6/ SPECIALIZATION SYLLABUS

Program: B.V.A in Textile Design

Course Title: Textile finishing

Course Code: TD 6.1

Course Credit: 5 credit Hours

Course Description: This subject provides knowledge and procedures used for finishing. For this, he should be acquainted with different types of processing of finishing machines used for finishing. In addition, relevant skills also need to be developed in him about the operation of these machines.

Learning Objectives: After completing this course student will be able to know the procedures required for finishing the textile.

Pedagogy: Demo, workshop, Practical assignments

Course Outline:

Theory

1. Introduction, objects of finishing and its importance.
2. Classification of various types of finishes.
3. Study of finishes with respect to the purpose, fabrics and reagents used.
4. Routine finishes
 - Heat setting
 - Desizing
 - Scouring
 - Bleaching
 - Mercerization
5. Calendaring & its applications
6. Textural finishes, their types and techniques
7. Special Finishes
 - Special calendaring
 - Water proof and water repellent finishes
 - Flame retardant and flame proof finishes
 - Soil & stain release finishes
 - Antibacterial & moth proofing finishes
 - Crease/wrinkle resistant finishes
8. Stabilization finishes & its applications

- Relaxation shrinkage/ compressive shrinkage
- Mercerization
- Filling and crabbing
- Chlorination
- Resin treatment
- Stentering
- Wet & dry decating

9. Effluents and its treatments

10. Latest developments in finishing

INSTRUCTIONAL STRATEGY

The students should be taken to textile industry to show them various processes of finishing and its machinery so that they can know the various finishing processes being used by textile industry.

REFERENCE BOOKS

1. *Technology of Finishing* by VA Shenai
2. *Textile Finishing* by J T Marsh, BI Publications, New Delhi
3. *Effluents* by ATIRA
4. *Technology of Bleaching* by VA Shenai
5. *Textile Fibres and Their use* by Katharine Paddock HESS Oxford & IBJ Publishing Co. Pvt. Ltd., New Delhi, Bombay, Kolkata
6. *Textile fiber to Fabric* by Bernard P. Corbman, McGraw Hill International Editions

Year 3 / SEMESTER - 6/ SPECIALIZATION SYLLABUS

Program: B.V.A in Textile Design

Course Title: Dyeing technology-II

Course Code: TD 6.2

Course Credit: 5 credit Hours

Course Description: This Course provides necessary knowledge of procedures used for dyeing.

Learning Objectives: Student must have sufficient knowledge and skills about principles of dyeing operation, materials, equipments and processes. He should be able to execute various recipes for dyeing.

Pedagogy: Lecture, Industry visits, workshops and practical assignments

Course Outline:
Theory

1. Basic concepts of Acids, Alkalis, Oxidizing and Reducing agents and optical Brightening Agents (OBA) (
 2. Application of Dyes on cellulosic materials
 - Direct
 - Reactive
 - Azoic
 - Vat
 - Sulphur
 3. Application of Dyes on wool/silk
 - Basic
 - Acid
 - Metal complex/Chrome Dyes
 4. Application of dyes on synthetics
 - Basic /modified basic dyes on Acrylic/cashmilon
 - Disperse dyes on Polyester/Terelene
 - Acid dyes on Nylon/Polyamides
 5. Introduction to equipments/machinery used in dyeing
 - Package Dyeing machine
 - Hank Dyeing/Cone Dyeing machine
 - Winch machine
 - Jigger machine
- Beam dyeing machine
- Jet Dyeing machine

LIST OF PRACTICALS

1. Dyeing of cotton with Reactive dyes (cold brand/Hot brand)
2. Dyeing of cotton with direct Dyes
3. Dyeing of cotton with Azoic colours
4. Dyeing of cotton with Vat Dyes
5. Dyeing of cotton with sulphur Dyes
6. Dyeing of wool/silk with Acid/basic/Metal complex dyes.
7. Application of basic/modified basic dyes on acrylic
8. Dyeing of Nylon with Acid dyes
9. Dyeing of Polyester with Disperse Dyes
10. Industrial visit ti show working of dyeing machines

INSTRUCTIONAL STRATEGY

The students should be taken to dyeing industry to show them various dyeing processes of dyeing and its machinery so that students can know various dyeing processes being used by textile industry.

RECOMMENDED BOOKS

1. *Technology of Bleaching – VA Shenai*
2. *Scouring and Bleaching – ER Trotman*
3. *Technology of Dyeing - VA Shenai*
4. *Chemical Tech of Fibrous Material – ER Trotman*
5. *Chemistry of dyes and Principal of Dyeing – V.A. Shenai*
6. *Art of Dyeing – Chohan*
7. *The Dyeing of Textile Materials – Puente Cegarra*

Year 3 / SEMESTER - 6/ SPECIALIZATION SYLLABUS

Program: B.V.A in Textile Design

Course Title: Fabric Manufacture-II

Course Code: TD 6.3

Course Credit: 5 credit Hours

Course Description: This course provides knowledge and skills related to various looms and manufacturing of fabric.

Learning Objectives: Thus in this subject, student will learn manufacturing techniques and mechanism employed to produce fabric.

Pedagogy: Lecture, demo, workshop, Industry visits and Practical assignments

Course Outline:

Sr.No	Theory	Practical Exercise
1.	Introduction to looms & their objectives, their classifications. Nomenclature of different parts of looms & their functions. Loom motions (primary, secondary and auxiliary motion)	Demonstration of various parts of handloom.
2.	Different type of sheds, their advantages and disadvantages. Limitations of tappets shedding in designing. Defects of tappets shedding.	To study different types of sheds.
3.	Introduction to different picking systems (over pick and under pick motions)	To study the over pick and under pick motions
4.	Beat up motions, loom timing.	
5.	Take – up motion: - five wheel and seven wheel take-up motions, objectives of let-off motion (negative and positive) protecting motions.	To study five wheel and seven wheel take up motion.
6.	Objects of warp protecting motion: - loose reed & fast reed motions.	To study loose reed and fast reed motions.
7.	Objects fo warp stop motion (electrical & mechanical) and weft stop motions (side weft fork motion)	To study side weft fork motions
8.	Dobby :- (climax and paper doobby) Dobby defects	To study double lift doobby.

	and their removal. Preparation of dobby chain.	
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Recommended Text :

1. *Weaving Mechanism Vol. I by NN Benerjee*
2. *Mechanism of weaving TW Fox*
3. *Principle of weaving by Marks and Robinsons.*

Year 3 / SEMESTER -6/ SPECIALIZATION SYLLABUS

Program: B.V.A in Textile Design

Course Title: Structural fabric Design-IV

Course Code: TD 6.4

Course Credit: 5 credit Hours

Course Description: This course will provide knowledge and skill regarding various advanced weaves and their construction.

Learning Objectives: Hence, in this subject, students will learn different weaves, their method of employment to acquire competency for production of woven design for different end uses.

Pedagogy: Lecture, demo, workshops, Practical assignments

Course Outline:

THEORY

1. Principle of formation of pile construction of three, four, five and six pick terry fabrics. Their method of drafting and denting. Terry ornamentation.
2. Pile fabrics: designing of plain warp pile fabrics in detail. Reversible warp pile structure and double plush. Weaving of weft pile fabrics, weft pile fabrics, weft plusher. Varieties of quilting fabrics. Distinctive features and modifications of toilet fabrics.
3. Lappet and swivel weaving, features and methods of designing lappet and swivel figures. Comparison of lappet, swivel and embroidered fabrics.
4. Production of colour and weave effect.

PRACTICAL EXERCISES

1. Analysis of fabrics
 1. Objects and methods of analyzing fabric
 2. Particulars to be analyzed
 3. Identifying warp and weft in the fabric
2. Analysis of following fabrics.
 - A. Gents shirting(cotton)
 1. Strips on loom
 2. Small geometrical motifs on dobby loom
 - B. Gents Suiting

1. Trouser length with colour effect in plain weave in cotton
2. Tweed material for jackets in wool
- C. Ladies dress material
- D. Pile Fabrics

INSTRUCTIONAL STRATEGY

Student should be able to understand different weaves from fabric samples and by weaving. They must be taken to Textile Industries for showing above-mentioned processes.

RECOMMENDED BOOKS

1. *Grammar of Textile Design – Nisbet*
2. *Structural Fabric Design by – Kilby*
3. *Woven Structures and Design – Doris Goerner; British Textile Technology Group WIRE house, Leeds UK*
4. *Fibre to fabric by Ghosh*
5. *Watson's advance textile Design*
6. *Watson's Textile Design and Colour*
7. *Knitting technology – Spencer*
8. *Warp Knit fabric Construction by Charis Wildens U. Wilkins Verlag Germany*

Year 3 / SEMESTER - 6/ SPECIALIZATION SYLLABUS

Program: B.V.A in Textile Design

Course Title: Printing Technology-II

Course Code: TD 6.5

Course Credit: 4 credit Hours

Course Description: This course provides enough knowledge about principles and practices employed for printing.

Learning Objectives: Student must be aware of various printing operations, materials, equipments and processes used for printing.

Pedagogy: Lecture, demo, workshop, Practical assignments

Course Outline:

Theory

1. Printing under resist/reserved style
 - Introduction & definition.
 - Batik style.
 - Resist under
 - Reactive Dyes
 - Vat Dyes under Vat Dyed ground

2. Printing under discharge style
 - Introduction and Definition

- Coloured and white Discharge paste
- Printing of white and coloured discharge with basic dyes
- Vat dyes on direct coloured dyes ground

3. Methods of preparation of screens.

- Enamel Method.
- Photographic Method.

4. Description of various printing machineries (

- Roller
- Flat Bed
- Rotary
- Duplex

5. Transfer Printing (5 hrs.)

- Sublimation Transfer Printing
- Melt & film release Transfer Printing
- Wet Transfer Printing

LIST OF PRACTICALS

1. Printing of cotton, wool, silk by various techniques of tie & die style of printing
2. Printing of cotton and silk with Batik style.
3. Printing of white and coloured resist under reactive and Vat Dyed ground
4. Printing of white and coloured discharge with vat, Basic on direct colour dyed ground.
5. Printing of white and coloured discharge with vat on naphthanol colour dyed ground.
6. Preparation of screens by
 - Enamel Method
 - Photographic Method

INSTRUCTIONAL STRATEGY

The students should be taken to textile Printing Industries to show them various processes of finishing and its machinery so that they can know the various finishing processes being used by Textile Industry.

REFERENCE BOOKS

1. *Technology of Printing* by VA Shenai
2. *Technology of Printing* by Kalley
3. *A Glimpse of Chemical Technology of Fibrous Materials* by RR Chakarvorty
4. *Dyeing and Printing* by Uarke

Year 3 / SEMESTER - 6/ SPECIALIZATION SYLLABUS

Program: B.V.A in Textile Design

Course Title: Core Elective

Course Code: EL 6.1

Course Credit: 3 credit Hours

Course Description:

A common list of Electives is provided to all the programs of Art and Design. These elective courses focus on the interdisciplinary Subjects and digital skills. Based on the need of the program and interest among the individual students these electives are added. Every Student has to contact their mentor to choose the Electives with the help of Faculty Guide. These electives are partially taught in the class room, and the rest of the classes are focused by the student research and practice.

Year 3 / SEMESTER - 6/ SPECIALIZATION SYLLABUS

Program: B.V.A in Textile Design

Course Title: Minor Project

Course Code: TD 6.6

Course Credit: 3 credit Hours

Course Description:

Minor Project provides an opportunity to the students to research on the subject areas not considered for the Graduation Project. This project focus mainly on the interdisciplinary or interrelated subject matters where the graduation project may not provide space to further research

YEAR 4 / SEMESTER 7

Year 4 / SEMESTER - 7/ SPECIALIZATION SYLLABUS

Program: B.V.A in Textile Design

Course Title: Management and costing

Course Code: TD 7.1

Course Credit: 3 credit Hours

Course Description:

Management and costing assumes vital importance for a diploma holder in textile design. He must appreciate the value of leadership, motivation, human relations etc. because he is to work in team in a textile industry. Creating awareness regarding industrial legislation, environmental education and entrepreneurship will help the students to perform their jobs more effectively.

Learning Objectives:

- After completing this course student will be able to;
- Understand the principles of Management
- Functioning of textile industry
- Human resource Management
- Team work, and motivation

Pedagogy: Lecture, discussions ,assignments

Course Outline:

THEORY

1. Principles of Management

1.1 Introductions to Management, different functions of management: planning,

Organizing, coordination and control, gathering and organizing data

1.2 Management Structure of an industrial organization with relation to textile industry

1.3 Line and staff functions

1.4 Functions of different departments related to textile industry

1.5 Relationship between individual departments

2. Human Resource Development

- 2.1 Introduction
- 2.2 Staff development and career advancement
- 2.3 Training strategies and methods
- 2.4 Objectives and procedure of job evaluation
- 2.5 Methods of job evaluation
- 2.6 Objectives and methods of merit rating
- 2.7 Advantages and disadvantages of merit rating
- 2.8 Relations with subordinates, peers and superiors

3. Motivation

- 3.1 Factors determining motivation
- 3.2 Characteristics of motivation
- 3.3 Methods for improving motivation
- 3.4 Incentives, pay promotion, rewards
- 3.5 Job satisfaction and job enrichment
- 3.6 Labour welfare
- 3.7 Workers' participation in management

4. Leadership (4 hrs.)

- 4.1 Need for leadership
 - 4.2 Functions of a leader
 - 4.3 Factors to be considered for accomplishing effective leadership
 - 4.4 Manager as a leader
- ### 5. Industrial Legislation (8 hrs.)

- 5.1 Introduction
- 5.2 Importance and necessity of industrial legislation
- 5.3 Principles of labour legislation
- 5.4 Types of labour laws and disputes
- 5.5 Salient features of the following Acts (General Knowledge only)
 - Factory act, 1948
 - Payment of Wages Act, 1936
 - Minimum Wages Act, 1948
 - Workmen's Compensation Act, 1923
 - Industrial Dispute Act, 1947
 - Employee's State Insurance Act, 1948

6. Environmental Education

- 6.1 Introduction
- 6.2 Ecology
- 6.3 Factors causing pollution
- 6.4 Effects of pollution on human health
- 6.5 Air pollution and control Act –salient feature
- 6.6 Water pollution and control Act – salient feature
- 6.7 Noise pollution and its control

7. Entrepreneurship

7.1 Introduction to entrepreneurship

7.2 Project Planning

7.3 Sources of finances for projects

8. Costing

8.1 Basic concepts about different types of costs, like incremental cost, overhead cost, Capital cost etc.

8.2 Accounting concepts and financial statements (Highlighting balance and income Statement presentation, primary emphasis on accounting as a source of financial Information with procedural details kept to be a minimum)

8.3 cost control system including standard costs

8.4 Profit planning

RECOMMENDED BOOKS

1. *Principles of Management* by Phillip Kotler
2. *Industrial Legislation and Labour Laws* by F Cherunelam
3. *Accounting Methods* by IM Pandey
4. *Cost Accounting for Beginners* by B Dutta
5. *Textile Management* by VD Dudeja

Year 4 / SEMESTER - 7/ SPECIALIZATION SYLLABUS

Program: B.V.A in Textile Design

Course Title: Structural Fabric design -V

Course Code: TD 7.2

Course Credit: 5 credit Hours

Course Description: This course provides knowledge and skill regarding various advanced weaves and their construction.

Learning Objectives: Hence, in this subject, students will learn advanced design for various fabrics and quality particulars of different textiles.

Pedagogy: Lecture, demo, workshop, Practical assignments

Course Outline:

THEORY

1. Jacquard Harness & design calculations.

2. Economical distribution of colour in designs as applied to textiles.

3. Construction of point paper designs, process of drafting a sketch design, drafting design from woven fabrics. Prevention of long floats, figure shading, insertion of ground weaves, correct and

incorrect designs drafting, combination of special weaves and special yarns (This should be shown by visiting textile designing section of textile industry)

4. Methods of comparing jacquard designs, conditions to observe in designing figured fabrics (3 hrs.)

5. Introduction of tapestry fabrics, varieties of tapestry fabrics, construction of jacquard harness and method of preparing tapestry designs, instruction for card cutting.

6. Introduction of following standard fabrics:

Blazer cloth, book muslin, brocade, buckram calico, casement cloth, chiffon corduroy, crepe fabrics damask, denim, drills, duck, felted cloth, flannel, fustian gabardine, honeycomb fabrics, huckaback cloth, jean khaki –leno, long cloth, mull muslin, organdie pile fabrics, pique, plush, pongee poplin quilts repp; reversible sloth, rib sloth, rugs, serge, swivel fabrics, taffeta, terry towel, tweed, velveteen, welts, industrial fabrics (blow rapper), water resistant, fire resistant cloth, blankets, shawls, men's suiting's, women's suit fabrics, curtains, upholstery cloth.

PRACTICAL EXERCISES

1. Preparation of original painted textile designs suitable for dobby weaving, four painted textile designs to be prepared by students. Each student or one pair of students should have their own design separately.
2. Preparation of point paper jacquard designs from original painted design. Applied design for damask, brocade, tapestry fabrics, double cloth leno and pile fabric should be prepared. At least four woven original jacquard designs to be produced by every group of four students separately.

INSTRUCTIONAL STRATEGY

Student should be able to understand different weaves from fabric samples or by weaving and should be taken for a visit to Museum for Oriental Tapestry/Carpets.

RECOMMENDED BOOKS

1. *Watson's Advance Textile Design*
2. *Watson's Textile Colour and Design*
3. *Grammar of Textile Design by Nisbet*
4. *Structural Fabric Design by Kilby*
5. *Woven Structures and Design I and II by Davis Goerner*
6. *Fibre to Fabric by Ghosh*
7. *Knitting Technology by Spencer*
8. *Impressions – Master Pieces of Indian Textiles by K Prakash*
10. *Shawls and Carpets of Kashmir by All India Handicraft Board, New Delhi*

Year 4/ SEMESTER - 7/ SPECIALIZATION SYLLABUS

Program: B.V.A in Textile Design

Course Title: Fabric Manufacture III

Course Code: TD 7.3

Course Credit: 5 credit Hours

Course Description:

This Course provides knowledge and skills in advanced techniques of weaving used to produce designs on fabrics,

Learning Objectives: In this subject, students will learn these mechanisms and manufacturing techniques.

Pedagogy: Lecture, demo, workshop, Practical assignments

Course Outline:

Sl. No.	Theory	Practical Exercise
1.	Jacquard different types of jacquard, detailed study of double lift double cylinder jacquard, chain for even and odd Picks and sequence of card arrangement for double cylinder jacquard. Figuring capacity of jacquard.	- on jacquard loom. - of jacquard card & practice on card cutting machine. - of jacquard card & practical
2.	Working of inverted hook, cross-border, gauge and leno jacquards, their effect on capacity of design and saving in card cutting.	- Study different jacquards with special reference to designing capacity
	Common defects of jacquards shedding and their effects on the fabric.	Study different jacquards shedding defects in fabric.
4	Card cutting machine, card lacing	Practice of card lacing.
5	Principal of drop box motion, preparation of drop box chain for different weft patterns, weft mixers for 2x 1, 4 x 1 and pick at will motion for 4 x 4 box motions.	Preparation of chain for different weft pattern and study of pick at will motion

6	Elementary idea of modern weaving machines.	
7	Introduction to carpet weaving (Tufted and knotted carpets).	Preparation of carpet samples on carpet frames

INSTRUCTIONAL STRATEGY

Student may be asked to do all the work on handloom or power loom machines to develop the knowledge and skill in fabric manufacturing.

RECOMMENDED BOOKS

1. *Weaving mechanism Vol. I and Vol. II by N N Benerjee*
2. *Fancy weaving by KT Aswani*
3. *Principles of weaving by marks and Robinsons.*
4. *Mechanism of weaving by TW Fox*
5. *Jacquard EK Saral Vidya by S.S. Satsangi (Bilingual)*

Year 2 / SEMESTER - 7/ SPECIALIZATION SYLLABUS

Program: B.V.A in Textile Design

Course Title: Testing and Quality control- I

Course Code: TD 7.4

Course Credit: 5 credit Hours

Course Description:

This course will provides knowledge in testing and quality control of Yarn and fabric at the shop floor

Learning Objectives: Thus in this subject, student will be made fully aware of different quality standards and their maintenance during manufacturing processes for the total quality concept.

Pedagogy: Lecture, demo, workshop, Practical assignments

Course Outline:

Sr. no.	Theory	Practical Exercises
1	Textile testing – its aim & scope. Concept of quality control and its importance. Methods of quality control.	
2	Importance of fixing standards. Brief idea of factors responsible for deviation from standards.	

3	Sampling techniques. Random and biased samples. Techniques for fabric sampling for specific tests.	Preparation of leas of different sizes on warp reel.
4	Methods of yarn numbering (Direct, indirect and universal systems) measurement of yarn number from large and small yarn lengths. Beesley's and Knowle's balance	Measurement of yarn number from large and small length samples- use of Knowle's Beesley's balances Direct weighing methods and Analytical balance
5	Yarn twist and its measurement, direction of (twist size). Function of twist in yarn structure. Effect of twist on yarn Properties. Measurement of twist in single and ply yarns.	➤ Measure of twist in single and folded yarns by twist testers.
6	Chemical testing: Test of colour fastness for (a) Washing (b) Rubbing (Wet & Dry) (c) DDry cleaning (d) PPerspiration (Alkaline &Acidic medium) (e) LLight (f) CChlorination.	➤ Use of laundrometer & crock meter for testing of fastness. Demonstration of Grey scale & Blue scale.
7	Blend test by (Microscopic, burning and chemical processes	Blend test by use of Microscope and solubility process.

NB: All testing procedures are to be followed as per laid down standards by BIS.

INSTRUCTIONAL STRATEGY

Student must be taken to textile industries/Mills for practice and study of inspection and quality control operations

RECOMMENDED BOOKS

1. *Textile Testing By JE Booth*
2. *Textile Testing by Grover and Hamley*
3. *Textile Testing by Angapan*
4. *Textile Testing by John H. Skinkle; DB Taraporewala and Sons, Bombay*

Year 4 / SEMESTER - 7/ SPECIALIZATION SYLLABUS

Program: B.V.A in Textile Design

Course Title: Internship / In house Project

Course Code: TD 7.5

Course Credit: 12 credit Hours

Course Description:

Objective of providing an internship to the students is to provide them exposure to the outside world on which their confidence builds. In this Course students will be working on a live project in a Design Studio environment / an Organization similar to that with hands on experience in Research and Product development.

OR

Student will be put under the guidance of an external resource person from the Industry/ Research / Similar Organization.

SEMESTER 8

Year 4 / SEMESTER – 8 / SPECIALIZATION SYLLABUS

Program: B.V.A in Textile Design

Course Title: Knitted Design

Course Code: TD 8.1

Course Credit: 4 credit Hours

Course Description:

The aim of this subject is to impart knowledge and skills to the students regarding various types of knits and their use in the textile design as they may have to work in knitting industry and import and export houses as well.

Learning Objectives: After completing this subject students will be able to;
Understand the various types of knitting and use in the Textile design

Pedagogy: Dem, workshop, Practical assignments

Course Outline:

Sr.No	Theory	Practical Exercise
1.	Comparison between knitted and woven fabrics, warp and weft knitting. Types of knitting needles, their knitting cycle, advantages and disadvantages of each.	- of different needles and their cycles - parameters for hosiery yarn
2.	Weft Knitting Types of stitches: Knit, tuck, float, and lay their	Preparation of knit tuck and float stitches.
3	Weft knit structures: Plain, Rib, Interlock and Purl, their characteristics, representation, derivatives, end uses and knitting cycles.	Passage of yarn through Flat Bed and Circular Weft Knitting Machines

4	Fabric defect in weft knitting cover factor/tightness factor, robbing back, and calculations pertaining to production. Method of productio	Identification of fabric defects on the machine knitted designs - knitting cycles of latch models on the machines
5	Warp Knitting: Introduction to under lap and overlap, closed lap and open lap. Brief description of Tricot and Raschel machines and fabrics lapping movement of warp knitting.	-Study rapping movement of warp knits -Preparation of warp knit samples

INSTRUCTIONAL STRATEGY

Student may be asked to do the work on weft knitting machines and construct the lapping movement of warp knits.

RECOMMENDED BOOKS

1. *Knitting technologies* by D.B. Ajgaokar
2. *Knitting technology* by Mark Spancer
3. *Textile Mathematics Vol III* by J.E. Booth

Year 4 / SEMESTER 8 / SPECIALIZATION SYLLABUS

Program: B.V.A in Textile Design

Course Title: Testing and Quality Control II

Course Code: TD 8.2

Course Credit: 4 credit Hours

Course Description:

This course will provide knowledge for testing and quality control of yarn and fabric at shop floor.

Learning Objectives: Thus in this subject, student will made fully aware of different quality standers and their maintenance during manufacturing process for the total concepts.

Pedagogy: Lecture, demo, workshop, Practical assignments

Course Outline:

Sr. No.	Theory	Practical.
1.	Common fabric defects, their analysis and remedial measures	Identification of fabric faults
2.	Definition of Crimps and take-up. Measurement of crimps by Crimpmeter. Crimp take-up and fabric properties	Crimp measurement of warp & weft of fabric with help of crimpmeter
3.	Fabric thickness and its measurement. Measurement of fabric weight.	Measurement of thickness by thickness tester.
4.	Introduction of fabric stiffness handle and drape. Measurement of fabric stiffness. Drapemeter and its working.	Measurement of fabric weight. (i) Measure of stiffness of fabric. (ii) Use of drapemeter
5.	Crease recovery and its measurement. (3 hrs)	Measurement of crease recover, recovery angle of fabric. (wrap and weft direction)
6.	Pilling of fabric. Its measurement.	
7.	Testing of fabric strength. (Tensile , tearing and bursting strength.	Measurement of tensile, bursting and tearing strength test with the help of Tensile Strength Tester, Bursting Strength Tester and Tearing Strength Tester.
8.	Moisture relation & testing. Definition of Moisture Regain. Moisture Content : Absolute Humidity & Relative	Measure of moisture contents of yarn & fabric by electronic moisture meter and drying oven.
	Humidity. Relation between Regain and Humidity. Standard Laboratory Conditions Measurement of moisture regain by Drying Ovens and Electronic Moisture Meter.	
9.	Fabrics shrinking and its Measurements.	<i>Use of laundro meter for measurement of shrinkage.</i>
10.	Water Absorbency properties of various fabrics.	
11.	Flammability, Factors effecting flammability of fabrics. Measurement of flammability	<i>Flammability testing with the help of flammability Tester</i>
12	Concepts of Serviceability , wear and abrasion., their measurement and interpretation of results.	<i>Testing with wear and abrasion tester</i>

INSTRUCTIONAL STRATEGY

Students must be taken to textile Industries/Mills for practice and study of inspection and quality control operations

RECOMMENDED BOOKS

1. *Textile Testing By JE Booth*
2. *Textile Testing By Grover and Hamley*
3. *Textile Testing By Angapan*
4. *Textile Testing By John H.Shinkle: DB Taraporewala and Sons, Bomabay*

Year 4 / SEMESTER - 8/ SPECIALIZATION SYLLABUS

Program: B.V.A in Textile Design

Course Title: Garment Design

Course Code: TD 8.3

Course Credit: 4 credit Hours

Course Description:

This course provide knowledge and skills in cutting, sewing pressing etc. so that they are able to appreciate design components in textile

Learning Objectives:

After completing this course students will be able to
Understand the procedures in Garment designing and making skills

Pedagogy: Instructions, Workshop, Practical assignments

Course Outline:

Sr. No.	Theory	Practical Exercises
1.	Cutting :The planning , drawing, drafting, pattern making and reproduction of the maker, the spreading of the fabric to form a lay, the cutting of the fabric.	To study tools and equipments used in clothing /garments constructions.
2.	Sewing : The propertied of seams, darts seam types, sewing machine needles types, sewing problem basic sewing machine.	Demonstration of machines parts of sewing machine, Threading & working defect remedies and oiling Types of Stitches
3.	The use of components and triminings: Labels and motifs, lining, interlinking, waddings. (Practice of making of different types of opening, buttons holes fastners, taking & hemming types of collars neck- lines, stitching of different cloths.

4.	Pressing: The principle of pressing, pressing Equipments And methods.	Appliances required for pressing and finishing and pressing of textile and finishes (mill visit only)
5.	Quality control: Principles of quality control, Total Quality Control, just in time. Inspection systems and care labeling of apparel and textile/Eco-labels American care labeling (CLS), International care labeling System, British care labeling systems, Japanese care labeling systems.	

INSTRUCTINAL STRATEGY

The students may be asked to perform various operation viz. draaging pattern making, cutting etc. in order to prepare different seams necklines, collars etc. on sewing machine

RECOMMANDED BOOKES

1. *Garments Finishing and care labeling* by SS Satsangi, M/s Usha Publication, Delhi
2. *Textiles-fibers and Fabrics* by Bernard Polytechnic Corbman, </s McGraw Hill. International Edition
3. *Garments design* by Armstrong

Year 4 / SEMESTER - 8/ SPECIALIZATION SYLLABUS

Program: B.V.A in Textile Design

Course Title: Graduation Project

Course Code: TD 8.4

Course Credit: 18 credit Hours

Course Description:

The purpose of introducing the projects are to enables the students to apply the knowledge, skills and attitude acquired during the entire of the solutions of real life problems. Each student will be assigned a specific problem. The student will have to go through the entire problem solving right from conception of design upto the executions of design. It is expected that student will be sent to various textile industry for about 6 – 8 weeks at a stretch and they will be asked to take live problem from the field as project work

Identification of textile industry and projects activities which can be taken by the students for projects work should begin well in advance (say in the beginning of third year).

Students should also be asked to identify suitable textile industry and project activities which can be taken by them. One teacher is expected to guide, supervise and evaluate the projects work of 5 – 7 students

The assessment of project work shall be based on :

- i) Definition of problem
- ii) Explain the approach towards solutions of problem
- iii) Developing ad sketches – developing alternatives

- iv) Colour scheme – developing alternatives
- v) Final design - developing alternatives
- vi) Fabric selection/yarn selection
- vii) Procedure adopted by the student in originality of the design concepts
- viii) Initiative and participation of students

A viva voce examination shall be conducted at the end of the projects for assessing the work of the student. The examination committee for this purpose shall consist of a professional designer, teacher who has guided the project. The project work should be properly displayed by the student

Suggested Problems for the project Work

These problems may be reproduced on graph and later on, in the production of fabric by weaving or printing.

- i) Floral pattern in stylized and naturalistic form
- ii) Indian mythology depicting a Mahabharata scene
- iii) Batik and tie and dye technique in geometrical or abstract design
- iv) Paisley motifs within decorative form of floral patterns increase with blackout line work
- v) Sea animals (fishes), sea breeds and sea shells
- vi) Tantric art
- vii) Floral pattern flowers heads, buds, leaves and stems in the line work of art.

SPECIALIZATION PROGRAM IN

**ANIMATION
AND
MULTIMEDIA
DESIGN**

**SPECIALIZATION IN
ANIMATION AND MULTI MEDIA
COURSE MATRIX/ SEMISTER III**

	Subject Code	Title of the Paper	Instruction Hrs/ week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 1	University code	Language I	4	3	30	70	100	2
	University code	Language II	4	3	30	70	100	2
Part 2		CORE THEORY	-	-				
	AN 3.1	Film appreciation & analysis part - I	3	3	30	70	100	2
	AN 3.2	Story concepts- Visualization	3	3	30	70	100	2
		CORE STUDIO COURSE						
	AN 3.3	Classical Animation I	4	-	30	70	100	2
	AN 3.4	Digital Art I	3	-	15	35	50	1
	AN 3.5	3D Animation I	3	-	15	35	100	2
	University Code Foundation/ SD Course	Computer Applications and Information Technology	3		15	35	50	1
	EL 3.1	CORE ELECTIVE	3	-	15	35	50	1
	AN 3.7	CC & EC - Workshop	-	-	50	-	50	1
		Total	30	12			800	16

**SPECIALIZATION IN
ANIMATION AND MULTI MEDIA
COURSE MATRIX/ SEMISTER IV**

(As per Bangalore University CBCS Course structure)

	Subject Code	Title of the Paper	Instruction Hrs/ week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 1	University code	Language I	4	3	30	70	100	2
	University code	Language II	4	3	30	70	100	2
Part 2		CORE THEORY	-	-				
	AN 4.1	Camera & film editing	3	3	30	70	100	2
		CORE STUDIO COURSE						
	AN 4.2	Digital Art II	3	-	30	70	100	2
	AN 4.3	Classical Animation II	3	-	30	70	150	3
	AN 4.4	3D Animation II	3		30	70	150	3
	EL 4.1	CORE ELECTIVE	3	-	15	35	50	1
	CC & EC	- Workshop	-	-	50	-	50	1
		Total	29	12			800	16

**SPECIALIZATION IN
ANIMATION AND MULTI MEDIA
COURSE MATRIX/ SEMISTER V**

(As per Bangalore University CBCS Course structure)

	Subject Code	Title of the Paper	Instruction Hrs/ week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 1		CORE THEORY	-	-				
	AN 5.1	Acting for Animation	3	3	30	70	100	2
	AN 5.2	Theory of Design	3	3	30	70	100	2
Part 2		CORE STUDIO COURSE						
	AN 5.3	3D Lab I	9		90	210	300	6
	AN 5.4	Preproduction I	6		60	140	200	4
	AN 5.5	Postproduction I	6	-	60	140	200	4
	EL 5.1	CORE ELECTIVE	3		30	70	100	2
		Total	30	3			1000	20
					1000			20

**SPECIALIZATION IN
ANIMATION AND MULTI MEDIA**

COURSE MATRIX/ SEMISTER VI

(As per Bangalore University CBCS Course structure)

	Subject Code	Title of the Paper	Instruction Hrs/ week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 1		CORE THEORY	-	-				
	AN 6.1	Art appreciation	3	3	30	70	100	2
Part 2		CORE STUDIO COURSE						
	AN 6.2	3D Lab II	6	-	60	140	200	4
	AN 6.3	Preproduction II	4		30	70	100	
	AN 6.4	Lighting & Camera	4		45	105	150	3
	AN 6.5	Postproduction II	4		60	140	200	3
	AN 6.6	3D Animation and Rigging - II	6		60	140	200	4
	EL 6.1	SDC - CORE ELECTIVE	3	-	30	70	100	2
		Total	30	3			1000	20

**SPECIALIZATION IN
ANIMATION AND MULTI MEDIA**

COURSE MATRIX/ SEMISTER VII

(As per Bangalore University CBCS Course structure)

	Subject Code	Title of the Paper	Instruction Hrs/ week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 2		CORE THEORY	-	-				
	AN 7.1	Animation Studio Design & Management	3	3	30	70	100	2
		CORE STUDIO COURSE						
	AN 7.2	3 D Major Elective II : Modeling & Texturing /Animation / VFX	12	-	180	420	600	12
	AN 7.3	Animation Research Project Part I Viva Project Report Show reel	12	Report Evaluation	150	350	500	10
Part 3	AN 7.4	CORE ELECTIVE	3		30	70	100	2
		Total	30	3	390	910	1300	26

**SPECIALIZATION IN
ANIMATION AND MULTI MEDIA**

COURSE MATRIX/ SEMESTER VIII

(As per Bangalore University CBCS Course structure)

Subject Code	Title of the Paper	Instruction Hrs/ week	Duration of Exam (hrs)	Marks			Credits
				Theory	IA	Exam	
AN 8.1	Project -Part II (Continued from Semester VII)	12		180	420	600	12
AN 8.2	Internship	12		210	490	700	14
	Total	24			910	1300	26

YEAR 2

Year 2 / SEMESTER 3 / SPECIALIZATION SYLLABUS

Program: B.V.A Animation Design

Course Title: Language I

Course Code: University code

Course Credit: 4 credit Hours

As per the University syllabus

Year 2 / SEMESTER 3 / SPECIALIZATION SYLLABUS

Program: B.V.A Animation Design

Course Title: Language II

Course Code: University code

Course Credit: 4 credit Hours

As per the University syllabus

Year 2 / SEMESTER 3 / SPECIALIZATION SYLLABUS

Program: B.V.A Animation Design

Course Title: Film appreciation & analysis part - I

Course Code: AN 3.1

Course Credit: 3 credit Hours

Brief description of the Course: This course impart basic knowledge about Film making. Introduces History, Film language, Film Grammar etc.

Learning Objectives:

provide knowledge in history, Film language and grammar

Pedagogy: class room- Lecture Presentation

Course Outline:

History of Cinema and Genre Studies - A brief history of early evolution of cinema; Era of silent films - Story/script/Story boarding – Introduction to different approaches in story telling as seen from Live Action, Documentary and Animation

The History and Evolution of Genres - Study of different Genre Types. Audience-based Approaches, Critical/Ideological Analysis of Genres, Devising Genre-analysis Activities

Film Language, Grammar and Analysis - Story / script / Story boarding; Developing Story ideas, designing the Plot, Plot development and Plot devises, Story narration, Character development in the story.

Film Grammar & language; Mise-En Scene, Elements of Mise en scene: Representation of space. Set designing –colour design and symbolism in sets – lighting – costume designing - Acting and types of acting

Case studies/Film viewing and analysis

Recommended Text:

1. *The Analysis of Film* by Raymond Bellour and Constance Penley (Editor)
2. *How to Read a Film: Movies, Media, and Beyond* by James Monaco

Reference Books:

- 1 *Film Art: An Introduction - Paperback* (Nov. 25, 2009) by David Bordwell and Kristin Thompson
- 1 *Film Form: Essays in Film Theory - Paperback* (Mar. 19, 1969) by Sergei Eisenstein and Jay Leyda

Year 2 / SEMESTER 3 / SPECIALIZATION SYLLABUS

Program: B.V.A Animation Design

Course Title: Story Design & Development

Course Code: AN 3.2

Course Credit: 3credit Hours

Brief description of the Course:

This Course lay strong foundation to story visualization ability for Animation. Introduce methods and techniques of story writing and Character Development .

Learning Objectives:

To impart knowledge and skill to design layout compositions for a story

Pedagogy: Class room, Lecture Presentation

Course Outline:

Story, Narrative and Plot : Elements of story – Resources and ideas from life - Narrative modes –Aesthetics of narration -Narrative point of view. Voices of the story - Character voice - Unreliable voice - Epistolary voice

Structuring the story -Plot & sub plots -Plot devices – Other Devices - Dramatic structure – Conflict - Setting mood - Rising action -Falling Action –Dénouement – Resolution

Story Genres; Characters and the story - Developing Characters, Story, Telling and its relevance in society- character driven stories – Event driven stories.

Visualization of the story – Drawings -

Recommended Text:

1. *Story: Substance, Structure, Style and the Principles of Screenwriting* by Robert McKee
2. *The Way of the Storyteller* by Ruth Sawyer

Reference Books:

1. *Comic Book Design: The Essential Guide to Creating Great Comics and Graphic Novels*

Gary Spencer Millidge

2 *Facial Expressions: A Visual Reference for Artists*, Mark Simon, Publisher: Watson-Guptill, ISBN-10: 0823016714, ISBN-13: 978-0823016716

3 *The Animation Book: A Complete Guide to Animated Filmmaking--From Flip-Books to Sound Cartoons to 3- D Animation*, Three Rivers Press; ISBN-10: 0517886022

Year 2 / SEMESTER 3 / SPECIALIZATION SYLLABUS

Program: B.V.A Animation Design

Course Title: Classical Animation I

Course Code:AN 3.3

Course Credit: 4 credit Hours

Brief description of the Course:

The subject aims to impart knowledge of Classical Animation and its principles as foundation to the course and enables the students to learn and understand the history and evolution of Animation as a medium of communication. The course also lays a strong foundation to Animation and provides fundamental knowledge in principle

Learning Objectives:

After completing this course students will be able to;

Define Animation Principle

Use principles in simple Animation exercise

Learn Animating Objects

Learn animating Figures

Pedagogy:

Lecture, demonstrations, Studio projects

Course Outline:

Principles of Animation, Timing/ Squash and Stretch/ Anticipation/ Follow-Through/ Overlapping Action/ Arcs/ Ease-In and Ease-Out/

Secondary Action/ Exaggeration/ Staging/ Solid Drawing/ Appeal/ Principles as applied to specific techniques

Mechanics of Motion, Inverse and Forward Kinematics, Bones and Muscles, Biped Motion

Mechanics of Motion, Locomotion, Quadruped Motion

Year 2 / SEMESTER 3 / SPECIALIZATION SYLLABUS

Program: B.V.A Animation Design

Course Title: Digital Art I

Course Code: AN3.4

Course Credit: 3 credit Hours

Brief description of the Course:

The purpose of this subject is to provide the students with training methodologies and specific industry skills that will assist them in developing creative ideas into digital art with emphasis on image manipulation, matte painting and fundamental digital 2D animation

Learning Objectives:

The students will receive information that will enable them to:

- Understand the design principles used in creation of digital art.
- Familiarize with the terminologies and concepts for creating and manipulating digital images.
To be proficient in using image editing and digital 2D animation tools and software's.

Pedagogy: Lecture, demonstrations, Studio based projects

Software Requirement: Adobe Photoshop

Course Outline:

- Elements of a Multimedia Application
- ADDIE Process
- Introduction to Graphics

Concept of digital computer, Computer Basics, Hardware and Software, Hardware Sub Modules, Various Platforms, Workstations, Dedicated Machines Software, Operating Systems, BIOS, Firmware Utilities, Application Software.

IMAGE AND FILE FORMATS : Vector format, Pixel format, File Compression Image formats, File formats, File compression, (Lossy and non lossy compression) Properties of Bitmap Images, Monitor resolution, Image resolution, Resolution for printing, Resolution for display, Pixilation, Interpolation.

COLOR REPRESENTATION IN COMPUTERS: RGB, HLS, CMYK, Greyscale, Colour pallets.

Graphics packages Image formats Vector Formats Pixel format.

PHOTOSHOP -Introduction to Vector Shapes and Bitmaps, Exploring the Photoshop Environment, Using the File Browser Basic Photo Corrections

Working with Selection Tools Layer Basics, Masks and Channels Retouching and Repairing, Working with Brushes, Customizing Brushes, Speed Painting, Matte Painting, Creating a workspace for painting, Using Colour Palette, Painting and Editing.. Basic Pen Tool, Techniques, Vector Masks, Paths and Shapes, Advanced Layer Techniques. Creating Special Effects, Preparing Images for Printing

Text Books:

- I. *Principles of Form and Design* by Wucius Wong John Wiley & Sons, New York

Year 2 / SEMESTER 3 / SPECIALIZATION SYLLABUS

Program: B.V.A Animation Design

Course Title: 3D Animation I

Course Code: AN 3.5

Course Credit: 3 credit Hours

Brief description of the Course:

This course will make a good understanding of Autodesk Maya Software. And create a sense of observation, timing, and motion through the real art of animation to create strong believable animation pieces. A good understanding of motion is an important foundation for using computers and technology to their full potential for the creation of animation. And understanding the concept of Basic Rigging

This course also emphasizes artistic and aesthetic creativity, intending to push the boundaries of the imagination and to familiarize students with acting, developing different kind of personality of characters. And to explore character rigging for animation, expressions and particle manipulation.

Learning Objectives:

The objective of this Lesson is at the end of the subject, the students will be familiarized with Maya interface and Tools

Pedagogy: Computer Lab, Lecture and Demo using Software: Autodesk Maya

Course Outline:

Introduction to 3D Animation: Maya -The Art of 3d animation. Importance of classical

Animation principles and Implementing in a 3d Space or Area. Evolution and rapid development of 3d animation films globally – to the current scenario. Introduction to Maya User interface, Navigation, Tools, Menu Bar, Introduction to Maya Basic Animation Tools. **Graph Editor** - Graph Editor Tool Bar Buttons, Selecting and modifying keys, Navigating the graph, Selecting items in the graph (curves, keys, tangents), Buffer curves and swap curves, Cycles and holds, Repeating curve segments, Pre – Infinity, Post – Infinity, Modifying animation curves, Modifying tangents, Weighted/Non weighted Tangents, Free, Lock tangent weights, Break, Unify, Spline, Clamped, Linear, Flat, Step, Working with keys, Covert to Breakdown, Copying, Pasting and scaling Keys/curve segments. Dope Sheet, Moving Keys in Dope Sheet, Time Line, Setting up output file size and resolution, Previewing Animation using Play blast.

Understanding of the Animation Principles - Stretch and Squash; Basic Exercise to truly understand the Animation Principles- Simple Bouncing Ball. Timing and Spacing; Animating a ball/ made of different material/s, surface/s and texture/s – Metal, Rubber, Plastic, Wood. Arcs: Animating different ball/ made of different material/s, surface/s and texture/s – Wood, Ping Pong, at the same time. Exaggeration: Animating collision between two or more different bouncing ball in a environment in side view

Animation Principles -Pendulum Animation in 3d: Classical Pendulum and Hinged Pendulum. Pendulum Animation in 3d: Multi-Hinged Pendulum. Follow Through, overlap; Animate a Ball with a tail (like a Squirrel). Wave Motion

Textbooks:

1. *3D Animation Essentials* by Andy Beane
2. *3D Art Essentials* by Ami Chopine

Reference Books:

1. *Understanding 3D Animation Using Maya* by John Edgar Park
2. *Basics Animation: Digital Animation* by Andrew Chong

Course Title: Computer Applications and Information Technology
Course Code: University Code **Course Credit: 3 credit Hours**

As per the University syllabus

Year 2 / SEMESTER 3 / SPECIALIZATION SYLLABUS

Program: B.V.A Animation Design

Course Title: CORE ELECTIVE

Course Code: EL3.1

Course Credit: 3 credit Hours

Course Description:

A common list of Electives is provided to all the programs of Art and Design. These elective courses focus on the interdisciplinary Subjects and digital skills. Based on the need of the program and interest among the individual students these electives are added. Every Student has to contact their mentor to choose the Electives with the help of Faculty Guide. These electives are partially taught in the class room, and the rest of the classes are focused by the student research and practice.

Year 2 / SEMESTER 3 / SPECIALIZATION SYLLABUS

Program: B.V.A Animation Design

Course Title: CC & EC - Workshop

Course Code: CC & EC

Brief description of the Course: Suitable Workshop / Activity / Project will be conducted in this semester

Simple Project :

Here Students will work in small groups and learn how to approach to the simple problems in the system. This project help them to apply the skills learnt in the previous and the present semesters and find out their importance.

Year 2 / SEMESTER 4 / SPECIALIZATION SYLLABUS

Program: B.V.A Animation Design

Course Title: Language I

Course Code: University code

Course Credit: 4 credit Hours

As per the University Syllabus

Year 2 / SEMESTER 4/ SPECIALIZATION SYLLABUS

Program: B.V.A Animation Design

Course Title: Language II

Course Code: University code

Course Credit: 4 credit Hours

As per the University Syllabus

Year 2 / SEMESTER 4/ SPECIALIZATION SYLLABUS

Program: B.V.A Animation Design

Course Title: Camera & film editing

Course Code: AN 4.1

Course Credit: 3 credit Hours

Brief description of the Course: This course gives basic knowledge about film making

Learning Objectives: provide technical information and appreciation of cinematography in film making

Pedagogy: Class room with projection facility, Lecture presentations

Course Outline:

Cinematography and Editing - The Art of Cinema - Cinematography: Colour – contrast and Light, Focus –Exposure – Rate
Framing, Scale, Camera & movement, Case study Alfred Hitchcock

The Art of Presentation -Editing Devices - Transitions, Matches - Various visual matches and match on action, Duration – Rhythm, Styles. Continuity in visual narration -Montage-Elliptical & Other visual devises in narration

Sound and Cinema; Film Criticism - Sound in Cinema: Sound editing, Digetic & non digestic, Direct & non simultaneous sound –Off screen- on screen sound, Sound perspective- Voice over, Case study: Sound analysis.

Film theories: -Film as a form, film and rhetoric, Film as art, Cultural –social and other associations- Meeting the West and the East –Comparative case study of Indian and European films.

Film criticism: Rating of Films -- Reasoning of rating, who and how do they decide? –Rating posters, rating guidelines. Bench marks of a 'Good' & 'Bad' film. Film Crew- To know list of film crew required to produce a Film. Discuss specific roles & responsibilities. The role of a Director

Recommended Texts:

1. *Film Form: Essays in Film Theory* - Paperback (Mar. 19, 1969) by Sergei Eisenstein and Jay Leyda
2. *Cinematography: Theory and Practice*, by Blain Brown

Reference Books:

- 1 *Film Art.*, Bordwell and Thompson
- 2 *Film Art: An Introduction - Paperback* (Nov. 25, 2009) by David Bordwell and Kristin Thompson

Year 2 / SEMESTER 4/ SPECIALIZATION SYLLABUS
Program: B.V.A Animation Design

Course Title: Digital Art II

Course Code: AN 4.3

Course Credit: 3 credit Hours

Brief description of the Course: The purpose of this subject is to provide the students with training methodologies and specific industry skills that will assist them in developing creative ideas into digital art with emphasis on image manipulation, matte painting and fundamental digital 2D animation

Learning Objectives:

The students will receive information that will enable them to:

Understand the concept of creating textures, brushes, abstract and thematic designs.

Create effective typography designs used for raster and vector illustrations and designs.

Course Outline:

- Understanding Colour Modes-Working with different colour modes. Image Adjustments Levels, Histogram Exposure Variations, Threshold Equalize Calculations.
- Using Photoshop as an artistic tool-Colour, Symbolism, Ink and Painting, Colorizing ,Artistic Filters.
- Abstract Design-Creating Abstract and Thematic Designs, Creating Abstract Brushes,

Multilayered Background Design using Blend Modes.

- Filters and its Use- Blending Modes - Lighting Blends, Additive Blends, Subtractive Blends, Colour Blends and Transparency Blends. Text Design-Creating work paths, Warping Text, Applying filter effects, Perspective transformation of text, SFX in text, Masking, Bonsai.
- Contemporary and Hi –Tech Interface Design. Studying different interfaces, Working with multilayered colour blend, Props and Material design.
- Setting up the workspace, Brush definition and configuration, Colour palette study, Matte painting for compositing, Understanding different Lighting modes, Organic Lighting, Metallic Lighting Texture Channels.

Text Books:

- 4 *The Visual Display of Quantitative Information*, 2nd edition by Edward R. Tufte (Hardcover - May 2001)
- 5 *Envisioning Information* by Edward R. Tufte (Hardcover - May 1990)
- 6 *Visual Explanations: Images and Quantities, Evidence and Narrative* by Edward R. Tufte

Year 2 / SEMESTER 4 / SPECIALIZATION SYLLABUS

Program: B.V.A Animation Design

Course Title: Classical Animation II

Course Code: AN 4.4

Course Credit: 3 credit Hours

Brief description of the Course:

This Course will introduces advance techniques of Animation. Introduces Scene planning, methods and Action analysis etc.

Learning Objectives:

After completing this course students will be able to;
Implement Animation principles in complex animation scenes.

Pedagogy: Classical Animation Studio, Light Boxes-Lecture Presentation & demonstrations

Course Outline:

Animating a Scene -Animation Work Progress, Methods of Animation, Scene Planning Process, Characterization, Basic Principles of Action Analysis. Blocking a scene, thumbnails, key poses. Numbering Conventions and Ladders, Key Frame notations, Layer, Moving Holds. Elements of Good Scene, Inbetween, Cleanup, Breakdown.

Advanced Animation - Key Animation. Quadruped Walk Cycles - Canter, stroll, run, and gallop, Real and Cartoons. Multipedal Walk Cycles - Insects, Monsters. Run Cycles, Sit, Stand, Jump, Swim. Character and Object interaction Standard activities, Pick and throw, Lift weight,

Wood cutting, Hammering. Facial Animation, Expression and Emotions , Natya Shastra, Recording Dialogs, Lip Synchronization. SEMIOTICS and anthropology

Recommended Text:

1. *Animation: The Whole Story*- Howard Beckerman
2. *The Illusion of Life: Disney Animation*, Ollie Johnston and Frank Thomas, Publisher: Disney Editions; ISBN-10: 0786860707

Reference Books:

1. *Animation Book*, Kit Laybourne, Three Rivers Press, ISBN-10: 0517529467
2. *The Animation Book: A Complete Guide to Animated Filmmaking--From Flip-Books to Sound Cartoons to 3- D Animation*, Three Rivers Press; ISBN-10: 051788602
3. *The Animator's Survival Kit, A Manual of Methods, Principles and Formulas for Classical, Computer, Games, Stop Motion and Internet Animators*, Richard Williams, Publisher: Faber & Faber; ISBN-10: 0571238343, ISBN-13: 978-0571238347
4. *Animation Art: From Pencil to Pixel, the world of Cartoon Anime and CGI*- Jerry Beck

Year 2 / SEMESTER 4 / SPECIALIZATION SYLLABUS

Program: B.V.A Animation Design

Course Title: 3D Animation II

Course Code: AN 4.5

Course Credit: 3 credit Hours

Brief description of the Course: The objective of this Lesson is explore Mechanics of Motion and introducing to Animation Tools and implementing the Animation Principles in 3D Space

Learning Objectives:

After completing this course students will be able to;

Understand the animation Principles and execute them in 3D Animation.

Pedagogy: Computer Lab, Demonstration

Software: Autodesk Maya

Course Outline:

Animation Science -Motion, Newton's Law of Motion, Energy, Projectiles, Trajectory.

Displacement time Graph -Uniform Motion, Non Uniform Motio

Intro to 3d animation - The Art of 3d animation, Graph Editor Overview ,Edit Keys ,Edit Tangents ,Dope sheet Overview- Dope sheet manipulation - Previewing Animation using Play blast

Executing Animation principles in 3D space - Executing Basic Principles in 3D space - Different types (Materials) of Ball Bouncing- Ball bouncing on different types of surface

Interaction Animation, - Pendulum Animation in 3d: single & Multi-Hinged Pendulum
Animate a Ball with a tail etc

Recommended Text:

- 1 *Animation Techniques* Roger Noake, Publisher: Booksales, ISBN-10: 1555213316, ISBN-13: 978-1555213312
- 2 *Character Animation Crash Course!* [Paperback] Eric Goldberg
- 3 *23. The Animation Bible: A Practical Guide to the Art of Animating from Flipbooks to Flash* [Paperback], Maureen Furniss

Reference Books:

1. *Inside Maya 5* - Erick Miller
2. *Cartoon Animation* (The Collector's Series) [Paperback], Preston Blair
3. *Learning Maya / Character Rigging and Animation Alias/Wavefront*
4. *Maya Character Creation: Modeling and Animation Controls*, Chris Maraffi

Year 2 / SEMESTER 4 / SPECIALIZATION SYLLABUS

Program: B.V.A Animation Design

Course Title: CORE ELECTIVE

Course Code: EL 4.1

Course Credit: 3 credit Hours

Course Description:

A common list of Electives is provided to all the programs of Art and Design. These elective courses focus on the interdisciplinary Subjects and digital skills. Based on the need of the program and interest among the individual students these electives are added. Every Student has to contact their mentor to choose the Electives with the help of Faculty Guide. These electives are partially taught in the class room, and the rest of the classes are focused by the student research and practice

Brief description of the Course: Suitable Workshop / Activity / Project will be conducted in this semester

1. Simple Project :

Here Students will work in small groups and learn how to approach to the simple problems in the system. This project help them to apply the skills learnt in the previous and the present semesters and find out their importance.

YEAR 3 / SEMESTER 5

Year3 / SEMESTER 5 / SPECIALIZATION SYLLABUS

Program: B.V.A Animation Design

Course Title: Acting for Animation

Course Code: AN 5.1

Course Credit: 3 credit Hours

Brief description of the Course:

This course will provide knowledge in various styles and expressions in acting. To impart knowledge in Acting theories and principles as well as historical background

Learning Objectives:

Students will be able to understand the Acting principles and concepts and execute them in their Animation work.

Pedagogy: Lecture, demonstrations

Course Outline:

Theatrics and Histrionics

Method Acting

Mime and Pantomimes

Acting in the silent era

Facial Expression and Expressions

Reference Books:

1. Acting for Animators, Revised Edition: A Complete Guide to Performance Animation by Ed Hooks
2. Animation: From Script to Screen by Shamus Culhane
3. Acting for Animators by Ed Hooks and Brad Bird

Year 3 / SEMESTER 5 / SPECIALIZATION SYLLABUS

Program: B.V.A Animation Design

Course Title: Theory of Design

Course Code: AN 4.2

Course Credit:3 credit Hours

Brief description of the Course:

Course will examine, analyze, study, and discuss how design can be understood, described, and developed as a process of inquiry, thought, and action. Course will critically explore how to become a more skilled and successful designer and what it takes to develop both design inquiry, design thinking, and design action. Course will allow students to experimenting with the design process, by studying and analyzing design behavior, by reflecting on design experiences, and by conducting intellectual discussions.. The overall purpose of the course is to support each student to establish a personal,

reflective, and examined intellectual position in relation to design as a process of inquiry, thought, and action.

Learning Objectives:

- (d) After completing this Course students will be able to understand the background of the Design Theory, Study, Analysis, Synthesis and action.
- (e) Students will be able to experiment with Design process, by analyzing the design behavior
- (f) Students will be able to establish personal, reflective, and intellectual position in relation to Design as a process of Inquiry, thought and Action

Pedagogy: Lecture, Presentation, Discussions and seminars

Course Outline:

- Introduction to different theories of Design : Gestalt Theory /Maslow Hierarchy / Altman / Sommer / Hall / Kinzel
- Maslow's Hierarchy
- Ergonomics and Human Factors Engineering
- Design as a tradition (design, art, and science)
- Theory of Things
- Design Research and Design Practice
- Environmental Psychology - Areas of Research in Environmental Psychology – Personal space / Crowded space – Design and other Social factors
- Design and Cultural factors

Textbooks:

- vi. *Buchanan, R. (1992). Wicked Problems in Design Thinking. In Design Issues, Vol. 8, No. 2. (Spring, 1992), pp. 5-21.*
- vii. *Cross, N. (2001). Designerly Ways of Knowing: Design Discipline Versus Design Science. Design Studies, 17(No. Summer 2001, 49-55.*
- ix. *Cross, Nigel. Design Thinking: Understanding How Designers Think and Work. Oxford/New York: Berg, 2011, 3-30.*
- x. *Julier, Guy. The Culture of Design. London: Sage Publications, 2000, 1-64.*

Brief description of the Course:

The objective of the course to impart the skills to visualize objects in 3D and will also learn the methodologies of creating 3D environments.

Learning Objectives:

The purpose of this course is to make students understand the detailed process of 3D modeling, Texturing, Animation, Rigging and Dynamics involved in Animation film making

Pedagogy: Lecture/Presentation/Computer Lab

Software: Autodesk Maya, Photoshop

Course Outline:

MODELLING

Concept of 3D modeling: Understanding the 3 Dimensions, Isometric & Orthographic projection, 3D space, difference between 2D & 3D and xyz coordinates. Introduction to Maya interface: Being familiar with Maya viewport, user interfaces, status line, shelf, layers, channel box, etc; Introduction to modeling tools; Introducing tool box, basic primitives, Mesh, edit mesh, outliner, pivot point etc; Introduction of different types of modeling geometries; Establishing different type of geometries, nature of difference meshes, and advantage and disadvantage of these geometries.

TEXTURING

Concepts of UV unwrapping: Understanding the concept of UVs, UV texture space and how to map them to a surface, and subsequently lay them out accurately is essential for producing textures on polygonal and subdivision surfaces when working in Maya. Working with UV tools & techniques: Understanding the UV Texture editor and technique of how to cut, merge, relax, unfold, and layout the UVs. Unwrapping techniques for a simple model. Experiment exercise on unwrapping techniques using a simple model. Introduction to texturing: Explaining UV

resolution settings, and how to capture a UV snapshot from maya UV, texture editor, and getting in to paint software

3D ANIMATION

Applying the principles of animation using standard cycles -Timing the animation, Adding weight. Mastering the use of Graph editor and Dope sheet. Morph or Animate - Universal Expressions, Other Expressions. Constraining and parenting for animation. Object Character interaction. Character - Character Interaction. Telling a story – Mime. Attitude/Personality – Human Figure Walk cycles. Adding personality and appeal. Acting out a scene/referencing. Thumb nailing. Staging a shot/scene/sequence. Animation Blocking. Deformers – Nonlinear, Bend, Flare, Sine, Squash, Twist and Wave, Concept of Animating the Envelope, Lattice, Cluster, Sculpt, Jiggle, Wire, Wrap, Edit membership (Including, Excluding, Pruning members) Painting memberships/Weights, Cluster Curve, Deformers – Blend Shape, Creating the Shapes.

Rigging Basics

Bones and Joints Skin, Binding Kinematics (IK & FK), Requirements for a clean Model, Clean UVs.Binding - Smooth Binding. Concept of a single cluster. Max Influence & Drop-off rate. Rigid Binding - Concept of a Multiple cluster, Practice of Rigid and Smooth Binding, Editing the Smooth Skin, Adding influence objects, Painting of skin weights, Editing Skin weights, Mirror Skin Weights. Copy skin weights Resetting, Skin weights. Pruning small weights, Normalize Weights, Export / import skin weight maps, Editing Rigid Skin, Creating and Editing Flexors, Lattice, Sculpt, joint Cluster, Painting Cluster weights, Rigid Binding Practice.

Rigging the controls - IK and FK, Joints and hierarchies Concept of Skeleton, Connect Joint, Remove, joint, Insert joint, Re-root joint Mirror, Joint, Set preferred angle, Assume preferred angle.

Rendering and Dynamics

Light Theory, Physical properties of light, Classification of lights in MAYA, Common Light Attributes. Concepts of lighting - 3-Point Lighting, Key – Fill- BG - Rim etc.The Visual Functions of Shadows Shado types - Depth map Shadows, Raytraced shadows.Essentials of rendering - Types of rendering engines - Using the Render Settings Window- Image & Video formats Resolution, Intro to shaders. Understanding Concept of camera, Orthographic projection

,Working with Maya camera and attributes. Paint Effects in Maya - Creating Environment and Backgrounds, Under Water Scene, Sky, Desert, Shrubbery. Particles - Particle Terminology, Particle Tool, Using emitters. Particle Attributes – Lifespan, Render Attributes. Per particle attributes. Forces and fields. ApplyingFields. Types of Fields. Common Field Attributes. Particle Goals. Emit from object. Curve Emission. Surface Emissions. Particle Expressions.

Rigid Body Basics Active/passive, rigid Bodies Rigid Body Attributes, Rigid Body Simulation Rigid, Body Constraints, Dynamic simulations Soft Body Basics.

Recommended Text:

1. *Animation from pencils to pixels: classical techniques for digital animators*, Tony White
ISBN-10: 0240806700
2. **3D Automotive Modeling: An Insider's Guide to 3D Car Modeling and Design for ...**
By Andrew Gahan
3. **Introducing Autodesk Maya 2012**
By Dariush Derakhshani

Reference Books:

1. *Wright's Compositing Visual Effects: Essentials for the Aspiring Artist* [Paperback]2007)
- Paperback (2007) by S.Wright
2. *Compositing Visual Effects – Essentials for aspiring artists*, Steve Wright
3. Modeling, UV Mapping, and Texturing 3D Game Weapons
By Christian Chang, Luke Ahearn
4. Maya Studio Projects: Game Environments and Props
By Michael McKinley

Year 3 / SEMESTER 5 / SPECIALIZATION SYLLABUS

Program: B.V.A Animation Design

Course Title: Preproduction I

Course Code: AN 5.3

Course Credit: 6 credit Hours

Brief description of the Course: This course will impart skills on writing stories/ script and visualization for Animation Films. Introduces Script writing, Character visualization and story boarding.

Learning Objectives:

Provide skills in planning an animation film
Able to create Character Design, Story boards

Pedagogy: Class room with Lecture Demo and presentations

Course Outline:

Screen Writing -Anatomy of a Script ,Script Elements and Scene Heading , Action, Characters. Dialogue - Parenthetical - Extension - Transition - Shots - Page Breaking, Finer Points, Dual Dialogue Reading Scripts from Popular Television Shows and Animation Films.

Concept Art and Story Sketches Research - Period - Historic / Scientific facts, Society Costumes Props, Food etc. Illustration, Anatomy, Rendering your drawings, Techniques and styles, Inking – Graphic styles, Text – as image, Page Elements and Composition, Projecting figures in Deep space, Framing and Composition, Perspective and Camera.

Story Board Advantages of Storyboard in Animation, Anatomy of a Storyboard, Thumbnail Storyboard, Preparing Storyboards using Digital software. Advanced Storyboard Techniques, Various Camera Shots and Camera Moves and their meaning, Transitions, Aspects of the story board.

SOUND EFFECTS MUSIC AND FOLEYS – Dialogue. Dialogue writing. Recording of dialogue, The spoken language Dialect and Accent. Voice acting/ modulation. Cast, Scratch Audio Track, Shooting the Storyboard, Slugging the Storyboard, Animatics.

Recommended Text:

1. *The Art of story board* by John Hart
2. *'How to Write for Animation'* by Jeffrey Scott's book

Reference Books:

- 1 *The Animation Bible: A Practical Guide to the Art of Animating from Flipbooks to Flash* [Paperback], Maureen Furniss
- 2 *Drawn to Life: 20 Golden Years of Disney Master Classes: Volume 1: The Walt Stanchfield Lectures* [Paperback], Walt Stanchfield
- 3 *Facial Expressions: A Visual Reference for Artists*, Mark Simon, Publisher: Watson-Guptill, ISBN-10: 0823016714, ISBN-13: 978-0823016716

- 4 *The Visual Display of Quantitative Information*, 2nd edition by Edward R. Tufte
(Hardcover - May 2001)

Envisioning Information by Edward R. Tufte (Hardcover - May 1990)

Year 3 / SEMESTER 5 / SPECIALIZATION SYLLABUS

Program: B.V.A Animation Design

Course Title: Postproduction I

Course Code: AN 5.4

Course Credit:6 credit Hours

Brief description of the Course:

The purpose of this course is to provide the students with training methodologies and specific industry skills that will assist them in creating visual effects used in compositing and VFX industry

Learning Objectives:

The students will receive information that will enable them to:

- Familiarize the tools and techniques to create standard VFX shots
- Learn Problem solving techniques to rectify the errors during compositing.
- Create content for broadcast, feature film and web animation.

Pedagogy: Lecture with Demo using computers. Requires Computer Lab, Green Screen, Camera and lighting. Software's used Adobe After Effects, Boujou

Course Outline:

Introduction to Compositing

Introduction to motion graphics - Video montage Video Titling Logo Animation. Visual Effects (VFX) and other applications. Introduction to Adobe After Effects - History of VFX. Planning and documentation for VFX.-Understanding the workspace - Project window- Project Settings New Composition. Composition Settings. Nesting Compositions in a single file, Time line Layering concept in After Effects, Adding Composition and Footage to Timeline, Timeline Options-Work Area, Current Time/FrameRate - Extra Switches. Monitor. Magnification. Safe Frame. Editing in Monitor Window (Setting In/Out Points) Taking Snapshot. Loading Last Snapshot. Colour Channels. Resolution (Down Sampling Factor) Region of Interest. Toggle Transparency - Wireframe Mode - 3d View Popup -Pixel Aspect ratio correction.

Dynamic Preview. Flowchart - Importing different media / Clips Adobe Photoshop File Adobe Illustrator File Adobe Premiere File JPG Files, TGA Sequence with Alpha, AVI MOV, Other Formats - Preparing the clips, Preparing clips to import into After Effects

Compositing in 2D and 3D

Animating Images and Text to Sound. To learn how to animate images and text Footage Options in Timeline Effects, Transform Position Scale Rotate, Anchor Point, Opacity Adding Keys Adjusting Keys, Setting In and Out point for the footage, Adjusting Speed of the Animation, Parenting Layers, Creating Layers Solid Text Light Camera. Null Object, Adjustment Layer, Blending Modes, Sound Breakdown - Masking. To understand Masking, Masking / Alpha Channel, Interpolation - Compositing in 2D Space: Creating Composites in 2D Space, Creating multiple composite with sound, Creating multiple composite using video with alpha channel, Using Null and Adjustment Layer - Compositing in 3D Space, Understanding 3d Environment in After Effects, Camera Light Coordinates, Animating Footage in 3d space, Creating Multiple Composites in 3d space, Advanced Lighting Shadows, Environmental Lighting, Advanced Camera, Depth of field, Camera Shake, Compositing in 3D Space, To understand 3D post and Z- Depth, Importing 3d data into After Effects, Applying Filters.

Chroma, Paint and Rotoscopy

To understand chroma keying - Why Chroma is used? Why Blue v/s Green Chroma?. Advantages of Fully lit Chroma Screen - Things to remember when shooting Chroma Shot - Importing Chroma Footage to After Effects - Keying Tools in After Effects - Correcting Keying using Masks - Advanced Chroma Keying of Semi-Transparent Clothes- Keying of loose hair - To understand chroma keying, Blending chromed Footage with the background – To learn to use Paint, Toolbar, Using Brush tool, Animating Brush Paint. To learn matte painting and composite it with layers, Matte Painting in layers Animating matte paintings for the scene, Animating paint, Advanced Paint Animation Adding Filters Painting for 3D space. To learn how to remove wires, ropes and rods, Concept of using wires for action stunts, the steps involving in shooting an action scene with wires, Wire Removal uses Masking technique, Using Clone Stamp Tool, Clone Stamp tool for Wire Removal – To understand Rotoscopy, basic Rotoscopy techniques.

Color, Camera and Tracking

Stabilization/Color Correction. Colour manipulation tools, Filters, Colour Manipulation using Blending Mode, Layer Blending. Advanced Colour Correction Creating Mood for the scene Tinting Footages, Exposure Adjustments, Brightness and Contrast. Learning to stabilize camera shake and jitter, Analyzing Footage for shake, Using stabilize option - Camera Tracking: Tracking Concept, Using footage elements in tracking, 2D Tracking, Using the Data of Tracking. 3D Tracking, Constraints of 3D Tracking, Using the Data of Tracking, Advanced Tracking Techniques.

Expressions and Rendering

Using Expression in After Effects, Advantages of Using Expressions Wiggle Script, Controlling the animation of objects using script, Advanced Expression for animation - Rendering: Exporting video Clips, Exporting Single Frame of the animation, Exporting part of the animation. Batch rendering, Creating Batch Render. **19 hrs**

Recommended Text Books:

1. *Post Production[Compositing Techniques]* by Arun.L , i-Nurture Education Solutions Pvt Ltd.

Reference Books:

- 1 *Digital Lighting & Rendering*, Second Edition by Jeremy Birn
- 2 *Lighting and Rendering in Maya: Lights and Shadows* by Jeremy Birn
- 3 *Compositing Digital Images*, T. Porter and T. Duff, Proceedings of SIGGRAPH '84, 18 (1984)
- 4 *The Art and Science of Digital Compositing*, Ron Brinkmann

Year 3 / SEMESTER 5 / SPECIALIZATION SYLLABUS

Program: B.V.A Animation Design

Course Title: CORE ELECTIVE

Course Code: EL 5.1

Course Credit: 3 credit Hours

Course Description:

A common list of Electives is provided to all the programs of Art and Design. These elective courses focus on the interdisciplinary Subjects and digital skills. Based on the need of the program and interest among the individual students these electives are added. Every Student has to contact their mentor to choose the Electives with the help of Faculty Guide. These electives are partially taught in the class room, and the rest of the classes are focused by the student research and practice

Year 3 / SEMESTER 6 / SPECIALIZATION SYLLABUS

Program: B.V.A Animation Design

Course Title: Art appreciation

Course Code: AN 6.1

Course Credit: 3 credit Hours

Brief description of the Course:

Art Appreciation is a survey of Art, Architecture, Design, from the historical perspective to contemporary and traditional visual art themes. Emphasis is on current problems in communication through painting, sculpture, photography, film and architecture. To discuss the role of Art in society, Social factors influencing various visual forms. Important Artists, Movements which breaks the tradition and give rise to new approach and vision .

Learning Objectives:

- (f) Students will be able to develop an awareness of art in their future career and also in his/her everyday environment
- (g) Validate art as a global experience and phenomenon
- (h) Incorporate a working vocabulary of terms and concepts used to produce and analyze art into his/her experience
- (i) Students will be able to Interpret artwork through discussions, written responses and research papers
- (j) Students will be able to Consolidate knowledge and understanding of different artists and styles

Pedagogy: Lecture, Presentation, Discussions and seminars

Course Outline:

- Introduction to Art as a phenomenon to articulation, creation and communication of visual experiences, ideas and thoughts

- To discuss Art and its association to other visual mediums like, theater, Cinema, Animation, Dance etc
- To discuss, other forms of experience such as Sonic Art/ Sound Art, Light and Video Art etc.
- To discuss, relation between the Art and the society
- Art as Regional and global cultural phenomenon.

Textbooks:

- ii. Preble, Preble & Frank . *Prebles' Artforms with MyArtsLab* . Edition: 11th . Publisher: Pearson/Prentice Hall . Year: 2014.
ISBN: 9780205989331 Edition/Copyright: 11TH Published Date: 2014 - Print version

Year 3 / SEMESTER 6 / SPECIALIZATION SYLLABUS

Program: B.V.A Animation Design

Course Title: 3D Lab II

Course Code: AN 6.2

Course Credit: 6 credit Hours

Brief description of the Course:

The purpose of this course is to make students understand the detailed process of 3D modeling and texturing involved in Animation film making

Learning Objectives:

The objective of the course is at the end of the subject students should will learn the methodologies involved in creating 3D stylized cartoon characters.

Pedagogy: Presentation/Computer Lab

Software: Maya and Photosho

Course Outline:

Tools & Techniques for Character modeling

Working with modeling techniques for character modeling, Understanding the importance of

Working with Simple Character models

Creating simple character models, Understanding different styles of Character

Quadruped modeling

Creating simple quadruped models, Working with different styles of quadruped modeling

Texturing characters

Understanding the process of texturing characters, Working with different maps for character texturing

Working with advance texturing

Understanding and working with Advance texturing techniques, working in detail through various complex texturing maps

Recommended books

- **Introducing Autodesk Maya 2012**
By Dariush Derakhshani
- **Stop Staring: Facial Modeling and Animation Done Right**
By Jason Osipa

Reference books

- **Digital art masters, Volume 3**
By 3DTotal.com
- **Maya character creation: modeling and animation controls**
By Chris Maraffi

Year 3 / SEMESTER 6/ SPECIALIZATION SYLLABUS

Program: B.V.A Animation Design

Course Title: Preproduction II

Course Code: AN 6.3

Course Credit: 4 credit Hours

Brief description of the Course:

This course will impart skills of conceptualizing and designing characters from the story

To provide knowledge and information for designing the layouts in colour

Learning Objectives:

After completing this Course students will be able to;

Create Character Designs from the story

Create Layouts for the story

Pedagogy: Animation studio, Lecture Demonstration

Course Outline:

Character Design

Character Visualization , Character Bible, Stereotypes, Developing Character for Comics, Films and TV Episode. Elements of Character Design Creating Characters from Life

Anthropomorphism , Definition and meaning, Use of Anthropomorphic Characters in Modern Literature, Films and Television, Theo Morphs and Pathetic Fallacy

Preparing handouts, Importance of Handouts, Various Elements of Handouts, Model Sheet, Turnaround Sheet, Proportion Chart, Scale Sheet, Expression and Mouth Chart, Color Ref Sheet, Prop Sheet, Contemporary Designs

Layout Design

Introduction to Layout, importance of layout in Animation, Perspective- one point, two point, Three point, Warped, Schematics Projection, Cinematic Camera Angles.

Preparing/Posing Layouts, Aspect Ratio, field guides, Schematic mapping, Camera Movements – tracking, zoom, panorama, Camera movement calculation to animation – matching speeds.

Multilane, BG Design and painting – levels, depth, perspective - transitioning to move from one kind of space to another in a single background. Planning and design.

Colour Notations, Landscapes, Cityscapes, Laying out the Animation, Concept sketches, Interior/exterior, Passage of time, Different moods, Spaces, Design of elements, Treatment.

Recommended Text:

1. *Cartoon Animation* (The Collector's Series) [Paperback], Preston Blair
2. *Animation Art: From Pencil to Pixel, the world of Cartoon Anime and CGI-* Jerry Beck

Reference Books:

- 1 *The Animation Bible: A Practical Guide to the Art of Animating from Flipbooks to Flash* [Paperback], Maureen Furniss
- 2 *Character Animation Crash Course!* [Paperback] Eric Goldberg

Brief description of the Course:

The objective of this course is how to implement lighting and camera in the virtual world with reference to real world

Learning Objectives:

After completing this course students will be able to execute the lighting concepts in 3D environments.

Pedagogy: Lectures / presentation / computer labs and outdoor activities

Course Outline:

LIGHT THEORY - Physical properties of light, Natural and artificial light study, Colour, Aesthetics and mood, Roll of lighting in visual composition. Light types and attributes, Shadows, Lighting effects.

LIGHTING CONCEPTS -Outdoor lighting ,indoor lighting, product lighting , character lighting

RENDERING - Essentials of rendering - Types of rendering engines - Using the Render Settings Window- Image & Video formats Resolution, Intro to shaders

Rendering optimization - Introduction to mental ray, Render passes

CAMERA AND PHOTOGRAPHY -Camera (definition), Physical camera, Film camera, Still camera, Motion picture camera,Digital camera, CG /Virtual Camera, Framing, Angle of Framing, Aspect ratio, Visual Composition; Human eye vs. Camera; Transference; Human eye connected to the brain; Working of a film camera; Working with Camera Exposure control Focus Image capture

Principles and Concepts of Camera; Angle of view, Aperture, Circle of confusion Colour temperature: , Depth of field, Depth of focus, Double exposure, Exposure, Exposure value, F-number , Film format, Pinhole camera; Red-eye effect, Rule of thirds, Shutter speed. Forms

and techniques of Photography; Documentary photography. Fine art photography Nature photography Photojournalism. Street Photography.

CINEMATOGRAPHY

Cinematography; Aspects of cinematography, Film stock, The laboratory, Filters, Lens, Zoom, Focal length, Lighting, Special effects, Frame rate selection, Role of the cinematographer, Evolution of technology: new, Camera Shots, Extreme long shot, Long shot Medium shot Closeup, Extreme close-up.

Digital Cinematography: From real world to CG cameras, Pinhole camera, Lens-based camera, Camera movement; CG camera/software camera, Camera effects, Angle of view and film back, Film gate, Problems face with CG Camera (Dos and don'ts, Camera walk-through

Cameras and perspective, Angle of view and perspective Vanishing point and perspective Framing the shot, Camera positions, Animating a virtual camera, Zooming and dolly, Depth of field, Planning animation cinematography and shot structure to communicate mood

Recommended Books:

- 1 *Digital Lighting & Rendering*, Second Edition by Jeremy Birn
- 2 *Lighting and Rendering in Maya: Lights and Shadows* by Jeremy Birn
- 3 *Professional Cinematography* - Charles Clarke

Reference Books:

1. *How to do to do everything with your Digital Camera*, Dave Johnson, Tata McGrawHill, New Delhi, 2001
2. *Advertising Photography*, American Photographic Publishing and Imprint of Watson Guptill Publication, New York, 1987.
3. *The 35 mm Photographer's Handbook*, Marshall Editions Limited, London. 1999, Julian Calder and John Garrett

Brief description of the Course: The purpose of this course is to provide the students with training methodologies and specific industry skills that will assist them in understanding the concepts of narrative and non narrative film editing. To also know in-depth of the tools used for film editing.

Learning Objectives:

The students will receive information that will enable them to:

- Familiarize the history and concepts used in film editing.
- Create Montages and short film editing based on genres
- Understand the workflow used to edit using digital tools
- Export video output to various medias.

Pedagogy: Lecture with Demo using computers. Requires Computer Lab, Camera and lighting. Software's used Adobe Premiere, Adobe Sound Booth

Course Outline:

The Concept of Editing - Fundamentals of editing, How to tell the story, Moving images (Kinestasis) Modes Narrative Documentary Design mode Free form mode. The Art, Aesthetics and Techniques of editing, Shots and Angles ,Selection of Shots Types of Shots, Extreme Wide Shots, Wide Shots, Medium Shots, Close Ups

Classic rules of film cutting - Playing with Angles, Objective Angle, Subjective Angle, Point of View Angle, Constructing Continuity , Rough Cutting, Fine Cutting, Continuity Cutting ,Screen Position ,Matching Action Matching Action Cuts. Pace and Timing, Montage sequences, Audio and other concerns, Matching tone - Transition techniques, Transition with a meaning, Editing for the Genre, Action, Comedy ,Documentary Narrative.

EDITING TECHNIQUES -Introduction Short history of Video Editing Technology ,Slice and Splice, Electronic Editing, Digital Editing, Time code Editing, Computerized video editing, Small Format Editing, Nonlinear and Digital Effect Editing, Basis of Digital editing process, Time codes ,SMPTE ,Non-linear editing,On line editing.

Editing Process and Tools - Off line editing, EDL ,On air editing, Formats, Analog Video Format, Digital Video Format, Editing Tools, Dedicated editing machines, Smoke, Quantel, FCP, Avid Software based Editing Solutions.

Digital Editing Techniques, Editing With Adobe Premiere - Introduction, Setup, Interface, Capturing media in Premiere Pro, Organizing your media, Monitors, Editing - Effects, Adobe Title Designer, Working with Audio, Exporting, Editing Exercises, Music videos, Promos, Commercials ,Trailer, Sound Editing Using Adobe Sound Booth.

Recommended Text Books:

1. *Film Editing: Concepts and Tools* by Arun.L , i-Nurture Education Solutions Pvt Ltd.

Reference Books:

- *Film Editing: Great Cuts Every Filmmaker and Movie Lover Must Know* By Gael Chandler
- *The Technique of Film Editing* By Karel Reisz, Gavin Millar, Thorold Dickinson
- *The Film Editing Room Handbook: How to Tame the Chaos of the Editing Room* By Norman Hollyn
- *Fine cuts: the art of European film editing* By Roger Crittenden
- *The Technique of Film and Video Editing: History, Theory, and Practice* By Ken Dancyger
- *Cut by cut: editing your film or video* By Gael Chandler

Year 4 / SEMESTER 6 / SPECIALIZATION SYLLABUS

Program: B.V.A Animation Design

Course Title: 3D Animation and Rigging - II

Course Code: AN 6.6

Course Credit: 3 credit Hours

Brief description of the Course:

This course will introduce some of the complex advance animation. Introduces Character Animation Character poses, character acting Character interaction etc.

Learning Objectives:

After completing this course students will be able to;

Execute Character animation, Character acting Character interaction etc.

Pedagogy: Computer Lab, Lecture demo, class projects

Course Outline:

Bring personality to characters - Posing character with different attitude, Emotions, age, professions and physics

Character Animation

Walk Cycles with different personality

Run cycles with different physics

Quadrupeds Walk cycles

Quadrupeds Run Cycles

Acting for a script

Facial expression animation

Pushing, pulling, and lifting weights Animation

Climbing a cliff, rope, wall Animation

Character interaction Animation

Object – Character Interaction

Character – Character. Interaction

Animating from script

Animating a scene

Situation based Animation

Lip sync Animation

character Rigging I

Pruning small weights, Normalize Weights, Export / import skin weight maps, Editing Rigid Skin, Creating and Editing Flexors, Lattice, Sculpt, joint Cluster, Painting Cluster weights, Rigid Binding Practice.

Rigging the controls - IK and FK, Joints and hierarchies Concept of Skeleton, Connect Joint, Remove, joint, Insert joint, Re-root joint Mirror, Joint, Set preferred angle, Assume preferred angle.

character Rigging II

Rigging a arm and hand, Simple rig, and Advanced rig

Constraints, Point, Aim, Orient, Scale, Parent

Geometry, Normal, Tangent, Pole vector,

Remove target, Set rest position, Modifying axis

Switching between IK/FK, Adding the controls and attributes,
Grouping and Parenting ,
Creating Biped Character joint structure,
Creating Quadruped Character joint structure,
Cleaning up the rig and scene file
Creating and attaching controllers to the rig
Skinning and Rigging Biped and Quadruped Characters

Recommended Books:

- 1 Learning Maya | Character Rigging and Animation Alias|Wavefront
- 2 Maya Character Creation: Modeling and Animation Controls, Chris Maraffi
2. 26. Learning Autodesk Maya 2008, (Official Autodesk Training Guide, includes DVD):
Foundation by Marc-André Guindon (Paperback - Sep 24, 2007)
3. Automatic Rigging and Animation of 3D Characters
4. The Art of Rigging by George Biddlecombe

Reference Books:

1. 3-D human modeling and animation, Volume 1
Peter Ratner
2. Understanding 3-D animation using Maya
John Edgar Park
3. Character animation in 3D: use traditional drawing techniques to ..., Volume 1
Steve Roberts

Year 3 / SEMESTER 6 / SPECIALIZATION SYLLABUS

Program: B.V.A Animation Design

Course Title: CORE ELECTIVE

Course Code: EL 6.1

Course Credit: 3 credit Hours

Course Description:

A common list of Electives is provided to all the programs of Art and Design. These elective courses focus on the interdisciplinary Subjects and digital skills. Based on the need of the program and interest among the individual students these electives are added. Every Student has to contact their mentor to choose the Electives with the help of Faculty Guide. These electives are partially taught in the class room, and the rest of the classes are focused by the student research and practice

YEAR 4

Year 4 / SEMESTER 7 / SPECIALIZATION SYLLABUS

Program: B.V.A Animation Design

Course Title: Animation Studio Design & Management

Course Code: AN 7.1

Course Credit: 3 credit Hours

Brief description of the Course:

This course will briefs about the various stages involved in Animation production process from project concept to projection realization . Course introduces detailed planning, client interaction, Project pitching, team work. Introduces Administrative and managerial skills required in Animation studio.

Learning Objectives:

After completing the course students will be able to;
Plan, and pitch the animation project
Interact with Client.
Estimate the production cost
Manage the studio

Pedagogy: Lecture, **studio visits, interaction with experts**

Course Outline:

Production pipeline – Study of various mediums of production such as Film, T.V, Games, etc
Requirement for a Production Pipeline - The process and the pipeline - A typical pipe line
Infrastructure-Tools-Hardware-Software - Pipeline Management - Project Management
The work force - The recruitment - Studio Design - India scenario

MARKET : Market survey - Present trend and technology - Process involved in Pitching and executing project

Studio design and Management - Intellectual Property and Copyright Laws
Independent film Making - Project reports and Budgeting

Reference Books :

1. Dream Worlds: Production Design for Animation by Hans Bacher and Don Hahn
2. Creating 2D Animation in a Small Studio (Gardner's Guide series) by Bill Davis

3D Major Elective II : Modeling & Texturing

Objectives

After studying this course, you should be able to:

- Hyper realistic Character Modeling and Texturing
- Familiarize with digital sculpting
- Describe how to paint with 3D Tool
- Create assets for gaming

Hyper realistic Character Modeling and digital sculpting

Modeling the hyper realistic Human Face

Modeling the hyper realistic Human body

Quadruped Modeling

Adding hyper realistic detail with Digital sculpting tool

Hyper Realistic Texturing

Character Texture painting with Photoshop and 3D painting tool

Image based Texturing (Image Projection) and Painting UV seams

Creating Bump, Normal, Displacement and Specular map

Texturing techniques for Game Assets

Reference Book

Maya 2008 Character Modeling and Animation

Author : Tereza Flaxman

Recommended Books

Mastering Maya 8.5 by John Kundert- Gibbs, Mick Larkins, Dariush Derakhshani and Eric Kunzendorf

Introducing ZBrush 4 By Eric Keller

ZBrush Studio Projects: Realistic Game Characters By Ryan Kingslien.

ZBrush Character Creation: Advanced Digital Sculpting, 2nd Edition By Scott Spencer.

3D Major Elective II : 3D Animation

Objectives

- Exploring the Art of facial expressions and the Body Language
- Animating the character for a dialogue
- Working with Motion capture data

Animating a scene

- Blocking and staging the animation (Situation based) with multiple characters
- Animating the scene (Situation based) with multiple characters
- Fine-tuning the animation
- Facial animation with blending expression shapes

Lip sync Animation

- Body and Lip sync animation for a Dialogue
- Working with Motion capture data
- Refinement of the Final Animated Scene

Reference Books:

- “Advanced Macromedia Flash Professional 08” by John Ulliman
- “The Animator’s Survival Kit” by Richard Williams
- “The Animator's Workbook” by Tony White
- “Shot by shot visualizing from concept to screen” by Steven D. Katz
- “Acting for Animators” by Ed Hooks
- “How to Cheat in Maya 2012” by Eric Luhta & Kenny Roy

3D

Major Elective II : VFX

Objectives:

- To understand the science of creating advanced fluid and gaseous simulations
- To create motion graphics by integrating mixed medias
- To create a complete visual effects shot from visualization to final shot

Advanced CG Simulations

Fluid Dynamics theory and algorithms, Creating liquids of different viscosity and surface tension, third party fluid simulation tools and plugins

Crowd Simulations, Fire and Smoke simulations, Non –Physics simulations, Complex simulations, Rendering and exporting simulations

Motion graphics, typography animation, scripting animation and effects, Broadcast design, workflow for motion graphics, color grading for exporting

Instructional animation and simulations, Data visualizations

VFX shot Planning and Development

Creating VFX shot with still camera shot, Location journal, lighting study, material study

Creating VFX shot with moving camera shot, math moving, Camera mapping, Camera lens correction, compositing cg elements,

Full VFX shot, Planning, Resources, Creating individual effects, compositing all elements to the final shots, rendering the shots

Short film using VFX, Storyboard, Planning camera and shooting, Lighting, Effects and compositing, Color Grading and Rendering

Reference Books:

- The Art and Technique of Matchmoving: Solutions for the VFX Artist By Erica Hornung
- Motion Graphic Design: Applied History and Aesthetics By Jon Krasner
- Motion Graphics: Graphic Design for Broadcast and Film By Steve Curran
- Instructional Design: Concepts, Methodologies, Tools and Applications, Volume 1 edited by Information Resources Management Association
- Fluid Simulation For Computer Graphics By Robert Bridson

Year 4 / SEMESTER 7 / SPECIALIZATION SYLLABUS

Program: B.V.A Animation Design

Course Title: Animation Research Project Part I

Course Code: AN 7.3

Course Credit: 12 credit Hours

Part one will consist of all **Pre-production** for the short animated degree film.

Students are expected to take up an independent study and production of a Short Animated Film. The film may be 2 – 5 minutes in duration. The project may be done independently or in a group not larger than 4-5 members. The project must be well researched with adequate time spent on information collection, a thorough documentation of all the sources with appropriate credits provided for the information from books, websites, people, organizations etc...

The project must be a culmination of all learning through the semesters and must be seen as opportunity to converge and cohesively bring both conceptual and craft skills together in the film.

The student/s is expected to demonstrate sensitivity to content, cultures, and people and take the responsibility for the content being conveyed through the film.

The film must be a clear indication of the maturity, responsibility and concern the student is capable of demonstrating

- 1 This must be conveyed through the content in the film
- 2 Concept and craft skills
- 3 Imagination and innovation
- 4 Execution of the product with professionalism
- 5 Time frames and deadlines
- 6 Contact with teachers during the project
- 7 Ability to be a team player and leader
- 8 Integrity of the product in terms of credits and following copyright laws
- 9 Documentation of the process and presentation of the final film
- 10 Ability to articulate, communicate and present the project

Year 4 / SEMESTER 7 / SPECIALIZATION SYLLABUS

Program: B.V.A Animation Design

Course Title: CORE ELECTIVE

Course Code: EL 7.1

Course Credit: 3 credit Hours

Course Description:

A common list of Electives is provided to all the programs of Art and Design. These elective courses focus on the interdisciplinary Subjects and digital skills. Based on the need of the program and interest among the individual students these electives are added. Every Student has to contact their mentor to choose the Electives with the help of Faculty Guide. These electives are partially taught in the class room, and the rest of the classes are focused by the student research and practice

Year 4 / SEMESTER 8 / SPECIALIZATION SYLLABUS

Program: B.V.A Animation Design

Course Title: Project -Part II (Continued from Semester VII)

Course Code: AN 8.1

Course Credit: 12 credit Hours

Part two will consist of all **Post-production** for the short animated degree film.

Students are expected to take up an independent study and production of a Short Animated Film. The film may be 2 – 5 minutes in duration. The project may be done independently or in a group not larger than 4-5 members. The project must be well researched with adequate time

spent on information collection, a thorough documentation of all the sources with appropriate credits provided for the information from books, websites, people, organizations etc...

The project must be a culmination of all learning through the semesters and must be seen as opportunity to converge and cohesively bring both conceptual and craft skills together in the film.

The student/s is expected to demonstrate sensitivity to content, cultures, and people and take the responsibility for the content being conveyed through the film.

The film must be a clear indication of the maturity, responsibility and concern the student is capable of demonstrating

- This must be conveyed through the content in the film
- Concept and craft skills
- Imagination and innovation
- Execution of the product with professionalism
- Time frames and deadlines
- Contact with teachers during the project
- Ability to be a team player and leader
- Integrity of the product in terms of credits and following copyright laws
- Documentation of the process and presentation of the final film
- Ability to articulate, communicate and present the project

ALL students must submit a show reel; it is a mandatory part of the final degree submission. If any student fails to submit her/his show reel, the final submission will be considered incomplete and will have to follow the rules as applicable. The final degree project will be considered incomplete and a decision of the jury will be final under such circumstances.

Year 4 / SEMESTER 8 / SPECIALIZATION SYLLABUS
Program: B.V.A Animation Design

Course Title: Internship / In house Project

Course Code: AN 8.2

Course Credit: 12 credit Hours

Course Description:

Objective of providing an internship to the students is to provide them exposure to the outside world on which their confidence builds. In this Course students will be working on a live project in a Design

Studio environment / an Organization similar to that with hands on experience in Research and Product development.

OR

Student will be put under the guidance of an external resource person from the Industry/ Research / Similar Organization

ELECTIVE SUBJECTS

ELECTIVE COURSES:

Objectives:

- Elective courses are offered in the allied subjects mean to add additional skills or knowledge other than the core subjects.
- Elective courses are offered in some of the Digital and technical specialization for the students who are not studying them as their core subjects but still need the knowledge to add value to their core subjects.
- Since electives are technical courses, there is increase in the job opportunities.

Note:

- Elective Courses listed below are in the growing order of their complexity and there is a prerequisite of the software / subject knowledge at every semester
- Students will chose the electives based on their interest in particular skills
- Mentors will play a lead role in helping the students to chose their electives

LIST OF CORE ELECTIVE COURSES FOR CREATIVE PAINTING STUDENTS :

Semester 3		
Digital Design I [Intermediate]	Classical Animation	Graphic Design –I
Semester 4		
Digital Design II [Advance]	Digital Animation	Graphic Design -II
Semester 5		
Digital Matte Painting	Camera and Film editing	Photography
Semester 6		
Interaction Design	Motion Graphics	Digital Illustration Technique
Semester 7		
Game Design	Videography	Preproduction

SYLLABUS

Elective Courses / Semester 3

Year 2 / SEMESTER3/ SPECIALIZATION SYLLABUS

Course Title: Digital Design I

Course Code: EL 3.1

Course Credit: 3 credit Hours

Brief description of the Course:

The purpose of this subject is to provide the students with training methodologies and specific industry skills that will assist them in developing creative ideas into digital art with emphasis on image manipulation, matte painting and fundamental digital 2D animation

Learning Objectives:

The students will receive information that will enable them to:

- Understand the design principles used in creation of digital art.
- Familiarize with the terminologies and concepts for creating and manipulating digital images.
To be proficient in using image editing and digital 2D animation tools and software's.

Pedagogy: Lecture, demonstrations, Studio based projects

Software Requirement: Adobe Photoshop

Course Outline:

- Elements of a Multimedia Application
- ADDIE Process
- Introduction to Graphics

Concept of digital computer, Computer Basics, Hardware and Software, Hardware Sub Modules, Various Platforms, Workstations, Dedicated Machines Software, Operating Systems, BIOS, Firmware Utilities, Application Software.

IMAGE AND FILE FORMATS : Vector format, Pixel format, File Compression Image formats, File formats, File compression, (Lossy and non lossy compression) Properties of Bitmap Images, Monitor resolution, Image resolution, Resolution for printing, Resolution for display, Pixilation, Interpolation.

COLOR REPRESENTATION IN COMPUTERS: RGB, HLS, CMYK, Greyscale, Colour pallets.

Graphics packages Image formats Vector Formats Pixel format.

PHOTOSHOP -Introduction to Vector Shapes and Bitmaps, Exploring the Photoshop Environment,

Using the File Browser Basic Photo Corrections

Working with Selection Tools Layer Basics, Masks and Channels Retouching and Repairing, Working with Brushes, Customizing Brushes, Speed Painting, Matte Painting, Creating a workspace for painting, Using Colour Palette, Painting and Editing.. Basic Pen Tool, Techniques, Vector Masks, Paths and Shapes, Advanced Layer Techniques. Creating Special Effects, Preparing Images for Printing

Text Books:

- i. *Principles of Form and Design* by Wucius Wong John Wiley & Sons, New York
- ii. <http://www.creativebloq.com/computer-arts-magazine>
- iii. *A Philosophy of Computer Art* by Dominic Lopes / Taylor & Francis, 26-Aug-2009

- iv.

Year 2 / SEMESTER3/ SPECIALIZATION SYLLABUS

Course Title: Classical Animation

Course Code: EL 3.2

Course Credit: 3 credit Hours

Brief description of the Course:

The subject aims to impart knowledge of Classical Animation and its principles as foundation to the course and enables the students to learn and understand the history and evolution of Animation as a medium of communication. The course also lays a strong foundation to Animation and provides fundamental knowledge in principle

Learning Objectives:

After completing this course students will be able to;
Define Animation Principle
Use principles in simple Animation exercise
Learn Animating Objects
Learn animating Figures

Pedagogy:

Lecture, demonstrations, Studio projects

Course Outline:

Principles of Animation, Timing/ Squash and Stretch/ Anticipation/ Follow-Through/ Overlapping Action/ Arcs/ Ease-In and Ease-Out/

Secondary Action/ Exaggeration/ Staging/ Solid Drawing/ Appeal/ Principles as applied to specific techniques

Mechanics of Motion, Inverse and Forward Kinematics, Bones and Muscles, Biped Motion

Mechanics of Motion, Locomotion, Quadruped Motion

Text Books:

1. *Animation Art: From Pencil to Pixel, the world of Cartoon Anime and CGI-* Jerry Beck
2. *The Animator's Survival Kit* by Richard Williams
3. *Animation: The Whole Story-* Howard Beckerman

**Year 2 / SEMESTER3/ SPECIALIZATION SYLLABUS
I.**

Course Title: Graphic Design I

Course Code: EL 3.3

Course Credit: 3 credit Hours

Brief description of the Course:

This Course aims to provide knowledge in various communications prevailing in life and the role of Graphic Design in communication. Course provides introduction to Visual Communication in various contexts and explores the design strategy. Introduces Graphic Design for contemporary communication process. Students work on simple assignments culminating in to a project.

Learning Objectives:

After completing this course students will be able to ;
Define and interpret visual communication through Design.
Achieve design solutions in a given context and problem
Use simple visual elements in communication successfully.
Understand and analyse designs as applied in different context

Pedagogy: Lecture, Demonstrations, Studio based practical projects

Course Outline:

- Introduction to Graphic Design : To discuss the visual communication process from the history to present. Relation between the Society and the Graphic Design. Research and practical exercises on form and text.
- Graphic Design : To find out solutions to the typical design problems. Ex; Book Cover
- Different stages of simplification of design
- To design a symbol or a logo with specific objective. Different aspects of Letter form.
- To takeup design problems in designing Visiting cards, Letter Heads, Envelop Design, Greetings Designs Invitation Cards etc.

Textbooks:

- iii. *Graphic Design as Communication* by Malcolm Barnard / Routledge

- iv. Design for Communication: Conceptual Graphic Design Basics by Elizabeth Resnick / John Wiley & Sons

Year 2 / SEMESTER4 / SPECIALIZATION SYLLABUS

Digital Design II [Advance]

Course Code: EL 4.1

Course Credit: 3 credit Hours

Brief description of the Course: The purpose of this subject is to provide the students with training methodologies and specific industry skills that will assist them in developing creative ideas into digital art with emphasis on image manipulation, matte painting and fundamental digital 2D animation

Learning Objectives:

The students will receive information that will enable them to:

Understand the concept of creating textures, brushes, abstract and thematic designs.

Create effective typography designs used for raster and vector illustrations and designs.

Course Outline:

- Understanding Colour Modes-Working with different colour modes. Image Adjustments Levels, Histogram Exposure Variations, Threshold Equalize Calculations.
- Using Photoshop as an artistic tool-Colour, Symbolism, Ink and Painting, Colorizing ,Artistic Filters.
- Abstract Design-Creating Abstract and Thematic Designs, Creating Abstract Brushes, Multilayered Background Design using Blend Modes.
- Filters and its Use- Blending Modes - Lighting Blends, Additive Blends, Subtractive Blends, Colour Blends and Transparency Blends.Text Design-Creating work paths, Warping Text, Applying filter effects, Perspective transformation of text, SFX in text, Masking, Bonsai.
- Contemporary and Hi –Tech Interface Design. Studying different interfaces, Working with multilayered colour blend, Props and Material design.
- Setting up the workspace, Brush definition and configuration, Colour palette study, Matte painting for compositing, Understanding different Lighting modes, Organic Lighting, Metallic Lighting Texture Channels.

Text Books:

- 7 *The Visual Display of Quantitative Information*, 2nd edition by Edward R. Tufte (Hardcover - May 2001)
- 8 *Envisioning Information* by Edward R. Tufte (Hardcover - May 1990)
- 9 *Visual Explanations: Images and Quantities, Evidence and Narrative* by Edward R. Tufte
- 10

Brief description of the Course:

The purpose of this subject is to provide the students with training methodologies and specific industry skills that will assist them in developing creative ideas into digital art with emphasis on image manipulation, matte painting and fundamental digital 2D animation

Learning Objectives:

After completing this course students will be able to;

Construct characters using flash symbols and rig it for animation.

Animate background layouts and characters using 2D animation principles

Pedagogy: Lecture, demonstrations, Studio projects / Adobe Flash

Course Outline:

- **FLASH :**Introduction to Flash Environment ,Drawing in Flash - Basic animation, working in the timeline, Key frame Animation, working with symbols, Motion tween, Shape tween, Break apart and distribute. Intro to Motion, Guide Motion, Guide Paths, Mask layers, Creating Buttons, Setting up scenes for first project, Publishing movies, Working with custom colours and gradients, Practicing principles of Animation.
- :FLASH- Rotoscopy and In Betweening, Onion Skin, Ease In & Ease Out, Transformation, Morphing.
- Character Construction, Character Rigging, Symbol Construction, Symbol Animation, Symbol Library Management.
- Layout Composition – Background, Composition, Background colouring, -Camera Movements Staging, Scaling, Proportional tweening.
- Using Principles of animation,Loops, Cycles and Holds, Walk cycles, SFX in Flash, Creating Shadows Lighting Reflections

Text Books:

- i. *Animation from pencils to pixels: classical techniques for digital animators*, Tony White
- ii. *Animation Art: From Pencil to Pixel, the world of Cartoon Anime and CGI-* Jerry Beck
- iii. *The Animator's Survival Kit* by Richard Williams
- iv. *Animation: The Whole Story-* Howard Beckerman

Course Title: Graphic Design -II

Course Code: EL 4.3

Course Credit: 3 credit Hours

Brief description of the Course:

This course will introduce the ideas for designing the Visual Symbols and logos and other brand or public welfare design initiatives. Course will also discuss various aspects of design process, conceptualization and visualization of the design. Students will get opportunity to research and explore the Social, corporate and other cultural initiatives through dialog, interaction to arrive their design concepts.

Learning Objectives:

Students will be able to;

- Understand the importance of the symbols and signs and visual elements and use them effectively in their design concepts
- Interact with people from social, cultural and corporate backgrounds to derive what people are looking for and their visual literacy level.
- Explore and experiment with representational designs and abstract designs to achieve their concepts
- Students will be effectively interact with their clients and communicate their ideas

Pedagogy: Demonstrations, lectures and instructor guided project assignments

Course Outline:

- Press Layout Designing: Study of different spatial arrangements
- Collage and contour drawings for rearrangements of the layouts
- Layout elements in gray scales
- Context based Press layouts
- To design posters and other display materials: To design poster and other layout designs for the themes such as , environmental, social issues.
- Commercial aspects of posters : Poster as publicity materials for promoting different commercial and state activities.

Text Books:

- iii. Graphic Design as Communication by Malcolm Barnard / Routledge
- iv. Design for Communication: Conceptual Graphic Design Basics by Elizabeth Resnick / John Wiley & Sons

Course Title: Digital Matte Painting

Course Code: EL 5.1

Course Credit: 3 credit Hours

Brief description of the Course: To impart Knowledge and Technical skills in creating BG. Matte Paintings for Animation/ and live action films

Learning Objectives:

After completing this course students will be able to;

Use digital brushes to create matte paintings

Learn to paint in digital environment

Pedagogy: Lecture, demonstrations, Studio projects

Course Outline:

Introduction – History of Matte Painting, Matte painting in early cinema- front, rear & latent image projections, Digital Matte Painting- Paint v/s pixel - Analyzing work

Setting Digital tools- Photoshop panels- To work with layers- Using custom brushes –Working with Image based Brushes

Composition and concepts- Visual elements –colour – light and textures and Basic Principles- Perspective study, projections in space.

Study of dark and light spaces – cast shadows – create seamless effects of realistic / semi realistic, Fantasy and symbolic visuals using paintings, photographs

Exercises:

1. To create Landscapes, cityscapes, Buildings, Interiors and exteriors, Objects, Ancient Architectures, pavilions, parks etc.
2. Blending two or more images to create entirely new and imaginative
3. Compositions at various eye levels and perspectives moods and sensual emotions in paintings using various colour concepts, depth, illusion of space in paintings
4. Matte painting techniques and concepts for 3D scenes

Text Books:

- The Invisible Art: The Legends of Movie Matte Painting - Bargain Price, Publisher: Chronicle Books (November 2002).
- Beginner's Guide to Digital Painting in Photoshop - Nykolai Aleksander , Richard Tilbury, 3DTotal Team, Publisher: 3DTotal Publishing (January 31, 2012)

Course Title: Video editing

Course Code: EL 5.2

Course Credit: 3 credit Hours

Brief description of the Course:

This course introduces the history and techniques used for Editing

Discuss digital tools for editing film using the techniques and art of film

Learning Objectives:

After completing this course students will be able to;

- Understand the history of editing
- Apply digital editing tools

Pedagogy: Lecture, demonstrations, Studio projects

Course Outline:

- Maintaining and file management of digital film stock, Capturing from analog film tapes, Film Size and aspect ratios, Timeline management, Film Dialies
- Splicing and Slicing, EDL, Continuity of shots, transitions and effects, time management, Editing for Music Video, Editing for Video Art, Intro and Title sequence editing,
- Contemporary style editing, Editing for music, Foleys and background score, Editors Cut, Directors Cut and Final Cut
- Exporting for film and various mediums, Compressions, Censorship Certificate

Text Books:

- i. Video Editing and Post-Production: A Professional Guide By Gary H. Anderson
- ii. The Technique of Film and Video Editing: History, Theory, and Practice By Ken Dancyger

Course Title: Photography

Course Code: EL 5.3

Course Credit: 3 credit Hours

Brief description of the Course:

This course introduces basic knowledge in photography. Course introduces Camera, and its functioning and other technical information. Course discuss History of photography and some of the best photographers and case studies. Course briefs about Framing and conditions suitable to capture best images.

Learning Objectives:

After completing this course students will be able to;

- Know the history of Photography
- Knowledge about Camera, lens and other accessories
- Know about the camera functions
- Capture best images
- Know about art photography, commercial photography, journal photography

Pedagogy: Computer lab and studio for capturing photography with lighting facility, lecture and demonstration

Course Outline:

- Introduction to Photography – History and evolution. To discuss some of the best photographers and their works
- Characteristics of light , Spectrum, Color Temperature. Camera - structure and function of camera
- Exposure – focusing, aperture, shutter speed. Depth of field
- Types of cameras ,Lenses and their function ,Types of lenses and their use
- Characteristics of lens, lens speed, covering power and other features.
- Lighting techniques ,Kinds of lights indoor and outdoor - Electronic flash and artificial lights, Light meters, Different kinds of light 'T' or B& \V and colour photography.
- Types of Films and film speeds,Photography Paper - developing and printing
- Accessories used in photography
- Digital photography, optical system, power system, memory storage, resolution;
- Understanding exposure and controls, Flash and lighting. Transferring images to PC file formats, managing digital pictures. To create a portfolio on different themes using the above knowledge
- To understand the basic principles of Art photography, Commercial photography, journal photography and exercise

Text Books:

1. *The Photographer's Eye: Composition and Design for better photography...* by Michael Freeman

Course Title: Interaction Design

Course Code: EL 6. 1

Course Credit: 3 credit Hours

Brief description of the Course:

This Course introduces basic concepts in Interaction Design. Interaction Models – issues in man- machine interface, ergonomic considerations, dialog.

Learning Objectives:

After completing this course students will be able to ;

Apply knowledge learnt in this course in designing the interactive model of different devices.

Apply the knowledge in designing the web page, standard operating key boards for example Mobile phone, ATM machine etc.

Evolve simple, user friendly Minimalistic design ideas for application

Pedagogy:

Lecture, Demonstrations, field research , Studio based practical projects

Course Outline:

- **Paradigms for interaction** – time sharing, Video *display* units, Programming toolkits, Sensor based context aware interaction, Multi-modal displays etc.
- **Interaction Design Process:** User focus; Scenarios; Navigation Design; Screen Design and Layout; Iteration and Prototyping. Design: Principles; Standards; Guidelines; Rules and Heuristics Principles.
- **Design Techniques:** Scenario building; Personas, Brain Storming, Story Boarding, Wire framing etc.
- **Evaluation Techniques:** Expert Analysis; Heuristic Evaluation; Evaluation through User Participation. Case examples in Human computer interaction.

Textbooks:

- I. Designing the User Interface: Strategies for Effective Human-Computer Interaction B.Shneiderman, , 3rd Ed., Addison Wesley, 2000.
- II. Design: Beyond Human –Computer Interaction, J. Preece, Y. Rogers and H. Sharp, John Wiley & Sons, Delhi, 2003.

- III. Human Computer Interaction , A. Dix, J. Finlay, G.D Abowd and R. Beale, 3rd Ed., Pearson Education Ltd., 2004.
- IV. The Essential Guide to User Interface Design of Interaction Design, W.O. Galitz, John Wiley & Sons, 2002.

Year 3 / SEMESTER 6 / SPECIALIZATION SYLLABUS

Course Title: Motion Graphics

Course Code: EL 6.2

Course Credit: 3 credit Hours

Brief description of the Course:

The purpose of this course is to provide the students with training methodologies and specific industry skills that will assist them in understanding the theory of motion design and to apply the same in creating content for broadcast and information media.

Learning Objectives:

After completing this course students will be able to;

- Understand the theory of Motion Design.
- Create motion design for narrative and non narrative content.
- Create effects for 2D and 3D motion design.
- Workflow optimization to complete projects faster.

Pedagogy: Lecture with Demo using computers and sound editing equipments. Requires Computers, Cameras, Green screen and lighting equipments. Software's used Adobe After Effects , Boujou, Trapcode Suite.

Course Outline:

Motion Graphics, a History : Introduction and Definition, History, Early example of Motion Graphics (Flipbook, Zoetrope), study various works done in Motion Graphics without the use of CGI. Motion Graphic vs Films, Computer generated Motion Graphics, Contribution of John Whitney and Saul Bass.

Creating Motion Graphics: Music Visualization, Audio Visual Art, Abstract films, Opening and End credit design for films, Video Art, History of Video Art, Prominent Video Artists, Video Art Today - Collage and Cut out animation as motion graphics, Typography, Animating text and shapes, Creating Montages, Photomontage, Video Montage, Hybrid animation.

2D and 3D Motion Graphics : Multimedia and Motion Graphics, Application of Motion Graphics, Presentation, Websites, Logo Animation.

Plugins and Tools : 2D Motion Graphic , exercises using Flash, Photoshop, After Effects - 3D Motion Graphics, Exercises using Maya. Default Plugins - Third Party Plugins – Workflow for creating content using other softwares.

Complex Motion Design : Creating Motion Graphic using combination of mediums, 2D & 3D, Integration of styles, Incorporation of Mediums, Creating gags, TV commercials, Channel Ads.

Text Books:

- i. *Motion Design and Animation* by Arun.L , i-Nurture Education Solutions Pvt Ltd.
- ii. *Motion graphic design: applied history and aesthetics* By Jon S. Krasner
- iii. *Motion Graphics with Adobe Creative Suite 5 Studio Techniques* By Richard Harrington, Ian Robinson

Year 3 / SEMESTER 6 / SPECIALIZATION SYLLABUS

Course Title: Digital Illustration Technique

Course Code: EL 6.3

Course Credit: 3 credit Hours

Brief description of the Course:

This course will brief about how to use digital medium in Place of traditional illustration or combining traditional and digital medium to achieve speed, quality and suitable for various purposes. This course will be based on the principles and design concept learnt in the previous semesters. This course examines the use of the computer as a medium and an additional tool for the illustrator. You will explore a variety of digital techniques and working methods as well as review the historical development and current directions of digital illustration. Other topics will include:

- proper file setup and preparing files for clients
- saving and organizing your digital work
- preparing digital images for web use and gallery exhibits

Learning Objectives:

On completion of the course students will be able to;

- Develop the advanced knowledge in the basic tools and techniques involved in Photoshop which was taught previously
- Understand the digital environment, work efficiency, back up and storage, File formats and file transfer etc
- Do Image research, usage, manipulations
- Create illustrations based on the fundamentals and principles taught.

- Printing issues

Pedagogy:

Lecture, Demonstrations, Studio based practical projects

Course Outline :

introduction to the digital environment, equipment and software

- computer and application setup
- personalizing the workspace
- work efficiency
- backup and storage
- file formats and file transfer
- vector vs. bitmap
- image research, usage, and copyright
- working between applications, importing, exporting, placing
- color space, color mode, calibration
- input issues (tablet, scanner, camera)
- printing issues
- experimentation and discovery, incorporating traditional imagery
- optimizing images for web use

Textbooks:

- I. Digital Painting Techniques, Volume 1 by Taylor & Francis, 2009
- II. 500 Digital Illustration Hints, Tips, and Techniques: The Easy, All-in-One Guide to Those Inside Secrets for Better Image-Making by RotoVision SA, 2009

Year 4 / SEMESTER 7 / SPECIALIZATION SYLLABUS

Course Title: Game Design

Course Code: EL 7.1

Course Credit: 3 credit Hours

Brief description of the Course:

Introduction to the Game design. Developments of gaming Industry. Gaming as modern entertainment. Scope for Visualization of story, Concept and development of visual narratives. Designing the Game assets , Backgrounds and characters etc. Development of a style and visual quality. Drawing story boards. To understand the role of the designer / artist in game development

Learning Objectives:

- On completion of the course student will be able to;
- Understand the Game design process
- Execute drawings, story boards

- Create Game assets.
- To develop a particular style, look and feel

Pedagogy:

Lecture, Demonstrations, Studio based practical projects

Course Outline:

- Introduction to gaming and concepts. Meaning and definition
- Classification of gaming
- Game production process
- Pre production for Gaming – Concepts and ideas
- Game assets design
- Production environment steps and planning –Implementation in 2D Flash.
- Post production – Compositing and editing, sound designing

Textbooks:

- I. The Art of Game Design: A book of lenses BY Jesse Schell / CRC Press, 04-Aug-2008
- II. Game Feel: A Game Designer's Guide to Virtual Sensation (Morgan Kaufmann Game Design Books) by Steve Swink
- III. On the Way to Fun: An Emotion-Based Approach to Successful Game Design by Roberto Dillon

Year 4 / SEMESTER 7/ SPECIALIZATION SYLLABUS

Course Title: Videography

Course Code: EL 7.2

Course Credit: 3 credit Hours

Brief description of the Course:

This course offers technical knowledge in videograph, It briefs about the camera, its function, lenses, filters, lighting devices etc. Apart from technicalities it also offers knowledge in image capturing methods, narration, documentation etc. It also brings knowledge in video and audio editing.

Learning Objectives:

After completing this course students will be able to;
 Understand and handle the technical functioning of Video Camera.
 Capture the best moving images
 Add sound and edit the images

Pedagogy: Lecture, demonstrations, Studio projects

Course Outline:

THEORY

1. Script Basics

i) Structural Basics

ii) Dynamization

iii) Visual Scripting

iv) Script (Time, Space, Character)

v) Project Development

1. Camera Basics

i) Still Photography

Lenses

Exposure

Composition

Colour

ii) Videography

Shot

Angle

Camera Movement

Light

2. Sound Basics

Film Sound appreciation

Sound Track analysis

3. Editing Basics

Fragmentation

Juxtaposition: Frame, Shot, Sequence, Scene

Time, Pace, Rhythm

Mise-en-scène

Montage

Practical

Voice Over Exercise – Learning basic editing software and primary editing on available/given materials (silent rushes)

Submission project: Five minute Video work based on the script either of the following;

1. Narrative story
2. Narrative Documentary
3. Non narrative Music Video
4. Video Art

Seminars, workshops, tutorials etc. will be held as per norms on the subject

Text Books:

1. Bordwell and Thompson, *Film art: An introduction*
2. Bill Nichols, *Movies & Methods:*
3. J. J. Langford, *Basic Photography*
4. Joseph V. Mascelli, *Five Cs of Cinematography*

Year 2 / SEMESTER3/ SPECIALIZATION SYLLABUS

Course Title: Preproduction

Course Code: EL 7.3

Course Credit: 3 credit Hours

Brief description of the Course: To impart skills on writing stories/ script and visualization for Animation Films. Introduces principles of story boarding, Character design.

Learning Objectives:

After completing this course students will be able to;

- Understand the preproduction process
- Write and visualize the concepts and story
- Visualise the Characters, Location and story props
- Create story boards

Pedagogy: Lecture, demonstrations, Studio projects

Course Outline:

Screen Writing : Anatomy of a Script ,Script Elements and Scene Heading , Action, Characters. Script Formats, Reading Scripts from Popular Television Shows and Animation Films.

Concept Art and Story Sketches :Research - Period - Historic / Scientific facts, Society Costumes Props, Food etc. Illustration, Anatomy. Character design, Character props

Story Board : Anatomy of a Storyboard, Thumbnail Storyboard, Preparing Storyboards using Digital software. Advanced Storyboard Techniques, Various Camera Shots and Camera Moves and their meaning, Transitions, Aspects of the story board

SOUND EFFECTS MUSIC AND FOLEYS – Dialogue. Dialogue writing. Recording of dialogue, The spoken language Dialect and Accent. Voice acting/ modulation. Cast, Scratch Audio Track, Shooting the Storyboard, Slugging the Storyboard, Animatics.

Text Books:

- i. *The Art of story board* by John Hart
- ii. *'How to Write for Animation'* by Jeffrey Scott's book
- iii. *The Animation Bible: A Practical Guide to the Art of Animating from Flipbooks to Flash* [Paperback], Maureen Furniss
- iv. *Drawn to Life: 20 Golden Years of Disney Master Classes: Volume 1: The Walt Stanchfield Lectures* [Paperback], Walt Stanchfield