

**MINUTES OF THE MEETING OF THE BOARD OF STUDIES IN DESIGN HELD ON 25<sup>TH</sup> APRIL, 2016 AT 10.30 A.M. IN CONFERENCE HALL OF BANASTHALI INSTITUTE OF DESIGN, BANASTHALI VIDYAPITH**

**PRESENT**

1. Mr Sameer Bharti	External Member
2. MsMeenakshi Singh	Special Invitee
3. Mr Sanjeev Bothra	Special Invitee
4. Prof.Himadri Ghosh	Internal Member
5. Mr. Asok Biswas	Internal Member
6. DrDeepikaPurohit	Internal Member
7. DrIsha Bhatt	Internal Member
8. Ms. KanupriyaTaneja	Internal Member
9. MsKavitaChoudhary	Internal Member
10. Mr.Kingshuk Mukherjee	Internal Member
11. Dr. Meenakshi Gupta	Internal Member
12. Mr. MeghshyamGurjar	Internal Member (Absent)
13. Mrs. NeerajRawat Sharma	Internal Member
14. Mr Nitin Vishwakarma	Internal Member
15. Mr.Ritesh Kumar	Internal Member
16. Mr. Sambaditya Raj	Internal Member
17. Mrs. SharmilaGurjar	Internal Member (Absent)
18. Ms. ShikhaVerma	Internal Member
19. Mr.Sudeep Ray	Internal Member
20. MsVibha Kapoor	Special Invitee
21. Ms Shraddha Shukla	Special Invitee
22. MsSuman Pandey	Special Invitee
23. Prof K D Joshi	Convener

1. Prof K D Joshi initiated the meeting with a brief introduction of the special invitees.
2. The Board confirmed the minutes of its last meeting of the Banasthali Institute of Design held on 10<sup>th</sup> May, 2014.
3. The Board scrutinized the existing panel of examiners for external examinations and found it satisfactory. **[Copy submitted to Secrecy Dept.]**
4. The Board considers the courses of study, curricula and scheme of examination of the following examinations.

**I: B.A. Semester Examination:**

First Semester Examination, December, 2016  
 Second Semester Examination, April/May, 2017  
 Third Semester Examination, December, 2017  
 Fourth Semester Examination, April/May, 2018  
 Fifth Semester Examination, December, 2018  
 Sixth Semester Examination, April/May, 2019

**II: B.Des. Semester Examination:**

First Semester Examination, December, 2016  
 Second Semester Examination, April/May, 2017  
 Third Semester Examination, December, 2017  
 Fourth Semester Examination, April/May, 2018  
 Fifth Semester Examination, December, 2018  
 Sixth Semester Examination, April/May, 2019  
 Seventh Semester Examination, December, 2019  
 Eighth Semester Examination, April/May, 2020

**III: M.A. Textile Design Semester Examination :**

First Semester Examination, December, 2016  
 Second Semester Examination, April/May, 2017  
 Third Semester Examination, December, 2017  
 Fourth Semester Examination, April/May, 2018

**IV: Bridge Course for M.Des.**

First Semester Examination, December, 2016  
 Second Semester Examination, April/May, 2017

**V. M.Des.Examination:**

First Semester Examination, December, 2016  
 Second Semester Examination, April/May, 2017  
 Third Semester Examination, December, 2017  
 Fourth Semester Examination, April/May, 2018

The Board reviewed the courses of study of B.A., B.Des. (FLD and CD), M.A. Textile Design (Weaving and Printing) and suggested some changes in B.Des. (FLD and CD) and M.A. Textile Design (Weaving and Printing) which have been incorporated. **(Annexure I-B.Des., Annexure II-M.A. Textile Design)**

**Note:***All the changes in the syllabus of B.DesCD will be applicable with immediate effect to all semesters, i.e. B.Des.CD Sem-III,IV,V,VI,VII and VIII.*

*All the changes in the syllabus of M.A.Textile Design (Weaving & Printing) will be applicable from **Batch 2016-17**.*

*All the changes in the syllabus of B.DesFLD will be applicable from **Batch 2015-16** onwards, i.e. those students who will enter their IIIrd Semester FLD in July 2016 onwards. For all students enrolled before 2015, the earlier examination scheme will be applicable.*

5. The Board evaluated the reports received from the examiners of different examination and found them satisfactory. (**Annexure III**)
6. The Board evaluated the question papers of semester examinations of 2014-2015.(**Annexure IV**)
7. Prof. Himadri Ghosh introduced B.Des. in Interior Design (Under the proposed head of Industrial Design) which are scheduled to start from July 2016. (**Annexure V**)
8. The board unanimously approved the Course structure of M.Des. (**Annexure VI**)
9. Prof. K D Joshi suggested the name of Special Invitees Mr. Sanjeev Bothra and Ms.Meenakshi Singh as external members of BOS which was accepted by them. (**Annexure VII**)
10. The meeting ended with a vote of thanks to the members of BOS

**Annexure I**  
**B.Des.**  
**Foundation Semester I**

Course Code	Course Title	Contact Hours/Week		Continuous Assessment Marks		Semester Assessment Marks		Maximum Marks		
		T	P	T	P	T	P	T	P	
<b>Foundation Courses</b>										
1.1	Indian Heritage	02	00	10	0	20	0	30	00	
<b>Disciplinary Courses</b>										
1.2	Art Appreciation	02	00	15	00	15	00	30	00	
1.3	Colour & Form Studies	02	06	15	60	15	30	30	90	
1.4	Introduction to Photography	00	06	00	60	00	30	00	90	
1.5	Material Studies I	00	06	00	60	00	30	00	90	
1.6	Drawing I & Media Exploration	00	08	0	80	0	40	00	120	
1.7	Typography- I	00	06	00	60	00	30	00	90	
<b>Total</b>		06	32	40	320	50	160	90	480	570

**B.Des.**  
**Foundation Semester II**

Course Code	Course Title	Contact Hours/Week		Continuous Assessment Marks		Semester Assessment Marks		Maximum Marks		
		T	P	T	P	T	P	T	P	
<b>Foundation Courses</b>										
2.1	Environment Studies	02	00	10	0	20	0	30	00	
<b>Disciplinary Courses</b>										
2.2	History of Design	02	00	15	0	15	0	30	00	
2.3	Narrative Structure	02	02	15	20	15	10	30	30	
2.4	Colour, Context & Composition	02	08	15	80	15	40	30	120	
2.5	Drawing II & Representation Techniques	00	08	00	80	00	40	00	120	
2.6	Material Studies- II	00	06	00	60	00	30	00	90	
2.7	Software Skills	00	04	00	40	00	20	00	60	
<b>Total</b>		08	28	55	280	65	140	120	420	540

**B.Des.  
FLD Semester III**

Course Code	Course Title	Contact Hours/Week		Continuous Assessment Marks		Semester Assessment Marks		Maximum Marks		
		T	P	T	P	T	P	T	P	
<b>Foundation Courses</b>										
3.1	Selected Writings for Self Study- I	1 (2)*	0	10	0	20	0	30	00	
<b>Disciplinary Courses</b>										
3.2	Economics & Management	02	00	15	0	15	0	30	00	
3.3	Research Methodology & Craft Study	04	04	30	40	30	20	60	60	
3.4	Introduction to Textile Fibers and Yarns	02	02	15	20	15	10	30	30	
3.5	Drawing III (Analytical Drawing)	00	08	00	80	00	40	00	120	
3.6	Material Studies - III	00	08	00	80	00	40	00	120	
<b>Total</b>		10	22	70	220	80	110	150	330	480

**B.Des.  
FLD Semester IV**

Course Code	Course Title	Contact Hours/Week		Continuous Assessment Marks		Semester Assessment Marks		Maximum Marks		
		T	P	T	P	T	P	T	P	
<b>Foundation Courses</b>										
4.1	Selected Writings for Self Study- II	1 (2)*	0	10	0	20	0	30	00	
<b>Disciplinary Courses</b>										
4.2	Design Methods & Processes	04	02	30	20	30	10	60	30	
4.3	Traditional Indian Textiles	04	02	30	20	30	10	60	30	
4.4	Textile Processing	04	06	30	60	30	30	60	90	
4.5	Fabric Structure - I	02	06	15	60	15	30	30	90	
4.6	Draping & Pattern Making-I	00	06	00	60	00	30	00	90	
<b>Total</b>		16	22	115	220	125	110	240	330	570

**B.Des.  
CD Semester III**

Course Code	Course Title	Contact Hours/Week		Continuous Assessment Marks		Semester Assessment Marks		Maximum Marks		
		T	P	T	P	T	P	T	P	
<b>Foundation Courses</b>										
3.1	Selected Writings for Self Study- I	1 (2)*	0	10	0	20	0	30	00	
<b>Disciplinary Courses</b>										
3.2	Economics & Management	02	00	15	0	15	0	30	00	
3.3	Research Methodology & Craft Study	04	02	30	20	30	10	60	30	
3.4	Design Methods & Processes	04	02	30	20	30	10	60	30	
3.5	Drawing as a Visual Language (New Course)	00	08	00	80	00	40	00	120	
3.6	Typography Application (typography II+Type Design)	00	08	00	80	00	40	00	120	
3.7	Understanding Cinema(New Course)	04	02	30	20	30	10	60	30	
<b>Total</b>		16	22	115	220	125	110	240	330	570

**B.Des.  
CD Semester IV**

Course Code	Course Title	Contact Hours/Week		Continuous Assessment Marks		Semester Assessment Marks		Maximum Marks		
		T	P	T	P	T	P	T	P	
<b>Foundation Courses</b>										
4.1	Selected Writings for Self Study- II	1 (2)*	0	10	0	20	0	30	00	
<b>Disciplinary Courses</b>										
4.2	Communication studies and semiotics	04	00	30	00	30	00	60	00	
4.3	Conceptualization and Visualization	00	06	00	60	00	30	00	90	
4.4	Sound Design & Video Editing	00	06	00	60	00	30	00	90	
4.5	Basics of Animation	00	08	00	80	00	40	00	120	
4.6	Campaign Planning(New Course)	00	06	00	60	00	30	00	90	
<b>Total</b>		06	26	40	260	50	130	90	390	480

**B.Des.  
FLD Semester V**

Course Code	Course Title	Contact Hours/Week		Continuous Assessment Marks		Semester Assessment Marks		Maximum Marks		
		T	P	T	P	T	P	T	P	
<b>Foundation Courses</b>										
5.1	Women in Indian Society	03	00	15	0	30	0	45	00	
<b>Disciplinary Courses</b>										
5.2	Construction Technique (Soft Material)	00	06	00	60	00	30	00	90	
5.3	Traditional Indian Costumes	02	00	15	0	15	0	30	00	
5.4	Art and Illustration	00	06	00	60	00	30	00	90	
5.5	Calculation & Costing	02	00	15	0	15	0	30	00	
5.6	Design Project	00	06	00	60	00	30	00	90	
5.7	Elective-I	02	08	15	80	15	40	30	120	
<b>Total</b>		09	26	60	260	75	130	135	390	525

Elective-I: Fabric Structure-II/ Draping & Pattern Making-II/Accessories-II

**B.Des.  
FLD Semester VI**

Course Code	Course Title	Contact Hours/Week		Continuous Assessment Marks		Semester Assessment Marks		Maximum Marks		
		T	P	T	P	T	P	T	P	
<b>Foundation Courses</b>										
6.1	Parenthood and Family Relationship	03	00	15	0	30	0	45	00	
<b>Disciplinary Courses</b>										
6.2	Surface Designing	00	08	00	80	00	40	00	120	
6.3	Design Management	04	00	30	00	30	00	60	00	
6.4	Trends & Forecasting	04	02	30	20	30	10	60	30	
6.5	Construction Techniques (Hard Material)	00	04	00	40	00	20	00	60	
6.6	Textile Testing & Quality Assurance	02	04	15	40	15	20	30	60	
6.7	Design Project-II	00	04	00	40	00	20	00	60	
6.8	Elective - II	00	04	00	40	00	20	00	60	
<b>Total</b>		13	26	90	260	105	130	195	390	585

Elective II:Introduction to CAD for Apparel / Accessory / Home Textile

**B.Des.  
CD Semester V**

Course Code	Course Title	Contact Hours/Week		Continuous Assessment Marks		Semester Assessment Marks		Maximum Marks		
		T	P	T	P	T	P	T	P	
<b>Foundation Courses</b>										
5.1	Women in Indian Society	03	00	15	0	30	0	45	00	
<b>Disciplinary Courses</b>										
5.2	Introduction to printing technology	02	00	15	0	15	0	30	00	
5.3	Introduction to interactive media	00	04	00	40	00	20	00	60	
5.4	Introduction to 3D Software (Maya& Max)	00	08	00	80	00	40	00	120	
5.5	Visual Effects	00	04	00	40	00	20	00	60	
5.6	Advertising Design	00	06	00	60	00	30	00	90	
5.7	Pre-production	00	06	00	60	00	30	00	90	
	<b>Total</b>	05	28	30	280	45	140	75	420	495

**B.Des.  
CD Semester VI**

Course Code	Course Title	Contact Hours/Week		Continuous Assessment Marks		Semester Assessment Marks		Maximum Marks		
		T	P	T	P	T	P	T	P	
<b>Foundation Courses</b>										
6.1	Parenthood and family relationships	03	00	15	0	30	0	45	00	
<b>Disciplinary Courses</b>										
6.2	Publication Design	00	06	00	60	00	30	00	90	
6.3	Introduction to Web design	00	06	00	60	00	30	00	90	
6.4	Animation Techniques	00	06	00	60	00	30	00	90	
6.5	User Experience Design	00	04	00	40	00	20	00	60	
6.6	Guerilla Film Making	00	04	00	40	00	20	00	60	
6.7	Design Project I	00	08	00	80	00	40	00	120	
	<b>Total</b>	03	34	15	340	30	170	45	510	555



**B.Des.  
FLD Semester VII**

Course Code	Course Title	Contact Hours/Week		Continuous Assessment Marks		Semester Assessment Marks		Maximum Marks		
		T	P	T	P	T	P	T	P	
7.1	Innovation Workshop for FLD	00	04	00	40	00	20	00	60	
7.2	Advances in Fashion and Textiles	04	00	30	00	30	00	60	00	
7.3	Final Design Project for FLD	00	08	00	80	00	40	00	120	
7.4	Visual Merchandising	02	04	15	40	15	20	30	60	
7.5	Fashion Marketing and Merchandising	04	00	30	00	30	00	60	00	
7.6	Elective –III	00	06	00	60	00	30	00	90	
	<b>Total</b>	10	22	75	220	75	110	150	330	480

Elective III:CAD for Textiles / CAD for Apparel / CAD for Accessories

**B.Des.  
FLD Semester VIII**

**Industrial Training / Internship (15 weeks)**

Components of Assessment	Max. Marks
Project, Dissertation	100
Continuous Assessment (Based on the report received from Industry)	100
Final External Assessment (Viva)	100
<b>Total Marks</b>	<b>300</b>

**B.Des.  
CD Semester VII**

Course Code	Course Title	Contact Hours/Week		Continuous Assessment Marks		Semester Assessment Marks		Maximum Marks		
		T	P	T	P	T	P	T	P	
<b>Disciplinary Courses</b>										
7.1	Science and Liberal Arts	02	00	15	00	15	00	30	00	
7.2	Innovation Workshop for CD	00	06	00	60	00	30	00	90	
7.3	Design Project II	00	08	00	80	00	40	00	120	
7.4	Design Management	04	00	30	0	30	00	60	00	
7.5	Design Project III	00	08	00	80	00	40	00	120	
7.6	Trans media	00	04	00	40	00	20	00	60	
	<b>Total</b>	06	26	45	260	45	130	90	390	480

**B.Des.  
CD Semester VIII**

**Industrial Training / Internship (15 weeks)**

Components of Assessment	Max. Marks
Project, Dissertation	100
Continuous Assessment (Based on the report received from Industry)	100
Final External Assessment (Viva)	100
<b>Total Marks</b>	<b>300</b>

# **DETAILED SYLLABUS**

## **B.Des I SEMESTER**

### **(FOUNDATION)**

#### **Paper 1.1: Indian Heritage**

##### **Objectives:**

It aims at creating an integrated understanding of Indian Heritage and Modern Indian Society and presents cultural synthesis as the essential theme of the Indian history.

##### **Note:**

Significance of Heritage; Unity in diversity in Indian Culture, Influence of Ramayan and Bhagavad Gita on Indian Culture; Cultural Contribution of Buddhism and Jainism; Promotion of cultural synthesis in Medieval Indian thought; Bhakti movement (with special reference to Nanak and Kabir); Study of Sufism with special reference to Chishtia Cult. Growth of cultural harmony as reflected in architecture and music. Impact of West on Indian culture. Nature of Social Reform Movements. Growth and Impact of Nationalism in India Gandhi's views on Non-violence, Satyagraha and untouchability. Contribution of Indian Constitution towards the development of secularism and Egalitarian society.

##### **Suggested Readings:**

1. Bhattacharya, Haridas: (ed.), Cultural Heritage of India (in 5 Vol.) Sri Ram Krishna Mission, Calcutta.
2. Kabir, Humayun: Our Heritage, Bombay, 1947.
3. Nehru, Jawahar Lal: The Discovery of India, J. L. Nehru Memorial Fund, Oxford University Press, 1981.
4. Pandey, Susmita: Medieval Bhakti Movement: its History and philosophy, KusumawaliPrakashan, Meerut 1989.
5. Raza, Moonis: (ed.) Introducing India, Aligarh Muslim University, Aligarh, 1961.

#### **Paper 1.2: Art Appreciation**

##### **Objectives:**

- To appreciate the importance of art and application in various disciplines of art education.
- To appreciate the value of Western culture.
- To look at art from several different time periods.
- To learn the characteristics of the art of the ancient cultures of Egypt, the Ancient Near East, and Ancient Greece and Rome and the historical and cultural factors that contributed to the respective styles and iconography.

##### **Theory:**

###### **Section – A**

Introduction to Art: Definition and meaning; the classifications/forms of Art; Elements in Art; Origin of Art; Art/Culture and human civilizations (In Indian Context)

###### **Section – B**

History of Art: Ancient Art; Greek Art/Roman Art; European Art – Medieval/Renaissance/Baroque / Neo Classical/Classical/Art Deco/ Art Nouveau/Realism/Modern/Impressionism/Post impressionism/Cubism/Abstract/Middle Eastern Art / South Asian Art

## Section – C

History of Indian Art; Contemporary Art; Indian contemporary; American Contemporary

### Suggested Readings:

1. Principles of art history: the problem of the development by Wolfflin, Heinrich.
2. Art of the deal: contemporary art in a global financial market by Horowitz, Noah.
3. Art and its appreciation.
4. Art appreciation: made simple.
5. The psychology of art appreciation by Funch, BjarnaSode.
6. History of modern art: painting sculpture, architecture, photography.
7. Draw they must: a history of the teaching and examining of art.
8. The History of art: architecture painting, sculpture.
9. A history of fine art in India & Ceylon by Smith, Vincent A.
10. A history of far eastern art by Lee, Sherman E.
11. Photography: history of an art by Daval, Jean – Luc.
12. The social history of art: renaissance, mannerism, baroque.
13. History of art: survey of the visual arts from the dawn of History to present day.

### Paper1.3: Color and form studies

#### Objectives:

- To understand the relation of color and form with reference.
- To understand the application of Elements and Principles of design.
- To develop the sense & perception of color.
- To learn the difference between positive and negative form.

#### Theory:

##### Section-A

1. Relation between color and form.
2. Elements of design.
3. Principles of design.

##### Section-B

1. Definition of color and its source.
2. Difference between additive and subtractive colors.
3. Study of color wheel ,its importance and color harmonies.
4. Concept of grey-scale.
5. Fundamentals of color.

##### Section-C

1. Definition of 2- dimensional and 3- dimensional forms.
2. Kinds of form.
3. Concept of positive and negative form.
4. Functional aspect of form.

#### Practical:

1. Color wheel.
2. Grey-scale in different color medium.
3. Composition of textural form with primary colors.
4. Composition of line with achromatic, secondary, tertiary and analogues colors.
5. Composition of natural forms with warm colors and showing hi-key, middle-key, low-key.
6. Composition of geometrical forms with cool colors and showing hi-key, middle-key, low-key.

7. Composition of negative forms with complimentary colors.

**Note:** Well-maintained sketch file with 100 sketches. (Natural objects, manmade objects, color specimens, combinations etc.)

**Suggested Readings:**

1. Bride M. Whelan, Color Harmony, Rockport pub., USA, 1994.
2. Edith Anderson Feisner, Color studies, Fairchild Publication, New York, 2006.

### **Paper 1.4: Introduction to Photography**

**Objectives:**

This course introduces the fundamental technology, theory, history, techniques and applications of photography. The objective of this course will focus on core photographic concepts as well as some more advanced techniques. The course will include hands-on demonstrations with the camera as well as Lighting techniques. This course will also discuss the work of great photographers alongside student's photographs in order to better understand the fundamentals of composition to create compelling imagery.

**Practical:**

**Section A:**

Understanding of Photography tools: What's The Right Camera; Introduction to Lenses; How Modern Cameras Work- F-Stops & Shutter Speeds; What Are F Stops; How The Shutter Work; Introduction to Exposure Control. Depth of Field: How Depth Of Field Works; Compensation With Shutter Speeds; Selective Depth Of Field Examples; Using The Scale And Preview

**Section B:**

Lenses: Lens Focal Length; Lens Speed; Lens 'angle-of-view'; Lens Extenders  
Daylight Photography: To Write With Light; How to Use Light; Our Changing Sunlight; Shooting in Bright Sunlight  
Flash Photography: Creating Your Own Light; Flash, Types & Sizes; Exposure Controls; Flash Examples  
Filters :Using Color Filters; Skylight And UV Filters; The Polarizing Filter; Special Effects Filters

**Section C:**

Introduction to Light Hardware, Dimmers and Cables, Tungsten lights, Cool lights and Flash Lights; Technical details of power consumption; Mix dimmer load, solo dimmer load, load distribution and power requirement; Light Stands, Cutter Stands, Flags and Dollies for Lights. Use of Natural Lighting as the only available light; Use of reflectors, flaxy reflectors, skimmers; still photography lights and flash Guns, triggering sync lights; multiple light setup Practical Lighting for Commercial Projects, Difference between Day and Night Lighting, Setup of a complex TV set, News Setup, Chroma Key Lighting; Projects Using Porta Lights/Jokar Par and Portable Lights. Introduction to Stage Lights; Effect Lighting, Smoke, Strobe, Moving Heads, LED lights, Gobos etc; Stage Lighting Technique, Installing on Stands and Truss Fixtures; Lighting Automation and DMX Technology.

**Suggested Readings:**

1. Fundamentals of Computers, Rajaraman V., PHI
2. Fundamentals of Computers Graphics & Multimedia, Mukherjee, PHI
3. Microsoft office – Resource kit; Microsoft Corporation

### **Paper 1.5: Material Studies I**

**Objectives:**

- To understand various types of material and their properties

- To understand the difference between 2 Dimensional and 3 dimensional design & its properties.
- Understand the application of material for product making.

**Practical:**

1. Linear materials: Thread, Wire (Compositions)
2. Soft materials: Paper (Origami, Poly hydron forms, 3D compositions); Clay (Relief compositions, 3D figures & compositions).
3. Hard Materials: Siporex (Relief compositions, 3D compositions); Terracotta (Relief compositions, 3D compositions); Glazed tiles (Relief compositions, 3D compositions)

**Suggested Readings:**

1. Materials Science by Vijaya, M.S.
2. The art of ceramics: European ceramic design 1500-1830 by Coutts, Howard.
3. The independent design guide: innovative products from the new generation by Houseley, Laura.

### **Paper 1.6: Drawing I & Media Exploration**

**Objectives:**

- To develop the observation power and sense of proportion.
- To explore possibilities and limitations of various media.
- To express the feelings and perceptions through drawings.

**Practical:**

1. Drawing warm-up Assignments
2. Lines and shapes
3. Manmade object Drawing
4. Nature Drawing
5. Introduction to Figure Drawing

**Note:**

- Medium: Pencil, Pencil Colors, Ink, Crayons and Water Color- Transparent and Opaque. Total 7 practical's conduct by teacher.
- Maintain sketch file with rough/fair sketches.

**Suggested Readings:**

1. Rendering fashion, fabric, and prints by Colussy, M. Kathleen
2. Watercolor: Course of drawing and Painting by Casals, Josep.
3. Pastel: Course of drawing and painting by Casals, Josep.
4. Drawing: drawing and painting course by Casals, Josep.

### **Paper1.7: Typography- I**

**Objectives:**

- To understand and explore the relationship between typography and imagery.
- Types and characteristics of various typefaces.
- To explore typography in design.

**Practical:**

1. Designing with a single letter.
2. Media and Typography.

3. Letterforms and Letter design.
4. Decorative Type.
5. Expressive Typography.

**Suggested Readings:**

1. The ABC's of Typography – A practical guide to the Art and Science of Typography. By Sandra B Ernst. Published by Art Direction Book Company. ISBN: 88108-011-X
2. The Typographic Experiment - Radical Innovation in Contemporary Type Design, Triggs
3. Basics Design: Typography - Ambrose Harris

**B.Des II SEMESTER  
(FOUNDATION)**

**Paper 2.1: Environment Studies**

**Theory:**

**Introduction to Environmental Science and Ecosystem**

1. Definition, scope and importance.
2. Concept of Ecosystem, Structure of Ecosystem (Biotic & A biotic factors)
3. Dynamics of Ecosystem: Food Chain, Food Web & Ecological, Pyramids.
4. Brief idea of energy flow.
5. Salient features of Forest, Grassland, Desert and Aquatic Ecosystem.

**Natural Resources and their conservation**

1. Renewable and non-renewable resources.
2. Uses and over utilization/ exploitation of Natural resources : Forest, Water, Mineral, Food, Energy and Land.
3. Water conservation & management, Rain water harvesting.
4. Elementary idea of solid wastes management.

**Biodiversity and its Conservation**

1. Definition, Types and Importance of Biodiversity.
2. Endangered and Endemic Species of India; Biogeographically Classification; Hot spots and India as a Mega-diversity nation.
3. Threats to Biodiversity, Habitat loss, poaching of wild life.
4. Conservation of Biodiversity: Brief idea of in situ and ex situ conservation of Biodiversity.

**Environmental Pollution and other Problems**

1. Definition, Causes, Effects of air, water, soil, noise, thermal and nuclear pollution.
2. Control and preventive measures of air, water, soil, noise, thermal and nuclear pollution.
3. Global problems: Climate change, global warming, Ozone layer depletion, Acid Rain and Photochemical Smog.
4. Elementary knowledge of Natural Disaster Management.

**Human Population, Social Issues and Environment**

1. Population growth, Variation, Explosion and Sex ratio.
2. Environment and Public Health (HIV/AIDS).
3. Environmental Ethics (Issues and Possible Solutions), Environmental legislation and Environmental Protection Acts (Air, Water, Wild Life, Forest)
4. Role of information technology in Environment and Human Health.

**Suggested Readings:**

1. S.V.S. Rana, 2004. Environmental Studies, Rastogi Publications, Meerut.
2. P. Bakre, V. Bakre and V. Wadhwa. 2005, Paryavarniya Adhyayan, Rastogi Publications, Meerut.
3. E. Bharucha, 2005. Environmental Studies. University Press, Hyderabad.
4. G. R. Chatisel and H. Sharma. 2005. A Text Book of Environmental Studies. Himalaya Publishing House, Delhi.
5. J. P. Sharma. 2005. Environmental Studies, Laxmi Publications Ltd., Jalandhar.

**Paper 2.2: History of Design****Objectives:**

- To understand the origin and evolution of design and the major influences in the world of design.
- To understand the need, importance and purpose of design.
- To understand the basic difference and similarities between art and design.

**Theory:****Section A**

1. A brief introduction about design: Product, technology, and progress
2. Supply, Demand and Design (1700-1800): Royal demand and the control of production; entrepreneurial efforts in Britain and elsewhere
3. Expansion and Taste (1801-1865): Growing pains: Expanding Industry in the early 19<sup>th</sup> century; Design, Society and standard

**Section B**

1. Arts, crafts and machines-Industrialization: Hopes and fears (1866-1914)
2. After World War I: Art, Industry, and Utopias (1918-1944)

**Section C**

1. Humanism and Luxury: International Modernism and Mass Culture after World War II (1945-1960)
2. Progress, Protest and Pluralism (1961-2010)

**Suggested Readings:**

1. History of Modern Design - David Raizman (11<sup>th</sup> Edition)
2. Design history understanding theory and method by Fallon, Kjetil.
3. History of fine arts in Indian and the west, by EDITH TOMORY

**Paper 2.3: Narrative Structure****Objectives:**

- To understand the meaning of Narrative Structure and its scope, nature and relation to the Communication Design.
- To explore narrative structure: the historical and contemporary model.
- To learn how to use simple pictorial elements (signs, symbols, hand drawn/photographic images, graphic images including charts, signage's etc.) for narration.

**Theory:****Section A:**

Narrative Structure: Narration – meaning and definition; Elements of narration; Types of narration

**Section B:**

Types of construction of narration (point of views)



**Section C:**

Characteristics of Narrative Design: Individual experiences; Chronology of the experiences; collecting individual stories; Restoring; Coding of themes; Context or setting; Presentation

**Practical:**

- Take a historical or contemporary subject or story. Study all aspect of it and create/remodel a new story on the basis of previous one but with a new narrative structure and treatment.
- Application of theory of narrative structure for the purpose of mass communication in Communication Design media.

**Suggested Readings:**

1. Narrative: forms and transformations.
2. The narrative pattern in Ernest Hemingways Fiction.
3. Narrative and dramatic sources of Shakespeare.

**Paper 2.4: Color,Context and Composition****Objectives:**

- To learn the application of color in different areas.
- To learn the meaning, types and use of different composition.

**Theory:****Section-A**

1. Color symbolism- Universal, Cultural.
2. Color in practice (color coding, color as warning, color effects, color creating identity).
3. Color context in society.

**Section-B**

1. Meaning of composition.
2. Use of composition in different areas (painting, graphic, photography, textile).
3. Functions of composition.

**Section-C**

1. Role of color in composition.
2. Color context for product, fashion, graphic, print and digital media.

**Practical:**

1. Making of color-inspiration board.
2. Study on color effects (after image, optical illusion, movement, perception of size, depth of color).
3. Composition of living things.
4. Composition by man-made objects.
5. Composition of alphabets.
6. Composition from organic things.
7. Composition from given references

**Suggested Readings:**

1. Interaction of Color by Josef Albers
2. Colour and Humanism: Colour Expression Over History by Don Pavey
3. Colour Design Workbook by Adams Morioka

**Paper 2.5: Drawing II & Representation Techniques****Objectives:**

- To understand the difference between Artistic and Technical Drawings
- To develop representation and analytical study of each object.

**Practical:**

1. Manmade object drawing
2. Natural object drawing
3. Animal Figurative study
4. Human figure study

**Note:**

**Medium:** Pencil, Pencil Colors, Ink, Crayons and Water Color - Transparent and Opaque. Maintain sketch file with rough/fair sketches.

**Suggested Readings:**

1. Figure drawing: made easy.
2. The Complete drawing & painting course: the artist`s guide to media techniques.
3. Human Figurative Study by Bridgeman

### **Paper 2.6: Material Studies-II**

**Objective:**

- To study advantages of material property.
- To understand the difference between various materials and combine them with each other.
- To understand types of material useful in different field, matching of two different materials and manipulation.

**Practical:**

1. Linear materials: Thread, Wire (Compositions)
2. Soft materials: Clay (Relief compositions, 3D figures & compositions)
3. Hard Materials: Wood (Relief compositions, 3D compositions); Glazed tiles (Relief compositions, 3D compositions); Metal (Relief compositions, 3D compositions)

**Suggested readings:**

1. Materials Science by Vijaya, M.S.
2. Preparation and characterization of Materials.
3. Elements of materials science and engineering by Van Vlack, Lawrence H.
4. Materials Science and engineering: a first course by Raghavan, V.
5. The art of ceramics: European ceramic design 1500-1830 by Coutts, Howard.
6. The independent design guide: innovative products from the new generation by Houseley, Laura.

### **Paper 2.7: Software Skills**

**Objectives:**

- To give the students hands on experience of basic software to create and manipulate.

**Practical:**

1. Adobe Photoshop (Image editing)
2. Adobe Illustrator (Creating graphic images)
3. Adobe In Design (Creating layout and compositions)

## **B.DesIII**

### **SEMESTER**

#### **Paper 3.1: Selected writings for Self-Study-I**

**Objectives:**

- To fulfill one of the objectives of Five Fold Education (PanchMukhiShiksha) of Banasthali University that is to educate girls in cultural traditions and preserving and inculcating the essential values and ideas of Indian Culture.
- To develop an acquaintance with Indian Epics.
- To develop analytical faculty and habit of self study and reading good books among the students.

**Section-A**

गांधी की कहानी (हिन्दी/अंग्रेजी) –लुईफिशर

**Section-B**

दशरथनन्दनराम (हिन्दी/अंग्रेजी) –चक्रवर्तीराजगोपालाचार्य

### **(Fashion & Lifestyle Design)**

#### **Paper3.2: Economics & Management**

**Objectives:**

- To introduce the fundamental concepts of economics and management to Designers and explain how these will contribute in achieving commercial success in design profession

**Theory:**

**Section A**

Introductory Micro Economics with brief introduction of following topics

- Demand & Supply
- Production Function
- Cost and breakeven analysis

**Section B**

Introductory Macro Economics with brief introduction of following topics

- National Income and Related aggregates
- Money and Banking
- Government Budget and the Economy
- Foreign Trade and Balance of payments

**Section C**

- Principles of Managements - Planning-Organizing-Staffing-Directing and Controlling

- Types of Business Organizations
- Functional Management with brief overview of following topics
  - Marketing Management
  - Production Management
  - Financial Management
  - Human resource Management

**Suggested readings:**

1. Managerial Economics and Financial Analysis – S A Siddiqui & A S Siddiqui
2. Managerial Economics – S P Singh
3. Introductory Micro & Macro Economics – B L Gupta
4. The Management Process – Rustom S Davar
5. Essentials of Management: An International and Leadership Perspective 9th Edition by Koonz, Weihrich
6. Marketing Management : A South Asian Perspective 14th Edition 14th Edition by Philip Kotler, Kevin Lane Keller

**Paper 3.3: Research Methodology & Craft Studies**

**Objectives:**

- To understand the meaning & importance of research.
- To understand the types, tools & methods of research.
- To develop skill in crafts designing.
- To know the innovative areas in crafts.

**Theory:**

**Section A**

1. Need Based Study: crafts
2. Nature, Purpose, Problems & Importance.
3. Meaning, objective & motivations
4. Type of research – Historical, Descriptive, Explorations, Formulation of Research problem.

**Section B**

1. Making a Research format
2. Meaning of Research Design
3. Procedure of Preparation Research Design
4. Hypothesis
5. Data Collection
6. Observation, Interview, Question naïve & Schedule

**Section C**

1. Sampling: Meaning, types, data
2. Analysis of data
3. Report writing
4. Case studies of a craft
5. Craft documentation

**Practical:** Case studies of a craft (Any craft as approved by guide).

**Suggested Readings:**

1. Grey Calole: Visualizing research ( A guide to the research process in Art and Design )
2. Land Man, W.A. Basic Concepts in Research Methodology of Art
3. Glatthorn, Allan A : Writing the winning dissertation : a Step by step guide Research.
4. Pollard, Elizabeth B: Visual Art Research.
5. Fernie. Eric: Art history and its method.

6. Johan Lois Swan : Art Information : Research methods and Resources
7. Research Methodology- Methods and techniques, C.R. Kothari
8. Methodology and Techniques of Research, Dr. R.K.Verma and Dr. Gopal Verma
9. Research Methodology in social Science, C.R. Reddy
10. Methods of Social Research – Kenneth d. Baiky
11. Fashion design process, innovation & Practice – Mckeluey and Manslow.

### **Paper 3.4: Introduction to Textile Fibers and Yarns**

**Objectives:**

- To understand the fiber and yarn characteristics and its impact in designing the end product as per the customer requirements.

**Theory:**

**Section A**

Introduction to Textile fibers; Classification of fibers; Physical and chemical properties of fibers.

**Section B**

Introduction to Yarn numbering systems; Twist of yarn; Types of yarns and yarn properties; Introduction to cotton, woolen and worsted system; Basic principle of various steps in the cotton, woolen and worsted spinning system.

**Section C**

Advance Spinning Process; The design implications of Fibers and yarn properties.

**Practical:**

- To identify the textile fiber by Physical, Chemical & Microscopic Test
- To Test the given Yarn for Yarn Count, Twist.

**Suggested readings:**

1. Textiles – Sara J Kadolph.
2. Textiles\_ Fiber to Fabric – Corbman.
3. Textile Science – Gohl and Vilensky.
4. Principles of textile testing – JEBooth.
5. Textile Yarns – Martindale and Goswami.
6. Spinning of Manmade Fibres and Blends on Cotton System - K.R. Salhotra.

### **Paper 3.5: Drawing – III (Analytical Drawing)**

**Objectives:**

- To understand Technical Drawing and its application in various design disciplines
- To develop representation and analytical study of each object.
- To understand structure of man-made, Natural & Human figure with analytical approach.

**Practical:**

To work on structure of man-made object & natural specimen on the basis of solid geometry emphasizing on Construction, Perspective & rendering techniques to enhance light & shade effect, material quality of the object, surface quality, texture, relative proportion in linear & massive methods.

**Medium:** Pencil, Pencil Colors, Ink, Crayons and Water Color - Transparent and Opaque. Maintain sketch file with rough/fair sketches.

**Suggested Readings:**

1. Rendering fashion, fabric, and prints by Colussy, M. Kathleen
2. Watercolor: Course of drawing and Painting by Casals, Josep.
3. Pastel: Course of drawing and painting by Casals, Josep.
4. Drawing: drawing and painting course by Casals, Josep.

**Paper 3.6: Material Studies –III**

**Objectives:**

- To learn the selection/properties/end use of material.
- Demonstrate knowledge of materials, by showing an understanding of their characteristics in relation to their use.

**Practical:**

- To study and explore the properties and end use of “soft materials” such as Jute and leather and to prepare a document for the same.
- To develop an innovative product line using the above mentioned materials. (Products should be lifestyle products and avant-garde in nature)

**Suggested Readings:**

1. The Jute Industry: From Seed to Finished Cloth by T. Woodhouse
2. Jute Handlooms Of India illustrated edition Edition (Hardcover) by L. V. Saptharishi
3. Biodegradable Materials: Wood, Cotton, Flax, Straw, Beeswax, Abac , Jute, Wood Wool, Sustainable Packaging, Biodegradable Polythene Film (Paperback) by Publisher: Books LLC
4. Jute, Fibre to Yarn (Hardcover) by R. R. Atkinson
5. Hand Book Of Leather And Leather Products Technology by EIRI Board

**(Communication Design)**

**Paper3.2: Economics & Management**

**Objectives:**

- To introduce the fundamental concepts of economics and management to Designers and explain how these will contribute in achieving commercial success in design profession

**Theory:**

**Section A**

Introductory Micro Economics with brief introduction of following topics

- Demand & Supply
- Production Function
- Cost and breakeven analysis

**Section B**

Introductory Macro Economics with brief introduction of following topics

- National Income and Related aggregates

- Money and Banking
- Government Budget and the Economy
- Foreign Trade and Balance of payments

### Section C

- Principles of Managements - Planning-Organizing-Staffing-Directing and Controlling
- Types of Business Organizations
- Functional Management with brief overview of following topics
  - Marketing Management
  - Production Management
  - Financial Management
  - Human resource Management

### Suggested readings:

- Managerial Economics and Financial Analysis – S A Siddiqui & A S Siddiqui
- Managerial Economics – S P Singh
- Introductory Micro & Macro Economics – B L Gupta
- The Management Process – Rustom S Davar
- Essentials of Management: An International and Leadership Perspective 9th Edition by Koonz, Weihrich
- Marketing Management : A South Asian Perspective 14th Edition 14th Edition by Philip Kotler, Kevin Lane Keller

## Paper 3.3: Research Methodology & Craft Studies

### Objectives:

- To understand the meaning & importance of research.
- To understand the types, tools & methods of research.
- To develop skill in crafts designing.
- To know the innovative areas in crafts.

### Theory:

#### Section A

5. Need Based Study: crafts
6. Nature, Purpose, Problems & Importance.
7. Meaning, objective & motivations
8. Type of research – Historical, Descriptive, Explorations, Formulation of Research problem.

#### Section B

7. Making a Research format
8. Meaning of Research Design
9. Procedure of Preparation Research Design
10. Hypothesis
11. Data Collection
12. Observation, Interview, Question naïve & Schedule

#### Section C

6. Sampling: Meaning, types, data
7. Analysis of data
8. Report writing
9. Case studies of a craft
10. Craft documentation

**Practical:** Case studies of a craft (Any craft as approved by guide).

### Suggested Readings:

12. Grey Calole: Visualizing research ( A guide to the research process in Art and Design )
13. Land Man, W.A. Basic Concepts in Research Methodology of Art

14. Glatthorn, Allan A : Writing the winning dissertation : a Step by step guide Research.
15. Pollard, Elizabeth B: Visual Art Research.
16. Fernie. Eric: Art history and its method.
17. Johan Lois Swan : Art Information : Research methods and Resources
18. Research Methodology- Methods and techniques, C.R. Kothari
19. Methodology and Techniques of Research, Dr. R.K.Verma and Dr. Gopal Verma
20. Research Methodology in social Science, C.R. Reddy
21. Methods of Social Research – Kenneth d. Baiky
22. Fashion design process, innovation & Practice – Mckeluey and Manslow.

### **Paper 3.4 Design Methods & Process**

#### **Objectives:**

- To develop a basic design concept, visualization and manipulation techniques.
- To develop an appreciation of function, aesthetics and technology in design
- To develop basic design thinking and communication skills
- To experience the process of realizing design through making
- To make activities and experience a basic process of design adapted to their abilities, interest and design context with human society, economics, politics & its socio-cultural context.
- To develop critical thinking & problem solving skills

#### **Theory:**

##### **Section A**

- a. Fundamentals of Design
  - i. Definition of Design
  - ii. Necessity of Design
  - iii. Design and Society

- b. Form and Function

##### **Section B**

Design Thinking: Critical thinking-exploring possibilities, constraints and inherited psychographs; Significance of design research and design practice; Sustainability; Convergence – prototyping alternatives and possible scenarios; Aesthetics and function; Problem solving – where process meets method; Design – client needs and/or user needs; Green design.

##### **Section C**

Methodology: Concept; Design brief; Branding; Research; Analysis; Implementation/prototyping; Costing, specifications for multiplication; Production; Quality monitoring.

#### **Practical:**

- Define a need by considering appropriate human, functional and aesthetic factors;
- Gather and use relevant information for design decision making.
- Generate and develop ideas using appropriate methods.
- Test and evaluate their design ideas, making appropriate modifications.
- Apply appropriate communication techniques to inform and defend ideas.
- Making plan the steps in making their artifact;
- Realize their artifact in appropriate material(s) using suitable techniques
- Make appropriate modifications to enhance the artifact.
- Make a design solution as all above given details.

#### **Suggested Readings:**

1. Design and innovation: policy and management.
2. Object: oriented analysis and design with the unified process by Satzinger, John W.
3. Design history understanding theory and method by Fallan, Kjetil.



4. Illustrating fashion: concept to creation by stipelman, Steven.
5. Research design explained by Mitchell, Mark L.

### **Paper 3.5: Drawing as a Visual Language**

#### **Objectives:**

- To familiarize students with a range of illustration drawing and rendering techniques, as a mean of communicating ideas and thoughts effectively. A series of hands on exercises enable students to gain experience and confidence in visual communication. Students are encouraged to explore various rendering techniques and art media.
- An introduction on how to make drawings for animation through shapes and forms.
- To express ideas through visual language.
- To develop own style of drawing.

#### **Practical:**

- Explore and practice individual drawing style and techniques.
- To draw the drawings with the help of basics shapes, Animal study, Human anatomy, live model study.
- Develop creative composition for Story Book illustrations
- Drawing images in a series like graphic novels, comic book, storyboards and directing manuals.
- Creating multi-figured compositions.
- Digital Illustration: Vector and Raster.
- The basics of traditional 2D animation. Introduction to the skill required thereof.
- Difference between “looking at the drawing” and “seeing the drawing”.
- Observation and Line of action.
- Caricaturing fundamentals, Exaggeration, Attitude, Silhouettes, gesture drawing, line drawing and quick sketches, drawing from observation, memory and imagination.
- Principle of animation and the animator’s drawing tools like light box, field charts, line tests, the exposure sheet (“X” sheet), and perspective in animation. Objects in perspective, Animals in Perspective, human forms in perspective, Cast shadow exercise, shapes in perspective with light and shade, and foreshortening ( of cylinders).
- Stylization of drawings.

#### **Suggested Readings:**

1. Digital Storytelling: A Creator’s Guide to Interactive Entertainment
2. Andrew Loomis- Creative Illustration
3. The fundamentals of Illustration
4. *Anatomy and Drawing - Victor Perard*
5. *Illustration: A Theoretical and Contextual Perspective* by Alan Male
6. Digital Storytelling: A Creator’s Guide to Interactive Entertainment
7. Andrew Loomis- Creative Illustration
8. The fundamentals of Illustration
9. *Anatomy and Drawing - Victor Perard*
10. *Illustration: A Theoretical and Contextual Perspective* by Alan Male

### **Paper 3.6: Typography Application (Typography II + Type Design)**

#### **Objective:**

1. To Understand the basics of Typography
2. To apply the knowledge of typography for Communication purpose with artistic expression.
3. To develop an understanding about a letterform for its spontaneity, grace, design

and impact.

4. To train the eye for traditional as well as contemporary typographic aesthetics.
5. Exploring the design possibilities of a letterform in various contexts, disciplines and environments.

### **Section A**

- Use of computer as a - tool for typography.
- Typographic Compositions in 2D and their applications. (3D compositions may be tried.)
- Typographic Expression in a form of setting up a line. (to create understanding about mechanical and optical spacing.)
- Expressive Words
- Drop letters.
- Type Study - Type Character and its importance in expressing any specific feeling and emotion.

### **Section B**

- Designing and constructing a Letterform
- Roman Lettering.
- Letterform - positive and negative space, in and around it.
- Letterform as a picture, as a decorative element , as a primitive for design.
- Physical characteristics of a Letterform- serifs, x-height, ascenders, descenders, upper and lower case, thick/thin/italics etc.
- Optical and mechanical spacing in between the letters of a word. Word space - Alignments.
- Introduction to font/type design software.
- Type Construction.
- Type designing for specific purpose.

### **Section C**

- Introduction to calligraphy
- Calligraphic experiments with the help of tool, material (medium) and surface.
- Basic strokes.
- Creating Calligraphic patterns. - Calligrams. - Decorative aspects of Calligraphy.
- Study of Devanagari Calligraphy.

### **Suggested Reading:**

- Creative Type - A Sourcebook of Classic and Contemporary Letterforms, de Jong Purvis
- New Vintage Type - Classic Fonts for the Digital Age, Heller Anderson
- The Typographic Experiment - Radical Innovation in Contemporary Type Design, Triggs
- Basics Design: Typography - Ambrose Harris

## **Paper 3.7: Understanding Cinema**

### **Course Objective:**

- To deconstruct the language of cinema, study the important film movements through time, and understand the power of cinema as a medium of both artistic expression and mass communication.
- To understand story, script and screenplay writing with respect to cinema.

### **Theory:**

#### **Part 1**

##### **Section A:**

Birth of moving image and evolution into films - Edison, Lumiere brothers, Nickelodeons, Georges Melies, Edwin S. Porter, George Eastman \* Hollywood studio vs. Soviet, French new waves

##### **Section B:**

Cinema movements through history \* Socio-political climate of the said movements \* Pioneering film-makers and their techniques - such as WD Griffith, Charlie Chaplin, Sergei Eisenstein, Fritz Lang, Vittorio De Sica, Franco Truffaut, Coppola, Kurosawa

Section C:

Indian cinema movements \* Pioneers - Satyajit Ray, Ritwik Ghatak, John Abraham, Shyam Benegal \* New wave - Anurag Kashyap, Dibakar Banerjee etc. \* Reading a film - act, sequence, scene, shot, montage, mise-en-scene, time and space of film \* Overview of pre-production, production and post-production \* Various stakeholders of the film making process

Part 2

Section A:

Story vs. Script vs. Screenplay \* Story Writing \* Elements of Story: The premise, Setting, Narrative structure, Linear & non-linear narratives \* Story Genre \* Time and Space \* Three-act structure \* Conflict and drama in narrative \* Plot and sub-plot \* Linear and Non Linear structure \* Multiple narrative \* Characterization : Personality, Goal, Conflict-internal and external, Motivation \* Reluctant hero \* Iron will \* Underdog \* Imperfections \* Hero's journey \* Character Arc - Change and transformation \* Audience Identification and Voyeurism \* Types of characters \* Key flaws \* Secondary characters

Section B:

Writing Dialogues \* Using Voice Over \* Point-of-view \* Use of sound/music in script \* The writing process

Section C:

Writing Proposals \* Synopsis \* Treatment \* Step-outline \* Loglines \* Outliner \* Spec Scripts \* Script formatting \* Scriptwriting tools - Final Draft \* Screenplay writing - The journey from Story to Shooting Script

### Practical:

- Watching world cinema
- Deconstructing the films/film excerpts in class discussions
- Short film-making exercises emulating the cinematic tools learnt
- Writing Film Proposals
- Writing Script for Short Films
- Presentation on script writing

### Suggested Reading:

- The 5 Cs of Cinematography by Joseph V Mascelli
- The film sense by Sergei M Eisenstein
- Bollywood: A History by Mihir Bose
- Cinema Studies, The Key Concepts (3rd ed.): Susan Haywood, London: Routledge
- How to Read a Film: James Monaco, New York: OUP, 2000
- Genre and Contemporary Hollywood: Steve Neal (ed.), London: BFI, 2002
- An Introduction to Film Studies: Jill Neldes (ed.), London: Routledge, 2007
- Film: An International History of the Medium: Robert Sklar, London: Thames & Hudson, 1993
- Film History: An Introduction (2nd ed.): Kristin Thompson & David Bordwell, New York: McGraw-Hill
- Understanding Movies, by Louis Giannetti, Prentice Hall
- Adventures in the Screen Trade by William Goldman, Grand Central Publishing (March 10, 1989)
- Four Screenplays with Essays: Marathon Man, Butch Cassidy and the Sundance Kid, Applause Books (May 1, 2000)
- 500 Ways to Beat the Hollywood Script Reader by Jennifer M. Lerch, Fireside Books, 1999.
- The Screenwriter's Bible: A Complete Guide to Writing, Formatting, and Selling Your Script by David Trottier, Silman-James Press; 4 edition (August 20, 2005)

**B.Des.**  
**IV SEMESTER**

**(Fashion & Lifestyle Design)**

**Paper 4.2 Design Methods & Process**

**Objectives:**

- To develop a basic design concept, visualization and manipulation techniques.
- To develop an appreciation of function, aesthetics and technology in design
- To develop basic design thinking and communication skills
- To experience the process of realizing design through making
- To make activities and experience a basic process of design adapted to their abilities, interest and design context with human society, economics, politics & its socio-cultural context.
- To develop critical thinking & problem solving skills

**Theory:**

**Section A**

- a. Fundamentals of Design
  - i. Definition of Design
  - ii. Necessity of Design
  - iii. Design and Society

- b. Form and Function

**Section B**

Design Thinking: Critical thinking-exploring possibilities, constraints and inherited psychographs; Significance of design research and design practice; Sustainability; Convergence – prototyping alternatives and possible scenarios; Aesthetics and function; Problem solving – where process meets method; Design – client needs and/or user needs; Green design.

**Section C**

Methodology: Concept; Design brief; Branding; Research; Analysis; Implementation/prototyping; Costing, specifications for multiplication; Production; Quality monitoring.

**Practical:**

- Define a need by considering appropriate human, functional and aesthetic factors;
- Gather and use relevant information for design decision making.
- Generate and develop ideas using appropriate methods.

- Test and evaluate their design ideas, making appropriate modifications.
- Apply appropriate communication techniques to inform and defend ideas.
- Making plan the steps in making their artifact;
- Realize their artifact in appropriate material(s) using suitable techniques
- Make appropriate modifications to enhance the artifact.
- Make a design solution as all above given details.

#### **Suggested Readings:**

- Design and innovation: policy and management.
- Object: oriented analysis and design with the unified process by Satzinger, John W.
- Design history understanding theory and method by Fallan, Kjetil.
- Illustrating fashion: concept to creation by stipelman, Steven.
- Research design explained by Mitchell, Mark L.

### **Paper 4.3 Traditional Indian Textiles**

#### **Objectives:**

- To understand the traditional & Cultural Heritage of India.
- To study traditional motif and design process & Construction of woven craft.

#### **Theory:**

##### **SectionA**

Study Traditional textiles of different states of India with reference to historical significance, technique, color & motifs, construction of following woven craft. (Jamdani, Banaras Brocade, Paithani, Kullu Shawl, Chanderi, Maheshwari saree, Balu Chari)

##### **SectionB**

Study of dyed & printing textiles with reference to histories significances, dyeing technique, color & motif of Patola, Ikat, Teliarumal, Bandhani of Rajasthan & Gujrat, Sangneri Block printing, Kalam Kari, Mud Printing (Bagru)

##### **SectionC**

Study of embroideries with reference to color, motif, stitches & fabric of the following crafts: Kantha, Phulkari, Chickenkari, Chambaramal, Sujanibihari, Kasuti

##### **Practical**

To create sample of hand embroideries stitches :-Kantha, Phulkari, Kasuti,sujanibihari,Kashmiri ,Chickenkari.

#### **Suggested Readings:**

1. Indian embroideries and Textiles by Rialnderpal.
2. Textile Design by shailajaD.Naik
3. Kalamkari by Nelly sethna
4. Ethnic Needlecrafts by Gaurigoel
5. Histroy of Textile design by V.A. Shenai
6. Traditional Indian Textile by Meenakshigupta
7. BhartiyaVastra kala by meenakshigupta
8. ParamparagatBhartiyaVastra by meenakshigupta
9. Sangneri block printing mein design by meenakshigupta
10. Tanaban Textiles of India by RomanieJaiyly.
11. Ethnic embroideries of India by Ushashrikant

## Paper: 4.4 Textile Processing

### Objectives:

- To understand the application of preparatory of textile material before coloration.
- To study various types of dyes and dyeing techniques and its advantages & disadvantages.

### Theory:

#### Section A

Preparation of textile for coloration (Singing, De-sizing, Scouring, Degumming); Yellowness removing process of textile (Principal and Process of Hydrogen Peroxide bleaching, Principal and Process of Hypochlorite bleaching); Steps involved of any dyeing process and their significance {The role of dye molecule, water & temperature, Affinity / Substantively, Concept of shade percentage, MLR (Material and Liquor ratio)& OWG (Weight of goods) & OVL (Volume of liquor)}

#### Section B

Classifications of Synthetic dyes (Readymade Dyes: Water soluble and insoluble dyes, Developed Dyes: Water soluble and insoluble dyes, Study the method of synthetic dyes); Introduction to printing {Methods of printing: Direct, Discharge and Resist printings, Applications of Printing: Block, Screen printing (Flat screen, Rotary screen printing), Transfer (Dry heat and Wet heat transfer), Digital Printing}

#### Section C

Introduction to Fabric finishes: Basic finishes that alter hand or texture; Felting, singeing, stiffening, decatizing; Surface finishes: Bleaching, delustering, calendaring, beetling, napping, flocking, burn out design, acid design, plisse design, tentering shearing and brushing. Functional finishes: Waterproof and water repellent finishes, shrinkage control, wrinkle resistance, durable press and flame retardant finish.

### Practical:

1. Impurities removal Process of textile (Cellulosic & Protein Material)
2. Yellowness removing process of cotton textile (Hydrogen Peroxide, Hypochlorite bleaching)
3. Application method of synthetic dyes (Direct, Reactive, Acid, Metal complex,)
4. Application of printing:- Direct, Discharge and Resist printings

### Suggested Readings:

12. Textile Science – Gohl&Vilensky
13. Chemistry of organic Textile Chemicals –V.A Shenai
14. Printed Textile – Terry A. Gentile
15. Clarke. W. 1974. An Introduction to Textile Printing. London, Newness Butter Worth.
16. Anderson, F. 1974. Tie-dyeing and Batik. London, Octopus Editorial Production by Berkeley Publishers Ltd.
17. Smith, J.L. Textile Processing: Printing, Finishing, Dyeing.
18. H.Panda. Modern Technology of Textile: Dyes & Pigments

## Paper 4.5 Fabric Structure I

### Objectives:

- Working principle of the loom
- To understand the basic weaves and their variation
- Various methods of fabric formation

**Theory:****Section A**

Different methods of fabric formation-weaving, knitting, non-woven. Introduction to weaving preparatory-winding, warping, sizing and pirn winding. Introduction of loom, classification and parts of loom; Motion of the loom: primary motion, secondary motion-Take-up and Let off, Expression of reed/heald count: methods, different reed count system-Stockport and Bradford, heald count.

**Section B**

Basic weaves & variations-

Plain: Warp Rib, Weft Rib and Matt (Basket)

Twill: Right Hand and Left hand (balance and unbalance)

Satin: Regular and Irregular

**Section C**

Modified Weave of the basic-

Plain: Hopsack, Barley-corn, Mock-lino and Huck-a-back

Rhythmic Twill Weaves - Pointed, Diamond, Herring-Bone and Diaper, Honeycomb, Broken twill, Curve twill, wave twill and Angle of twill

Satin: Backed cloth

**Practical:**

To prepare the sample on the handloom-

- A. Plain, Twill and Satin
- B. Pile (cut)
- C. Develop any two weave through straight draft
- D. Develop any two weave through pointed draft

**Suggested readings:**

1. Watson's Textile Design and Color – Z. Grosicki.
2. Principles of weaving – Marks and Robinson.
3. Weaving – Conversion of yarn to fabric – Mohamed and Lord.
4. Grammar of Textile Design - Nisbet.

**Paper 4.6: Draping & Pattern Making-I****Objectives:**

- To develop a thorough understanding of the human body proportions & contours.
- To help students visualize & create 3-Dimensional Pattern directly on the dress-form.
- To study the garment in relation to the body & its structure.
- To familiarize the students with the tools as well as the terminology of Pattern Making.

**Practical:****Draping:**

1. Introduction to Draping- Explanation of parts of the dress form, Uses of the tools, Blocking of fabric, Grain & its Importance, Handling of fabrics.
2. Basic Bodice-Front & Back.
3. Basic Skirts-Front & Back.

**Pattern-Making:**

1. Introduction to Pattern Making.
2. Draft Basic Bodice Front & Back.
3. Draft Basic skirt.
4. Draft Basic sleeve
5. To select a category and create pattern any 1 of the following
  - Exercises for Dart Manipulation- Shift dart into another area, convert one dart into two darts & two darts into one dart.
  - Hand bag, clutch
  - A range of home textile products

**Suggested Readings:**

- Draping For Fashion Design (Fifth Edition),Hilde Jaffe & NurieRelis, Published by Pearson Education.
- New Fashion areas for designing apparel through the flat pattern, Fair child publication New York.
- Pattern Making for fashion design , Helen Joseph Armstrong –III Edition, Published by Pearson Education.
- Edition, Published by Pearson Education.

## **(Communication Design)**

### **Paper4.2: Communication Studies and Semiotics**

**Objectives:**

- To understand the need, nature and scope of communication
- To know the importance of visual communication through signs and symbols in multicultural country like India
- To understand the bearing of semiotics on communication

**Theory:**

**Section A**

Understanding Communication; Meaning of Communication; The Foundation and Ingredients of Communication (How communication process works, Role of senses in the process of communication, Types of communication – Intra Personal, Inter Personal, Forms of Communication – Verbal , Non-verbal)

**Section B**

Understanding Semiotics: Meaning of Semiotics, Understanding signifier and signified, understanding denotation and connotation, Different types of codes, Different types of signs

**Section C**

Semiotics and Communication: Semiotics and designing images, words, sounds for communication, Convention and dynamism in creation of signs, Communication for masses – Concept of shared meaning, Semiotics and advertising, Semiotics and Web, Semiotics and films.

**Suggested Readings:**

1. Semiotics – The Basics, Daniel Chandler
2. Semiotics, Marketing and communication – Beneath the signs, the strategy, translated by Robin Orr Bodkin
3. The Film Sense by Sergei M. Eisenstein
4. The Five C's of Cinematography by Joseph V Mascelli.



### Paper 4.3: Conceptualization & Visualization

#### Objectives:

- To understand that visualization is a step-by-step process towards creating an artistic, effective and functional visual solution visible to everyone, which is otherwise visible to the mental eyes of its creator.
- Its scope and importance in design activity. The factors which influence the process of visualization - Thinking, Ideation and Creativity.
- To understand and be able to create a systematic, step-by-step approach towards effective ideation, which will help a student solve a problem with a practical, functional and aesthetically appealing solution.

#### Practical:

- Understanding interconnected process of Problem solving, Analyzing data material, Evolving ideas from researched source material,
- Conceptualization, and visualization (offer visual response to design proposal) with proper art direction.
- Sharpening critical faculties
- Offering visual response to design proposal
- Emphasis on developing and generating visual vocabulary resulting into visual literacy and breaking down existing preconceptions.
- Simple exercises to improve thinking and ideation.
- Exploring various ideation techniques through exercises.
- Creative Visual Thinking.
- Ideas for various Design areas.
- Creative visualization and Graphic Design

#### Suggested Readings:

1. Research and design methods: a process approach by Bordens, Kenneth S.
2. Object – oriented development: the fusion method.
3. Design and creativity: policy, management and practice.

### Paper 4.4 Sound Design and video editing

#### Objectives:

- Introduction to basics of Sound Designing, acoustics, ambience, sound equipments, digital audio platforms. Sound designing for a radio station, animation & feature film. Sound mixing for finalizing projects.
- Editing is entirely Post-Production process. This course will provide an intensive technical introduction to the tools and techniques of the editor. By the end of the course, students will develop technical skills through lecture, and begin to develop their editing techniques through lab and practical work.

#### Practical:

- Dialogue, foley, fx& background music, Sync and non sync sounds
- **Equipment & Recording Technique:** Introduction to sound recording hardware, Cables and connectors and flow of sound, Stereo and multi-track sound recording softwares
- **Sound designing for various projects:** Sound designing for a FM radio, Sound designing for an animation film, Dubbing and sound designing for feature films, Sound for special projects
- **Stereo and 5.1 Sound mixing:** Stereo mixing of projects, Automation, panning and effects, Concept of 5.1 mixing for theatre
- **Editing:** Introduction of editing; Physical and Psychological Justification of editing, cutting and Reaction, Dramatic Emphasis; Impact of sound on the technical aesthetic aspects of Film Editing; Integrating dialogue and visuals; Conventions of Continuity Editing: Convention of Directional Continuity, point of view in editing, parallel action/cross cutting/inter cutting, time manipulation, visual & temporal transitions, visual punctuations, audio transitions; Principle of continuity editing: Selection of shots, order of shots, editing

the picture, selection of Angles and Magnifications, timing, smoothness, matching consecutive actions, matching tone, making sound flow over a cut; Editing for different Genre. Experiments in Editing; Understanding video formats and different form prevalent in media. Edit machine in practice and latest trends in special effects. Introduction to television switchers, Chroma screen shooting and post production, understanding special FX plug-ins compatible with FCP, Adobe Premiere pro and After effects; Integration of new technologies with basic edit software, possibilities over internet and other web technology; Understanding basics of the job of a sound recorders, cameraman and director working as one on a shoot in continuity film, dialogue exercise, documentary and fictional film.

#### **Suggested Readings:**

1. The Art of Sound: An Introduction to music.
2. Brown, Blain. Cinematography Theory And Practice. New York: Focal Press, 2002.
3. The five C's of Cinematography: Joseph V. Mascelli.
4. Grammar of the Edit. Roy Thompson, Christopher Bowen. Focal press.
5. Curtis, David. Experimental Cinema. New York: Universe Books, 1971.
6. Hatfield, Jackie. Experimental Film And Video: An Anthology. Eastleigh: John Libbey
7. Gibbs, Tony. The Fundamentals Of Sonic Art & Sound Design. Lausanne: AVA Publishing,2007
8. Gorbman, Claudia, ed. trans. Audio-Vision: Sound On Screen. New York: Columbia
9. University Press, 1994
10. Horsfield, Kate, and Lucas Hilderbrand, eds. Feedback: The Video Data Bank Catalog OfVideo Art and Artist Interviews. Philadelphia: Temple University Press, 2006.
11. Malkiewicz, Kris, and David M. Mullen. Cinematography. New York: Simon & Schuster,2005
12. Rees, A.L. A History of Experimental Film and Video. London: BFI, 1999.
13. Shaw, Jeffrey, and Peter Weibel, eds. Future Cinema: The Cinematic Imaginary After Film. Cambridge: MIT, 2003.

#### **Paper 4.5: Basics of Animation**

##### **Objectives:**

- To introduce the student to the basic concepts of animation.
- To emphasize the processes involved in creation of animation stressing teamwork, storyboarding, hand drawing, motion, and balance.
- To provide students with opportunities to develop basic skills in respect to design and composition, storyboarding, teamwork camera skills, computer editing.

##### **Practical:**

- Bouncing ball
- Pendulum
- Wave
- Flap
- Flying
- Splashing
- Stretch and Squash
- Morphing
- 2 legged walk (progressive/stationary) with different moods like lazywalk, fat man walk, perspective walk etc.
- 4 legged walk (progressive/stationary)

##### **Suggested Readings:**

1. "The Complete Animation Course" by Chris Patmore.
2. "The Animator's Workbook" by Tony White
3. "The Animator's Survival Kit: A Manual of Methods, Principles, and Formulas for

4. Classical, Computer, Games, Stop Motion, and Internet Animators" by RichardWilliams.
5. "The Animation Book: A Complete Guide to Animated Filmmaking-From Flip-Books to
6. Sound Cartoons to 3-D Animation" by Kit Laybourne

### **Paper 4.6 Campaign Planning**

#### **Objective:**

1. To Identify and analyze communication and campaign trends and tools, and create and present a Communication Platform for different case.
2. To develop the skills used in creating advertising and marketing campaign, event promotion campaign, visual identity campaign, focusing on: research, strategies, copy and design, media selection, sales promotion and public relations.
3. To allow students to apply the terminology, techniques and procedures used in developing communication campaigns.
4. To enable students to undertake comprehensive campaign planning
5. To build research foundations necessary for effective campaign planning.

#### **Campaign Planning:**

5 Ws and 1 H

- Target Audience- Geographical location, demographic factors, lifestyle information, consumer attitude,
- Communication proposition
- Media vehicles selection
- Campaign objective
- Campaign scheduling
- Creative and media strategy.

#### **Positioning**

- Budget appropriation
- Feedback and evaluation measures

#### **Media planning**

- Media Objectives
- Media Strategy
- Media environment and characteristics
- Media Selection – print, digital, electronic, outdoor , ambience
- Media mix & its implementation

#### **Creative strategy**

- Target audience or user study based visual language and core communication development.
- Developing consistent typographic, image or graphic, colour, elements
- Identity design and adaptation to collaterals
- Creating Design synergy.

#### **Suggested reading:**

- Advertising art and ideas by G. M. Rege
- Advertising campaign planning- Developing an advertising based campaign plan- Jim Avery

**B.Des**  
**V SEMESTER**

**Paper 5.1: Women in Indian Society**

**Theory:**

- Concept of Sex, Gender and Identity Formation of Women.
- Concept of Justice and Equality; Constitutional Provisions, their Implication with reference to Customary and Discriminatory Practices.
- Women in Pre-independence India: Social Reform Movements with reference to Prohibition of 'Child Marriage' and 'Sati'; Women's Participation in Indian Freedom Struggle.
- Status of Women in Post Independence India with reference to Social, Educational, Health, Political and Economic status.
- Rights and laws for the Empowerment of Women. Personnel Laws and debate on Uniform Civil Code, Property Rights of Women among Hindus, Muslims, and Christians.
- Domestic Violence Act, 2005
- Sexual Harassment at Work Place. (Vishakha Case)
- Women's Movements in India and Challenges Ahead

**Suggested Readings:**

1. Altekar, A. S. - Position of Women in Hindu Civilization.
2. Desai, Neera - Women in Modern India.
3. Desai, Neera&Maitreyi - 'Women and society' (1986), Ajanta Publications.
4. Gangarde - 'Social Legislation in India.'
5. Ghadially, Rehana - 'Woman in Indian Society', Pareek Indira and Garg - Role and Identity of the Indian Women.
6. Yogendra ,Singh - The Image of Man.
7. Report of the Committee on Status of Woman.

**(Fashion & Lifestyle Design)**

**Paper 5.2:Construction Techniques (Soft material)**

**Objectives:**

1. To help students understand the practical aspects involved in transformation from design to actual product.
2. To understand the different seam finishes used for product construction.
3. To understand the different components of garment construction.

**Practical:**

- Sketching the Basic sewing machine and parts, threading the Single needle machine, loading bobbin and bobbin case, fixing and removing the needle, care and maintenance of sewing machines, oiling.
- To create samples of Seam & seam finishes
- To construct different components of garment: Neck-lines, Collars, and Pockets.
- To create samples of different styles of tucks, pleats, gathers ,smocking
- To create samples of different styles of fasteners- hook, eyes, button, button hole & zipper.
- To select a category and to construct any 1 of the following:
  - Women's skirt- Top
  - Hand bag ,clutch
  - A range of home textile products

**Paper 5.3: Traditional Indian Costumes****Objectives:**

- To foster appreciation of the tradition & heritage of the past clothing & draw inspiration for the present & the future.
- To acquaint student with the prevailing designs of costume worn by people of different periods.
- To develop sensibility & understanding towards historic silhouette & designs.

**Theory:****Section A**

Traditional costumes of various regions of India; Costumes of Northern & Central states (Jammu& Kashmir, Himachal Pradesh, Punjab, Uttar Pradesh, Haryana, Madhya Pradesh, Orissa)

**Section B**

Costumes of southern & Eastern states (Kerala, Karnataka, Andhra Pradesh, Tamil Nadu, West Bengal, Bihar)

**Section C**

Costumes of North- Eastern states (Assam, Manipur, Mizoram, Nagaland, Sikkim, Maharashtra, Rajasthan, Gujarat); Design elements of costumes & their influence on historical, present & future clothing; Socio-economic & historical events their influence on fashion.

**Suggested readings:**

1. Fashion foundation: early writings on fashion and dress by Johnson.
2. Past and Present trends in fashion technology by McCloud, Peter.
3. An insight into fashion history by Ezekiel,James
4. Changing trends in apparel industry by Kaplan, N.S.
5. Gentleman a timeless fashion by Roetzel, Bernhard.
6. Patterns of the 1930s ; motifs anneestrente.

**Paper 5.4: Art & Illustration****Objectives:**

- To develop drawing skills for communicating ideas, and as the foundation for all illustration techniques.
- To develop visual thinking with a distinctive personal style.

**Practical:**

- Life Study
- Anatomy & Figure Drawing
- Memory Drawing
- Stylized Croqui

- Composition based on theme

**Suggested readings:**

1. Life Drawing: Bridgman
2. Human Anatomy: Victor Perard
3. Anatomy for the Artist: Sarah Simblet
4. Figure templates for fashion illustration by Ireleand, Patrick John.
5. Big book of fashion illustration by Dawber, Martin.
6. 100 years of fashion illustration by Blackman, Cally.
7. Fashion design illustration : children by Ireland, Patrick John

**Paper 5.5: Calculation & Costing**

**Objectives:**

- To introduce the fundamental concepts of Calculations and explain how these will help in calculating the product cost.

**Theory:**

**Section A**

**Basic costing concepts:**

Classification of costs, types of costs, methods of costing, elements of cost.

**Section B**

**Spinning Calculations**

- Yarn numbering, Direct & Indirect system of yarn numbering, Universal yarn numbering system, conversion from one system to other, Calculation of resultant yarn number of plied yarn.
- Yarn Twist, Twist factor, twist per unit length, S & Z twists

**Weaving Calculations**

- Calculation of length of warp and weft in a fabric, Weight of warp and weft required for particular length of cloth, weight per unit area of cloth,
- Cloth cover, cover factor
- Concept of cloth setting

**Section C**

**Fabrics, apparel and other textile made-ups, accessories costing**

- Cost of raw material
- Calculation of processing cost
- Cost of packing and transportation
- Other cost components

**Suggested readings:**

1. Spinning Calculations by WS Taggart
2. Weaving Calculations by R Sen Gupta
3. Handbook of Spinning Calculations by TK Pattabhiram

**Paper 5.6: Design Project**

**Objectives:**

- To explore the ideas, aesthetic sense and innovative approach in design.
- To understand the suitability, color trends, customer demands, market segments while designing fashion Apparel/Accessories/Home Textiles
- To understand concept development and practical approach of design process.

**Practical:**

- Redefining a brief given by the client (Could be hypothetical) on the basis of product, theme, target market, psychographics, behavior, lifestyle, mood, etc
- Data Collection (Primary)
- Data Collection (Secondary)
- Compilation of Story Boards for concept development – Inspiration, Colour, Texture, Mood, material, etc.
- Identification and extraction of forms and shapes from story boards.
- Initial Sketches of concepts derived from inspirations and story boards.
- Final illustrated concepts.
- Variation series of Concept developed.
- Creative Compilation of assignments.

**Suggested Readings:**

1. Portfolio Design, Second Edition Harold Linton (Author), Cesar Pelli
2. How Designers Think, Fourth Edition: The Design Process Demystified Bryan Lawson

**Paper 5.7: Elective-I****Fabric Structure-II****Objectives:**

1. To understand the various advanced weaves
2. To understand the various fabric construction through advance weave
3. To understand the working principles, scope and limitation of Dobby loom.
4. To understand the working principles, scope and limitation of Jacquard loom.
5. To understand the various advanced weaves on the point paper

**Theory:****Section A**

- Important parts of Dobby, working principle of Dobby, scope of Dobby and the limitations of Dobby.
- Types of handloom Dobbies:
  - A. Vertical Dobby- Hardekar Dobby.
  - B. Horizontal Dobby-Barrel Dobby, Lattice Dobby

**Section B**

- Advance Weaves- Extra warp, Extra weft, Double cloth in plain and twill weave, Crepe weave, Bedford cord weave and colour & weave effects.
- Weave composition, Damask weave, Dice weave and Shadow weave

**Section C**

- Important Parts of Jacquards, working principal of Jacquard, scope of jacquard and the limitations of Jacquard.
- Types of Jacquard: Single lift and single cylinder, Double lift and single cylinder and Double lift and double cylinder.

- Card Punching Machine: Hand card punching, Piano card punching and electronic card punching machine.
- Introduction of shuttle less looms: Projectile, Rapier and air-jet loom.

**Practical:**

- To prepare four samples on given any above weaves for given subject.
- To prepare a sample in extra warp or extra weft weave for dress material/furnishing.
- To prepare a sample of double cloth with plain weave for given subject.
- Students should make at list two graph concepts on the jacquard point paper.

## **Draping & Pattern Making-II**

**Objective:**

To familiarize students with technical aspects of draping & pattern making.

**Theory**

**Section A**

Definition layout, importance, principles, types of layout, importance of fabric estimation, advantages, methods of estimating material requirement for garment- easy method & formula method of estimation. Pattern alteration techniques- pivot, slash & seam method-length- width- front-back-sleeve

**Section B**

Introduction to manual and computerized pattern development, mini marker. Software's used for pattern development. Introduction to Digitizer plotter and scanner. Grading- definition, sizes, principles, types, grading points, & importance of manual and computerized grading and software's used for grading.

**Section C**

Handling special fabric-factors for consideration while making patterns & garment construction using special fabrics-stretch fabrics, knit, checks, plaids, velvet, leather, fur&lace.

Interlining- interfacing- materials, types, properties, applications& machinery

**Suggested Books:**

- Allyn,Bane.Flat Pattern Design.USA,TataMcgraw Hill,2009
- Martin M.Shoben.Pattern cutting making up.NewDelhi,CBS Publishers, 1996
- PamilaC.Stinger .Pattern drafting for dress making. Delhi,Augustan Publisshers,1995

**Practical:**

**Draping:**

- Dart Manipulation-Front Bodice (Neck line &Waist line darts).
- Skirt variations
- Garment through Creative draping

**Pattern Making:**

- Convert Darts into-Seam Line/Princess/Yokes, etc.
- Convert Darts into- Gathers/Tucks/Flare/pleats, etc.
- Sleeve Variations
- Garment through pattern Making



## Accessories-II

### Objectives:

- To develop basic design concepts, visualization and manipulations.
- To develop representation and analytical study of conceptual design.
- To experience the process of realizing design through making

### Theory:

**Section A:** Design Thinking: Critical thinking-exploring possibilities.

**Section B:** Significance of design research, Sustainability, Aesthetics and function.

**Section C:** Prototyping; Costing, specifications, Production, Quality monitoring.

### Practical:

- To explore ideas in Accessory design, develop sense in design.
- The project is supported by detailed discussion on various stages in the design process emphasizing the complementary nature of systematic and creative thinking.
- Creativity techniques like brain storming to develop creative design attributes, design opportunity, problem perception , constructional Sketching ,clustering of ideas for concept development, exploratory mockup models for concept development, evaluation of concepts, final concept selection, concept development, refinement and detailing.
- Final transformation of any one conceptual design to a rapid prototype through CAD/CAM Process.
- Product Categories might include Table Top accessories, Jewelry & Luxury Accessories, personal accessories such as pen, watches, brooches, trimmings and attachments.

## (Communication Design)

### Paper 5.2: Introduction to Printing Technology

### Objectives:

- To introduce the printing methods
- To familiarize the students with the necessary equipment
- To introduce the use of computers in printing

### Theory:

#### Section A

Introduction to major printing methods; Artwork used for reproduction methods; Methods of making major artwork or design from the point of reproduction; Necessary equipment; Electronic Media; Papers for making design; Different paper sizes and their use.

#### Section B

Knowledge of Computers, Software, printer, scanners from printing perspective; Patterns in making design; Four color separation for Printing through present technological development and different methods of color separation with RGB; Printing Inks; Viscosity in printing inks as per the printing methods.

#### Section C

Binding methods; Folding; Creasing; Cutting; Perforation; Side Binding; Full Binding; Sticking Binding; Sewing Binding; Leather Binding; Different types of work in different sizes; Total finished final print of design.

### Suggested Readings:

1. Digital colour printing Technology by Chakravarty, Bishwan, assin Book

### **Paper 5.3: Introduction to Interactive media**

#### **Objectives:**

- To develop the student's understanding of the unique communication conditions affecting the structure and nature of information in web based interactive communication. Concepts evaluate the nature of information mapping, appropriate navigational systems and an ideation methodology appropriate to developing effective interactive web communication.
- To develop a strong understanding of communication as it relates to the web.
- To create relationships between content, interface, and user experience.
- To further investigate concepts of non-linear message building.
- To become technically familiar with the processes related to thinking, designing and building for an online environment.

#### **Practical:**

- Introduction to Interactive media: Meaning and Importance Interactive media; Print/electronic/digital media – Impact on communication and marketing strategies; Social Media and its role in communication
- Concept of Web: Working of the web – Information architecture; Web protocols; Server system, web language and Interactivity; W3C guidelines
- Marketing design for the Digital media: Introduction to html and responsive design; Marketing collaterals; Website design and adaptation for various screen sizes

### **Paper 5.4: Introduction of 3D software (Maya & Max)**

#### **Objectives:**

- Students will gain knowledge and skills in three dimensional rendering through the application of 3D Studio Max.
- To familiarize students with the tools for animation, modeling, simulation, visual effects, rendering and match moving.

#### **Maya**

##### **Practical:**

- Maya view Tools
- Concepts of 3D animation
- Modeling with 3D
- Texturing
- Lights, camera and animation
- Particle dynamics
- Rendering Overview

#### **Max**

##### **Practical:**

- Analysis and understanding of 3D Studio Max software and varying 3D tools
- Using 3D Studio Max software to translate ideas from 2D concepts into 3D models
- Understanding specific effects such as texture and lighting within a 3D Studio Max environment
- Rendering an animation into a movie file

#### **Suggested Readings:**

1. Matossian, M 2003, 3ds max 6 for windows, Visual QuickStart Guide First Edition
2. Bousquet, M 2005, Model, Rig, Animate with 3ds max 7, New Riders Press

3. Discreet, 2005, 3ds max 7 Fundamentals and Beyond Courseware (Discreet 3ds Max), Focal Press
4. Boardman, T 2005, 3ds max 7 Fundamentals, New Riders Press
5. Murdock, K L 2005, 3ds max 7 Bible, IDG Book World Wide. Inc.
6. Murdock, K L 2005, Poser 6 Revealed: The Official Guide, IDG Book World Wide. Inc.
7. Bell, J A 2004, 3ds max 6 Killer Tips (Killer Tips), New Riders Press
8. Boughen, N 2005, 3DS Max Lighting, Wordware Publishing, Inc.
9. Neuhahn, C & Book, J 2005, Professional Short Films With 3ds Max (Graphics Series), Charles River Media
10. Augspurger, E K & Fisher, B J 2003, 3Ds Max and Its Applications, Release 5,
11. Goodheart-Wilcox Publisher
12. Charles River Media, March 2004, 3Ds Max 6 Essentials : A Real World Approach (Graphics Series), David J. Kalwick
13. <https://files.nyu.edu/pdr206/public/site/animation.html>
14. <http://usa.autodesk.com/adsk/servlet/index?siteID=123112&id=9502844&linkID=9242256>
15. Gnomon bundle series for maya
16. [http://www.thegnomonworkshop.com/dvds/all\\_ble.html](http://www.thegnomonworkshop.com/dvds/all_ble.html)

### **Paper 5.5: Visual Effects**

#### **Objectives:**

- To provide an introduction to the tools and techniques. By the end of the course, students will have an idea of how visual effects work and they will be capable of applying, whenever the need be.

#### **Practical:**

- Introduction of Visual effect, its contribution and requirement in cinema. Early pioneers of VFX. The evolution in time from Silent Era to CGI.
- Categories of VFX viz, matte painting, puppets, CGI effect, Blue screen etc
- Experimenting with visual effects.
- Leap in Visual effects with advanced technology.
- Chroma screen shooting and post production, understanding special FX plug-ins compatible with after effects.
- **Introduction to after effects**- How to import and organize footage in the project window. We will also cover footage properties, creating a new composition and using the playback controls.
- **Effects**- Adding simple effects to footage and using the effects and preset pallets to find specific plug-ins. We'll also take a look at popular and commonly used effects
- **Animation and time remapping**- Animating and adding key frames in after effects. Using smooth key frames and add motion blur to animated layers and how speed changes are in aftereffects.
- **Keying and motion tracking**- How transparency works in aftereffects. From simple color keying to masking and transfer modes. We will also cover using track-mattes and different types of motion tracking, including stabilizing a shaky shot and motion tracking video to incorporate motion graphics.
- **3d integration and rendering**- the basics of 3d in aftereffects. You'll learn to turn any layer into 3d as well as create 3d lights and cameras. We will also take a look at depth of field and basics of rendering your composition for video editing applications, flash and DVD.
- **Titles**- Introduction to Title design and advanced look at creating titles in aftereffects. We will also get into powerful camera animation techniques and 3D particle systems.

### **Paper 5.6 Advertising Design**

#### **Objectives:**

- To give students an overview of the Advertising Concepts.
- To prepare the students for conception, development and the ultimate visual representation of the advertising message with understanding and creativity

**Practical:**

- Introduction to Advertising
- History of advertising.
- Need of advertising
- Concepts of advertising: Propaganda, publicity and Public relations.
- Different Advertising Campaigns: Product Campaigns, Non Product Campaigns
- Campaign objectives
- Selection of Media in Advertising
- Semiotic approach to advertising. Signification systems: Signifier, Signified, Signs and Myths
- Style and imagery.
- Designing different campaigns – for print media, and electronic media
- Creative Conceptualizing
- Creative Copywriting
- Fundamentals of Typography for Advertising Designers, creation of slogans.
- Conceptualizing and Storyboarding for electronic media

**Suggested Readings:**

1. The Advertising Concept Book - Think Now, Design Later, Author - Barry
2. Advertising Next - 150 Winning Campaigns for the New Communications Age. Author – Himpe
3. Creative Advertising - Ideas and Techniques from the World's Best Campaigns – Pricken
4. This is Advertising. Author –Williams
5. Basics Advertising: Copywriting. Author - Bowdery
6. Photography in Advertising - Eriksson

**Paper 5.7: Pre Production****Objectives:**

- To start working on short projects through Concept development, Storytelling, Character designing, Story boarding, animatics, directing and analyzing a film, animation film techniques, film language in action, adaptation of film language into animation.
- To understand the process of pre-production, styles of shots and framing techniques, psychological impacts of lighting and sound decisions, as well as motivational editing techniques.
- To learn the grammar of film, the continuity of film in storyboarding, visualizing the film on a paper, treatment of the film, voice over & camera work, character Designing, treatment of the films

**Practical:**

- Character sketches of the main characters, keeping their physiology, sociology and psychology in mind.
- The back story, i.e., what has happened in the life of the character before the film begins? How does the character change and grow through the film (Character Designs, research and development of the character).
- Working with a script/screenplay.
- Screenplay with dialogue for the short film, Production Breakdown, Shot Breakdown of the film.
- Concept art for film.
- Visual language and readability, visual continuity. Research for the film, The Step-Outline of the film, In which every scene is described in a Paragraph.
- Location-hunting and getting permissions, Floor-planning and story boarding, Casting, Organizing the props, costumes and other production requirements.
- Timing the storyboard, Layout and design, Focus on the design of the film, background design and composition as well as camera aspects and film language.
- Working with storyboard, Field size, Design and rendering the scenes layout and composition, Pans, Trucks and Multiple Pans, Scene planning, Realistic touches.

- Character interaction with the scene and the backgrounds, Analyze film layouts, Design and layouts, clean up of BGs and BG painting.
- Sound concepts and effects for the film, the sound track, Sound equipment and theory, Dialogue and Voice-over, Exposure-sheet doping, break down, reading the sound track.
- Final Animatics

**Suggested Readings:**

1. The Five C's of Cinematography - Motion Picture Filming Techniques.
2. Closely\_Watched\_Films\_-\_An\_Introduction\_to\_the\_Art\_of\_Narrative\_Film\_Technique.
3. Joseph Campbell, "The Hero with a Thousand Faces".
4. The art of layout and storyboarding

## ***B.Des VI SEMESTER***

### **Paper 6.1: Parenthood and Family Relationship**

**Objectives:**

- To develop awareness of important aspects of parenthood
- To provide knowledge about the family in the context of changing socio-economic scenario in the country and to familiarize about interpersonal relationship and burning issues during adolescence.

**Note:**

- Meaning and definition of parenthood, human reproductive system and conception.
- Symptoms of pregnancy, common discomforts during pregnancy, care during pregnancy.
- Child care-feeding, weaning, toilet training, rest & sleep, personal grooming, common ailments in children.
- Techniques of child rearing and impact on child's personality. Role of parents as facilitators of growth and development.
- Family life, education, meaning and significance of family interpersonal relationship within the family. Role of conflicts and its resolution.
- Brief introduction to different aspects of development (Physical, Motor, Social, Emotional, Cognitive, language and Moral)
- Introduction to reproductive health with brief discussion on STD/AIDS and sexual misbehavior.
- Sex education importance and methods.
- Contemporary issue, mental health and hygiene, drug addiction, marriage and family counseling

**Learning Experiences:**

1. Observing children at different age levels in different situations.
2. Recording observations, including Anecdotal records on individual differences in difference aspects of behavior.
3. Preparing age teaching aid.
4. Viewing educational films followed by group discussions.
5. Case studies.
6. Evaluating printed materials (Magazines, newspapers, articles from books).
7. Collecting, composing and modifying age related songs and stories.
8. Introspecting one's own past childhood experiences, with parents, siblings, friends, neighbors, etc.
9. Planning and organizing play activities and games for children of different age groups.
10. Group discussions/Buzz sessions.
11. Role playing.
12. Planning for celebrating festivals, parties, get together.

**Suggested Readings:**

1. Hurlock E.B.(1978): Child Development 96th ed.) McGraw Hill, New Delhi.
2. Hurlock E.B.(1980): development Psychology, a Life Span Approach (5<sup>th</sup> ed.) McGraw Hill, New Delhi.
3. Panada, K.C. (1990): Elements of Child Development, Kalyani Publishers, New Delhi.
4. Bourne G. (1984): Pregnancy, PAN Books, London.
5. Augustine I.S. (ed.) (1982): Indian Family in transition, Vikas Publishing house, New Delhi.
6. Mehra P. (1977): Indian Youth Emerging, problems and issue, Saumaya Publications, Bombay.
7. Sharma N. (1990): Understanding Adolescence, National Book Trust, New Delhi.
8. Kulkarni S. & Kulkarni S. (1995): Responsible parenthood and Harmonious families.

## (Fashion & Lifestyle Design)

### Paper 6.2: Surface Design

**Objectives:**

- To understand & learn methods of developing designs on various surfaces.
- To give the knowledge of various types of embellishment techniques & its relation to design.

**Practical:**

1. Develop suitable paper design, samples and actual product using **any 1** of the following printing methods:
  - a) Block printing method. Styles of printing: Direct style of printing with Pigment dyes, Resist style of printing with natural dyes. **Product-Cotton Table Mats / Cotton Top.**
  - b) Screen printing with photo chemical method. Styles of printing: Resist style of printing with reactive dyes, Discharge style of printing with acid dyes, Crepe style of printing, Devor style of printing. **Product- Cotton dupatta/Silk Scarf /Cotton Table cloth /Blended curtain.**
  - c) Transfer printing method. Styles of printing-Direct style of printing with sublimed dyes. **To develop a product (A4/A3 sized).**
2. Develop samples using **any 1** of the following embellishment methods:
  - a) Embossing
  - b) Engraving
  - c) Texturing
  - d) Oxidization

### Paper 6.3: Design Management

**Objectives:**

- To provide students with an integrated focus on the role of design in the creation and management of strategic and sustainable advantage.
- To help students take design-relevant decisions in a market and customer oriented way.
- To develop strategic management skills in various areas related to design management.

**Theory:****Section A**

Introduction to Design management; Design as professional service; Sustainable Design practices; Environmental considerations; the role of Design practices in Innovation

**Section B**

Design Thinking: Evolution of design led thinking as a strategic management tool; Six thinking hats; DeBono'sCort tools; Lateral thinking methods

### **Section C**

Case studies to understand the design, management & sustainability elements.

### **Suggested Readings:**

1. The Fundamentals of Design Management by Kathryn Best
2. James P. Cramer, How Firms Succeed: A Field Guide to Design Management
3. Consumer Behavior, 10/E Leon Schiffman, Leslie Kanuk
4. Strategic Brand management: Jean-Noel Kapferer

## **Paper 6.4: Trends and Forecasting**

### **Objectives:**

- To create awareness about the fashion domain and working of the Fashion industry.
- To understand the need and essence of Trend forecasting.
- To study the various methods and sources of Trend forecasting.

### **Theory:**

#### **Section A**

Introduction to the world of Fashion, the structure of the Industry; The terminologies of Fashion: Style, Fashion, Design, Silhouette, Haute Couture, Ready-to-Wear; The Fashion Cycle and its stages. Long-run and Short-run Fashions.

#### **Section B**

Trends and the role of trend forecasting; Forecasting Personnel: Fashion Forecasters, Forecasting services/agencies, publications, trend portfolio; Fashion promotion as a tool for trend forecasting

#### **Section C**

Forecasting process: From Producers to Consumers, primary and Secondary Market Forecasts; Fashion Theme Development; Fashion Trend Presentation, Fashion Shows

### **Practical:**

To study and explore the application of Trends and Forecasts for apparel / accessories / home textiles range according to present trends and forecasting (Colors, Styles, Fabrics)

### **Suggested Readings:**

- Fashion From Concept To Consumer by Gini Stephens Frings
- The Business of Fashion: Designing, Manufacturing, and Marketing by Leslie Davis Burns, Kathy K. Mullet and Nancy O. Bryant
- Fashion Forecasting by Kathryn Mckelvey, Janine Munslow
- Fashion Forward: A guide to Fashion Forecasting by Chelsea Rousso
- Color Forecasting for Fashion by Kate Scully
- A trend forecaster's handbook by Raymond Martin

## Paper 6.5: Construction Techniques (Hard Material)

### Objectives:

- To understand properties of hard or semi hard surfaces.
- To help students understand the practical aspects involved in transformation from design to actual product.
- To understand the utility of different techniques used for product construction.

### Practical:

Construct a lifestyle accessory using any of the following techniques and processes.

- Working of basic tools and machinery with reference to construction.
- Basic techniques - Sawing, Drilling, filling, polishing, Soldering, etc.
- Basic Surface modeling – hard or semi hard material transformation; wire manipulations, twisted wire fabrication, geometrical shape fabrication, etc.
- Basic Mechanisms- Screw, Pin joints, Jump rings Mechanisms, etc.

### Suggestive reading:

- Surface Modification By Solid State Processing by Joao Pedro Gandra
- 'Process: 50 Product Designs from Concept to Manufacture' by Jennifer Hudson.
- Product Design and Development 6th
- Edition by Karl Ulrich (Author), Steven Eppinger (Author)

## Paper 6.6: Textile Testing & Quality Assurance

### Objectives:

- To develop an understanding of methods and techniques used to analyze textile fibers, yarns and fabrics for end use performance
- To acquire knowledge and understanding of various structural properties of textiles and relate them to end use fabric performance and product
- To familiarize students with the different testing equipments, their underlying principles and the international accepted standards, test methods and the language of measurement
- To be able to analyze and interpret the results and predict the general textile behavior Performance

### Theory:

#### Section A

Importance of Textile Testing and analysis: Objectives (reasons) of textile testing, Uses of testing information, Factors influencing Quality Control.

Statistical terms: Use of statistic in handling data in area of textile testing, Development of standard test methods, National and international organizations involved in textile testing, ISO Stds. and ISO – series.

Precision and accuracy of testing methods: Precision and accuracy of testing methods, atmospheric conditions for textile testing, temperature and humidity, measurement of humidity and moisture in textiles.

#### Section B

Testing and Evaluation of Fabric and Garment: Strength properties of Textile & Apparel, Terminologies and definitions like force units, Breaking strength and Tensile strength, Stress, specific stress, Tenacity, Elongation

Fabric Test Methods: Breaking strength – Raveled strip method, Cut strip method and Grab method; Tearing Strength – Tongue tear test, Trapezoid method, Elmendorf tear test; Bursting strength – Hydraulic / Diaphragm



bursting test Seam strength and yarn slippage in woven fabrics at seams, seam slippage tests for woven and upholstery fabrics, needle cutting in a fabric, sewing ability of fabrics and seam efficiency

### **Section C**

Pilling – definition, causes of pilling, stages in formation of pilling, remedies for reducing pilling, methods for testing pilling resistance of fabrics.

Abrasion – definition, types of abrasion, properties affecting abrasion resistance, Common abrasion instruments and methods used for evaluating abrasion method

Fabric Faults and Defects: Bow and Skewness in woven's and knitted fabrics, methods used for measuring bow and skewness in fabrics, distortion of yarn in woven fabrics – method used for

### **Practical:**

- Conditioning of material
- Yarn fineness tests
- Fabric strength tests
- Fabric defect identification

### **Suggested Readings:**

1. Principles of Textile Testing – J.E.Booth, Newness Butterworth, London
2. Textile Testing and Analysis – Billie J. Collier and Helen E. Epps, Prentice Hall, New Jersey
3. Textile Testing – John H. Skinkle, Brooklyn, New York
4. Handbook of Textile Testing and Quality Control – Groover and Hamby
5. An Introduction to Quality Control for Apparel Industry – Pradip V. Mehta, Marcel Dekker, New York
6. Textile Testing & Quality Control Standards like – BIS, BS, ASTM, ISO, AATCC, etc.

## **Paper 6.7 Design Project-II**

### **Objectives:**

- To develop professional skills of the students and encourage independent thinking. The students will be the core custodians of the project and the onus will be on them from beginning till the end which will develop a sense of ownership and commitment. The students will also learn to keep the deadlines sacrosanct. The project will lead to the development of the designer's skills and knowledge through a process of 'hands on-minds on'.

### **Project outline:**

- The students will get the opportunity to apply the knowledge and skills acquired in previous semesters.
- The project will be driven by the students and students will have many opportunities for independent decisions.
- The project may be based on a realistic brief from the industry or it may be a hypothetical brief in either case a guide will be there to supervise the project.
- A design project can be given as a classroom project, a group project or individual projects to students.
- Students will set specific goals/objectives, decide upon the tasks to be undertaken that should lead to the outcome based on the requirement of the project.
- Students will follow the design process to **reach the design solution.**
- The intermediary steps should be well planned and executed and should lead to a concrete result as per the objective set for the project.
- Students will set the timeline and will adhere to the set timeline.
- Students will chronologically document each step in detail while doing the project which led to the final output.

## Paper 6.8: Elective-II

### Introduction to CAD for Apparel

#### Objectives:

- To create awareness in Computer aided designing.
- To provide hands on experience on CAD.
- To understand the importance of CAD.

#### Practical:

- Introduction to LECTRA – MODARIS and DIAMINO
- F1 TO F8 functions.
- Path creation
- Pattern creation on MODARIS.
  1. Basic Bodice front & Back
  2. Basic Skirt
  3. Dart Manipulation
  4. Basic Sleeve
  5. Sleeve variation
  6. Skirt Variation
- Size chart manipulation.
- Pattern modification.
- Adding seam allowance.
- Introduction to grading
- Pattern grading
- Variant making
- Introduction to Marker planning & Marker efficiency on DIAMINO.

### Introduction to CAD for Accessory

#### Objectives:

- To provide hands on experience on C.A.D. for Accessories
- Making a 3-D model from 2-D Drawing.

#### Practical:

- Introduction and importance of CAD in Accessories.
- Introduction to RHINOCEROS-3D
- Application of RHINOCEROS-3D to create 3D objects from 2D drawings.
- Rhino – 3D for Windows Interface.
- Drawing Lines, Free- form Curves, Selecting objects, Understanding Layers.
- Object Snaps, Viewports and construction Planes.
- Editing Options: Fillet, Blend, Chamfer, Array, Split, Trim, and Offset.
- Analysis, scaling and calibration of 3D objects.
- Rendering

**Suggested Readings:**

1. Rhino nurbs 3d modeling
2. Inside rhinoceros 3 by roncheng
3. Modelado de objetos con rhinoceros 3d by julianantonioossacastaño
4. Mastering mechanical desktop: surface modeling by ron k. C. Cheng
5. Mastering mechanical desktop(r): parametric design by ron k. C. Cheng

**Introduction to CAD for Home Textiles****Objectives:**

- To create awareness in Computer aided designing.
- To provide hands on experience on CAD.
- To understand the importance of CAD.

**Practical:**

- Develop 12 designs for each of following with illustration on paper:
  - Dress Material
  - Furnishing
- Preparation of sketch book with selected 25 sketches for weaving.
- Edit 6 of each designs on software

**(Communication Design)****Paper 6.2 Publication Design****Objectives:**

- To explore various design strategies to design Books, Periodicals, and Reports etc. Understanding of grid system, laying out the components, organizing the visual balance between images and text, sensitivity towards typography are the key factors of this subject.

**Practical:**

- History of Books and periodicals
- Types of Books and periodicals - Utility stationary - Corporate Media Publications and their importance and role they play in the society.
- Calculating and Composing Text in given space.
- Alignments - Drop letters.
- Various Column layouts.
- Creating and using Grid System.
- Balance of Image and Text on a page. Adding Images in order to create a good looking page.
- Designing - Masthead for Newspaper/Magazine - Slugs - Column heads.
- Newspaper/Specific Interest Magazine Design.
- Designing page and various parts of a Book.
- Designing Bookmarks and Book jackets.

**Paper 6.3 Introduction to Web design****Aim:**

- To develop the skill & knowledge of Web page design
- Students will understand the knowhow and can function either as an entrepreneur or can take up jobs in the multimedia and Web site development studio and other information technology sectors.

### Objectives:

The student will be able to

- Define the principle of Web page design
- Define the basics in web design
- Visualize the basic concept of HTML.
- Recognize the elements of HTML.
- Introduce basics concept of CSS.
- Develop the concept of web publishing

### Learning outcomes

- Upon completion of this course students will know how to create an HTML page and add content and images, links, tables and lists.
- Students will have a good understanding of the meaning of inheritance, cascade, pseudo classes, pseudo elements and selectors which are concepts that are commonly used in web pages.
- Students will become familiar with using font, background styles and style sheets. This course will use Adobe Dreamweaver to create a website with HTML, CSS, JavaScript, and Flash.
- It will help students to understand naming conventions, index files, welcome screen, graphical user interface (GUI) and many more settings that are useful when creating a website successfully.

### Course structure

**Web Design Principles:** Basic principles involved in developing a web site, Planning process, Five Golden rules of web designing, Designing navigation bar, Page design, Home Page Layout, Design Concept.

**Basics in Web Design:** Brief History of Internet, What is World Wide Web, Why create a web site, Web Standards Audience requirement

**Introduction to HTML:**HTML Documents, Basic structure of an HTML document, Creating an HTML document, Mark up Tags, Heading-Paragraphs, Line Breaks, HTML Tags

**Elements of HTML:**Introduction to elements of HTML, Working with Text, Working with Lists, Tables and Frames, Working with Hyperlinks, Images and Multimedia, Working with Forms and controls

**Introduction to Cascading Style Sheets:**Concept of CSS, Creating Style Sheet, CSS Properties, CSS Styling(Background, Text Format, Controlling Fonts), Working with block elements and objects , Working with Lists and Tables, CSS Id and Class, Box Model(Introduction, Border properties, Padding, Properties, Margin properties, 5.9 CSS Advanced(Grouping, Dimension, Display, Positioning, Floating, Align, Pseudo class, Navigation Bar, Image Sprites, Attribute sector), CSS Color, Creating page Layout and Site Designs

**Introduction to Web Publishing or Hosting:**Creating web site structure, Creating Titles for web pages, Themes- Publishing web sites

## Paper 6.4 Animation Techniques

### Objectives:

- Contemporary animators are mixing up styles and techniques to produce something fresh and original. In this course student will explore different medium of animation techniques.

### Practical:

- Digitizing live images frame by frame for digital stop-frame animation (Pixilation).
- Digital 2D animation programs for “cel” animated cartoon-style animation
- Digital 3D animation packages for modeling, animating and rendering for 3D CGI (Computer-generated images)

- Compositing software that merges together and manipulates layers of animation into final complex images, often used for visual effects.
- Paper Cut-out animation.
- Other unusual animation techniques like sand animation, puppet animation, oil on glass animation, clay animation etc.

### **Paper 6.5 User Experience Design**

#### **Objectives:**

- To understand the primary concepts and tasks involved in graphical user interface (GUI) design. It identifies the characteristics of an effective GUI, describes usability factors, and examines the design principles of form, consistency, user feedback, information filtering, and the conceptual model. It also discusses in detail the effective use of color and typography, icons and pointers, window layouts, and screen controls. The series concludes with a discussion of effective interface design.

#### **Practical:**

- Identify characteristics of an effective GUI
- Describe usability factors, including rules of perception, that affect GUI design
- Identify the hardware and software development factors that affect GUI design
- Describe and give examples for the following GUI design principles: design consistency, user feedback, filtering information, forgiveness, and having a clear conceptual model
- Describe the role of task analysis in GUI design
- Design application layouts that incorporate accepted design principles
- Explain color concepts for Screen and describe the components of color
- Choose and use color effectively for Screen
- Choose appropriate typography
- Design effective, recognizable icons
- Design applicable pointers
- Build clear window layouts
- Incorporate basic screen controls into a GUI
- Develop an effective, easy-to-use GUI design

### **Paper 6.6 Guerilla Film Making**

#### **Objectives:**

- To give students a basic understanding of the techniques and art of making a short film using the available resources at zero or no cost. Through the study and analysis of scenes from shorts, features, film scripts, and a series of exercises, students will discover the natural rhythm in a film; the shooting strategies, etc
- To understand the process of pre-production, production and post-production stages of digital filmmaking relate to each other creatively and practically.

#### **Practical:**

- Introduction: Film Genres; understanding Fiction-based Film making and Documentary Film making; analysis of Short Film
- Pre production: Concept Development; story; scripting; story boarding
- Production: Camera and Cinematography; shooting formats; camera options and modes; camera Components and concepts; lighting techniques; exposure, focus, aperture, shutter; hand-held vs. tripod operation; angle & shots; framing and borders; elements of composition; camera and cinematography; directing Actors; semiotics in Film Making; creative use of props; location shoots
- Post Production: Understanding film formats and resolutions; video editing techniques for short films; basic sound editing

### **Paper 6.7: Design Project I**

**Objectives:**

- To develop professional skills of the students and encourage independent thinking. The students will be the core custodians of the project and the onus will be on them from beginning till the end which will develop a sense of ownership and commitment. The students will also learn to keep the deadlines sacrosanct. The project will lead to the development of the designer's skills and knowledge through a process of 'hands on-minds on'.

**Project outline:**

- The students will get the opportunity to apply the knowledge and skills acquired in previous semesters.
- The project will be driven by the students and students will have many opportunities for independent decisions.
- The project may be based on a realistic brief from the industry or it may be a hypothetical brief in either case a guide will be there to supervise the project.
- A design project can be given as a classroom project, a group project or individual projects to students.
- Students will set specific goals/objectives, decide upon the tasks to be undertaken that should lead to the outcome based on the requirement of the project.
- Students will follow the design process to reach the design solution.
- The intermediary steps should be well planned and executed and should lead to a concrete result as per the objective set for the project.
- Students will set the timeline and will adhere to the set timeline.
- At the time of submission 2 copies of the final designs will be submitted by the students.
- Students will chronologically document each step in detail while doing the project which led to the final output and submit 2 copies of the same to the department as a library resource for future reference.

## ***B.Des VII SEMESTER*** **(Fashion & Lifestyle Design)**

### **Paper7.1: Innovation Workshop for FLD**

**Objectives:**

- To research and evaluate a wide range of Home Textiles/Accessories/Garments.
- To experiment and combine traditional and non-traditional materials, techniques and processes in own work.

**Project outline:**

- Innovation means many things to many people, and means different things within a single business. Innovation and design aren't simply about new products or technology. They're also about how to improve products in everyday use, leading to reduced costs, increased usability and new business opportunities. The workshops have an emphasis on imparting practical skills and knowledge able to be easily applied in everyday business.
- This program is carefully tailored to suit student's group specific requirements and will involve a mixture of practical and theoretical exercises designed to encourage creative thinking.
- In this paper, learners will create innovative concepts for lifestyles.

### **Paper 7.2: Advances in Fashion and Textiles**

**Objectives:**

- To familiarize the students with the basics of Apparel and Textile Industry and to update the students with the latest advancements in Apparel and Textile Industry.

## Theory:

### Section A

**Overview of Fashion and Textiles:** Defining Fashion; Fundamentals of Fashion; Timeline of Fashion; Tailoring and Dressmaking; the Couture House; Chambre Syndicale; Emergence of R-T-W; Fashion Centers

### Section B

**Advances in Fashion and Textiles:** The role of Technology in Apparel and Textile Industry; Automation in Apparel and Textile Industry; The implications of Automation in Apparel and Textile Industry.

### Section C

**Technical Textiles:** Scope of Technical Textiles; 12 Sectors of Technical Textiles; Centre of excellence in Technical Textiles; Role of BIS and standards in Technical Textiles; Manufacturing facilities for Technical Textiles

## Suggested Readings:

1. Fashion Design, Referenced by Alicia Kennedy & Emily BanisStoehrer
2. Fashion and Textiles by S. Naik
3. Fashion & Textiles: The Essential Careers Guide by Carol Brown
4. Handbook of Technical Textiles (Woodhead Publishing Series in Textiles) by Richard Horrocks and SubhashAnand

## Paper 7.3: Final Design Project for FLD

### Objectives:

- To develop concept and designs based on clients' needs and utility.
- To explore ideas in design, develop sense in design, material technique and style.
- To understand the suitability, trends, market demand in production of range/ product for apparel, home textiles and accessories.

### Project outline:

- This paper would help to develop advanced skills and exploration in processes and materials. It encourages the synthesis of ideas from both direct and conceptual sources to produce outcomes to satisfy a set design brief. The core idea behind a design project is to develop professional skills of the students and encourage independent thinking.
- The student should also understand the importance of research and evaluating the role of the client and market in the design process and product usage and utility for Apparel, Home Textiles and Accessories.
- The project may be based on a realistic brief from the industry or it may be a hypothetical brief in either case a guide will be there to supervise the project. A design project can be given as a classroom project, a group project or individual projects to students.
- The students will be the core custodians of the project and the onus will be on them from beginning till the end which will develop a sense of ownership and commitment. The students will also learn to keep the deadlines sacrosanct. The project will lead to the development of the designer's skills and knowledge through a process of 'hands on-minds on'.
- A range (Minimum 3 articles) has to be developed.

## Paper 7.4: Visual Merchandising

### Objectives:

- To understand the growing significance of visual merchandising in fashion and lifestyle retail formats and how the store visual merchandising affects the store performance
- To appreciate the various core elements of Visual Merchandising
- To study the theories and components of visual merchandising and their application to store display

### Theory:

#### Section A

- a) Introduction to Visual Merchandising: The role of Visual Merchandising in a store, the growing significance of Visual Merchandising
- b) The need for a consistent Store Image and achieving synergy through all visual communication tools.
- c) History and Evolution of organized retail stores and systematic merchandise presentation.

#### Section B

- a) Theories of Visual Merchandising: Color and Texture, Line and composition, Lights and lighting
- b) Areas of display: The store exteriors, Window display, Store interiors
  - a. The exterior of the store: Façade, Window design in storefront
  - b. Display window construction
  - c. Store Interiors: Focal Points, Clusters
  - d. Mannequins
  - e. Store Fixtures
  - f. Display Props
  - g. Graphics and Signages

#### Section C

- a) Store planning and design: Store layouts and design, planogram
- b) Means of visual communication: Furnitures and fixtures, props, Graphics and signage, Mannequins
- c) Promotional Visual Merchandising

### Practical:

- To create theme or season based backdrops for store windows
- To create store layout for various retail formats and to create store wall planograms
- To study the store image and create store fixtures

### Suggested Readings:

1. Visual merchandising: the business of merchandise presentation-Robert Colborne
2. Visual merchandising & display: Martin M Pegler
3. Point of purchase- Marta Serrats

## Paper 7.5: Fashion Marketing and Merchandising

### Objectives:

To understand the importance of:

- Market environment in apparel Industry.
- Customer centric approach in modern marketing.



- Merchandising activities in Fashion Business.

### Theory:

#### Section A

Introduction to marketing: Definition, importance and scope of marketing, Understanding Needs, wants, demands; Marketing approaches, modern day approach towards marketing, mass marketing to customization; Distribution and Value chain, Value delivery process, the structure of distribution network in apparel and textile industry

#### Section B

Product life cycle - stages and strategies for different stages of plc. Product-mix, product mix decisions; Pricing decisions, pricing objectives, policies methods of setting price, pricing strategies, channels of distribution for consumer/ industrial products, factors affecting channel distribution; Marketing communication mix: advertising, sales promotion, personal selling, publicity and public relations

#### Section C

Merchandising in Apparel Industry; Merchandising terminologies; Role and responsibilities of a fashion merchandiser

### Suggested Readings:

1. Fashion Merchandising and Marketing-Marian H Jernigan, Cynthia R Easterling
2. Apparel Merchandising- Jeremy A. Rosenau and David L. Wilson
3. From Concept to Consumers: Stephen Gini Fringgs
4. Fashion Marketing – Mike Easey
5. Fashion Buying – Helen Goworek

### Paper7.6: Elective-III CAD for Textiles

### Objectives:

- To create awareness of CAD in Textiles.
- To understand the scope and importance of CAD in textiles.
- To provide hands on experience.

### Practical:

- **Introduction to Arahne:** Working with files; Viewing the fabrics; Editing the designs; Edit warp and weft patterns; Apply the color separation process; Jacquard conversion(Basics only); Draping
- Make 40 sketches
- Develop 4 designs for each of following with illustration on paper
  - Dress Material
  - Furnishing
- Take 4 printouts for each assignment

### CAD for Apparel

### Objectives:

- To explore the application of computer technology in the design and manufacture Garments. It provides learners with an opportunity to develop an understanding of specialist computer applications and to apply this to their own design and development.
- To help students explore computer application at an advanced level.

### Practical:

- ❖ Pattern Creation and Modification
  - Creating pattern for children’s wear.
  - Creating pattern women’s wear.
  - Creating pattern men’s wear.
  - Innovative pattern creation(any two)
- ❖ Specification sheet- Creation & modification
- ❖ Pattern Grading with CAD
- ❖ Marker Planning on Diamino ,New Marker Generate; Marker Composition; Menu bar options; Checks marker and placing; Adding and Deleting Marker sizes; Flash Marker; Final printout.

### **CAD for Accessories**

#### **Objectives:**

- To create awareness of CAD in Accessories.
- To understand the scope and importance of CAD in Accessories.
- To provide hands on experience.

#### **Practical:**

Rhino -3D Basics and creating two Dimensional Objects: Rhino – 3D for Windows Interface; Drawing Lines, Free-form Curves, Selecting objects, Understanding Layers; Object Snaps, Viewports and construction Planes.

Editing two dimensional objects: Analyzing commands; Editing points; Editing Options: Fillet, Blend, Chamfer, Array, Split, Trim, and Offset.

Creating Surfaces and Solids: Creating and editing Surfaces from curves; Creating and editing solids from surfaces; Modeling with solids.

#### **Suggested Readings:**

1. Rhino nurbs 3d modeling
2. Inside rhinoceros 3 by Ron Cheng
3. Mastering mechanical desktop: surface modeling by Ron k. C. Cheng

## **(Communication Design)**

### **Paper 7.1:Science and Liberal Arts**

#### **Objectives:**

- To provide students with broad knowledge of the wider world (e.g. science, culture, and society). This approach to learning will empower individuals and prepare them to deal with complexity, diversity, and change.
- It will develop a sense of social responsibility, as well as strong and transferable intellectual and practical skills such as communication, analytical and problem-solving skills.

#### **Section A**

Environment & you: Ecosystem and ecological balance; Global environmental issues

**Section B**

Society & you: A retrospective view of the society; societal challenges; modern societal trends

**Section C**

Advancement in science & technology

**Paper 7.2: Innovation Workshop for CD**

**Objectives:**

- To develop lateral thinking and enable students to generate innovative ideas and give shape to the ideas generated.

**Project outline:**

Students would be given freedom to choose to work in the area of their choice.

The students are supposed to:

1. Identify a design problem
2. Analyze and generate innovative solutions to solve the design problem identified.
3. Display Lateral thinking and present prototypes that reflect their creative thought process.

**Paper 7.3: Design Project II**

**Objectives:**

- To develop professional skills of the students and encourage independent thinking. The students will be the core custodians of the project and the onus will be on them from beginning till the end which will develop a sense of ownership and commitment. The students will also learn to keep the deadlines sacrosanct. The project will lead to the development of the designer's skills and knowledge through a process of 'hands on-minds on'.

**Project outline:**

- In the design project students will get the opportunity to apply the knowledge and skills acquired in previous semesters.
- The project will be supervised by a guide who will guide the students and give feedback as and when required. The selection of the guide will be on basis of the type of project selected by the students. The project will be driven by the students and students will have many opportunities for independent decisions.
- The project may be based on a realistic brief from the industry or it may be a hypothetical brief in either case a guide will be there to supervise the project.
- Students will set specific goals/objectives, decide upon the tasks to be undertaken that should lead to the outcome based on the requirement of the project.
- Students will follow the design process to reach the design solution.
- The intermediary steps should be well planned and executed and should lead to a concrete result as per the objective set for the project.
- Students will set the timeline and will adhere to the set timeline.
- At the time of submission 2 copies of the final designs will be submitted by the students.
- Students will chronologically document each step in detail while doing the project which led to the final output and submit 2 copies of the same to the department as a library resource for future reference.
- If the project is lengthy and project guide feels the need than design project II and Design Project III may be merged to fulfill the requirement of time.

## Paper 7.4: Design Management

### Objectives:

- To provide students with an integrated focus on the role of design in the creation and management of strategic and sustainable advantage.
- To help students take design-relevant decisions in a market and customer oriented way.
- To develop strategic management skills in various areas related to design management.

### Theory:

#### Section A

Introduction to Design management; Design as professional service; Sustainable Design practices; Environmental considerations; the role of Design practices in Innovation

#### Section B

Design Thinking: Evolution of design led thinking as a strategic management tool; Six thinking hats; DeBono's Cort tools; Lateral thinking methods

#### Section C

Case studies to understand the design, management & sustainability elements.

### Suggested Readings:

5. The Fundamentals of Design Management by Kathryn Best
6. James P. Cramer, How Firms Succeed: A Field Guide to Design Management
7. Consumer Behavior, 10/E Leon Schiffman, Leslie Kanuk
8. Strategic Brand management: [Jean-Noel Kapferer](#)

## Paper 7.5: Design Project III

### Objectives:

- The core idea behind a design project is to develop professional skills of the students and encourage independent thinking. The students will be the core custodians of the project and the onus will be on them from beginning till the end which will develop a sense of ownership and commitment. The students will also learn to keep the deadlines sacrosanct. The project will lead to the development of the designer's skills and knowledge through a process of 'hands on-minds on'.

### Project outline:

- In the design project students will get the opportunity to apply the knowledge and skills acquired in previous semesters.
- The project will be supervised by a guide who will guide the students and give feedback as and when required. The selection of the guide will be on basis of the type of project selected by the students. The project will be driven by the students and students will have many opportunities for independent decisions.
- The project may be based on a realistic brief from the industry or it may be a hypothetical brief in either case a guide will be there to supervise the project.
- Students will set specific goals/objectives, decide upon the tasks to be undertaken that should lead to the outcome based on the requirement of the project.
- Students will follow the design process to reach the design solution.
- The intermediary steps should be well planned and executed and should lead to a concrete result as per the objective set for the project.
- Students will set the timeline and will adhere to the set timeline.
- At the time of submission 2 copies of the final designs will be submitted by the students.

- Students will chronologically document each step in detail while doing the project which led to the final output and submit 2 copies of the same to the department as a library resource for future reference.
- If the project is lengthy and project guide feels the need than design project II and Design Project III may be merged to fulfill the requirement of time.

### **Paper 7.6:Trans Media**

#### **Course Description**

This course will provide students a basic understanding of transmedia storytelling principles and practices. Transmedia storytelling is one of the central narrative strategies of the current entertainment industry. A transmedia storyteller uses a mesh of products distributed over a variety of channels in a relatively short time to create a consumer. Each story portion is planned to add a unique perspective to the whole story using the features of the medium it's released on.

Factors such as comprehensive pleasure and spreadability are some of the key design parameters in developing transmedia content. Student will learn the role these factors in the evolution and current state of transmedia storytelling through examination of examples.

These examples include toy tie-ins (i.e. GI Joe, Pokémon etc.), comics (i.e. Batman, Avengers etc.), and film and TV series (i.e. Star Wars, Star Trek etc.) as well as recent and ongoing projects such as alternate reality games.

Based on these learning, student will create a proposal for a transmedia story with detailed descriptions of the world, story, characters, general media strategy, and role of each media component.

#### **Learning outcomes**

- Students will have the ability to use concepts to describe and analyze transmedia storytelling strategies.
- Students will have the ability to combine and compare their traditional storytelling skills with transmedia concepts.
- Students will have the ability to successfully design and write a proposition for a transmedia project.
- Students will learn how media franchises and mass narratives are created.
- Students will learn how distributed narratives and alternate realities are created.

## ***B.Des VIII SEMESTER***

### **Industrial Training / Internship**

#### **Objectives:**

Exposing students in real life working environment as a part of an academic curriculum helps the students to develop and enhance academic, personal and professional competencies. Through this, the students will understand the importance of industrial project which includes:

1. Application of knowledge learned
2. Acquire and develop practical skills
3. Strengthen work values
4. Gain interpersonal skills

5. Get an understanding of how the market functions

The Project will be evaluated by an external examiner, an internal examiner and a Vice-chancellor's nominee. The marks of the continuous assessment obtained from the industry will be compiled by the Head of the Department based on various interim reports of mid-term/end of term evaluation received from the host organization and timely submission of report, synopsis and dissertation.

## **Anexure V**

### **Course Curriculum for Interior Design**

#### **Introduction**

Design programmes came into existence in 2011 and at the time of visualization of professional Design courses, three area of Design were discussed namely.

1. Fashion and Lifestyle Design (Comprising of Apparel Design, Accessory Design and Home Textile Design)
2. Communication Design (Comprising of Graphic Design, Animation Design , Film Making )
3. Industrial Design (Comprising of Interior Design , Product Design and Exhibition Design)

Fashion and Lifestyle Design (Comprising of Apparel Design, Accessory Design and Home Textile Design) and Communication Design (Comprising of Graphic Design, Animation and Film Making) were started in 2011 and now that 3 batches have gone to industry and now that we are expected a world class workshop by 2017, it is time to commence our Industrial Design Program.

In the Industrial Design, we will start Interior Design program first for which the following scheme of Examination is proposed.

#### **Goals and Objectives**

- To provide students with an undergraduate professional course of study that conforms to the established academic standards for interior design education
- To promote intellectual inquiry through historical awareness, studies in the humanities, natural and social sciences, English communication, and critical thinking
- To encourage the acquisition of intellectual habits which further active participation in the complex world we all inhabit

- To create a strong foundation in the basic principles and elements of design, drawing and color in order to develop a non-verbal design language, visual logic, and fluency of expression
- To help the student learn to think critically about a design problem before, during and after creating a design solution
- To encourage creative expression and original work within a structured curriculum that balances theory and practice, vision and planning, creativity and logic, art and technology
- To develop skills in applying design principles in a wide variety of residential and non-residential projects; requiring knowledge of spaceplanning, materials, finishes, textiles, lighting, surfaces, structures and codes
- To develop the ability to solve and present problems clearly, creatively and quickly
- To stress the relationship of environment to behavior and the importance of design sensitivity to human needs, integrating such issues as universal design, barrier-free accessibility, and diverse populations with design elements in design work
- To understand how users give meaning to the spaces they inhabit
- To emphasize the historical context of art, architecture and design, understanding that art reflects the values of the time, not temporal caprice, but a series of choices made by the artist
- To encourage the dialogue between interior design and architecture by providing students with knowledge of architectural history, spatial relationships and organizations, methods and materials, construction codes and building systems, and the need to restore the natural connections between a building, its interior, its inhabitants and the environment



- To introduce students to examples of professional accomplishment in art, architecture and design at national and international levels
- To provide a beginning awareness of business practices as they relate to interior design and the designer's ethical responsibilities to the profession and society
- To introduce students to research methodology and its importance to design solutions
- To familiarize students with sources and the marketplace
- To enhance the student's ability to ask appropriate questions, communicate concepts, draw assumptions and implications, and listen empathetically to different points of view so that students will be able to develop solutions with clients, not simply for them
- To provide extensive training in computer skills for computer-aided design (CAD) and business
- To increase awareness of pressing social and environmental concerns, and address how design can help meet the needs of those with limited financial resources through community service
- To provide students with opportunities to exhibit their work, enter meaningful competitions, and develop a design portfolio
- To offer students many opportunities to observe and interact with the professional design community through guest lectures, juries, professional association meetings, and a valuable Externship experience
- To provide students with marketable skills which enable them to obtain entry-level positions in interior design immediately following graduation, and to assist them in obtaining employment
- To encourage students to consider design in its widest possible context as making a contribution to an improved world and to consider their individual potential to be of service

## B.Design ID

### Semester III (Dec, 2016)

Course Code	Course Title	Contact Hours/Week		Continuous Assessment Marks		Semester Assessment Marks		Maximum Marks		
		T	P	T	P	T	P	T	P	
<b>Foundation Courses</b>										
3.1	Selected Writings for Self Study- I	1 (2) *	0	10	0	20	0	30	00	
<b>Disciplinary Courses</b>										
3.2	Introduction to Interior Design(new course)	02	00	15	0	15	0	30	00	
3.3	Research Methodology	04	04	30	40	30	20	60	60	
3.4	Design Methods & Processes	04	04	30	40	30	20	60	60	
3.5	Drawing III (Analytical Drawing)	00	06	00	60	00	30	00	90	
3.6	Architectural Drafting I (new course)	00	06	00	60	00	30	00	90	
3.7	Form Space and Order (new course)	00	04	00	40	00	20	00	60	
	<b>Total</b>	12	24	85	240	95	120	180	360	540

**\*Workshop on Typography and Graphics.**

### **Paper 3.1: Selected writings for Self-Study-I**

#### **Objectives:**

- To fulfill one of the objectives of Five Fold Education (PanchMukhiShiksha) of Banasthali University that is to educate girls in cultural traditions and preserving and inculcating the essential values and ideas of Indian Culture.
- To develop an acquaintance with Indian Epics.
- To develop analytical faculty and habit of self study and reading good books among the students.

#### **Section-A**

गांधी की कहानी (हिन्दी / अंग्रेजी) – लुईफिशर

#### **Section-B**

दशरथनन्दनराम (हिन्दी / अंग्रेजी) – चक्रवर्तीराजगोपालाचार्य

### **Paper 3.2 : Introduction to Interior Design**

#### **Objectives:**

- Increase understanding of historical, social, economical, political, technological, artistic and cultural context with in which designs evolved.
- Students will begin to identify the various aspects of interior design to which they personally respond.
- Developed a design vocabulary for discussing and analyzing and understanding Interiors.

#### **Theory :**

#### **Section A**

1. Introduction to history of Interior design and the various aspects considered in Interior design as a profession.

## **Section B**

1. Introduction to Interior Design process, basic design vocabulary and various presentation skills and techniques.

## **Section C**

1. Professional practices and responsibilities, trade resources, and the value of Interior design organizations. Exposure to series of projects and activities and an exploration of the work of notable Interior designers and architects.

## **Suggested Readings:**

1. Interior Design- Ahmed Khan
2. Interior Design principal and practice - M .Prataprao
3. Interior Design and decoration - Sherrill Winton, Prentice Hall
4. Architecture and Interior Design : an integrated history to the present - Harwood, Buie.
5. Nielson, Karla J. Interiors textiles : fabrics, application and historic style.
6. Ireland, Jeannie History of interior design.

## **Paper 3.3: Research Methodology**

### **Objectives:**

- To understand the meaning & importance of research.
- To understand the types, tools & methods of research.
- To develop research skill in Interior Designing.
- To know the innovative areas in Interior Designing.

### **Theory:**

#### **Section A**

1. Need Based Study
2. Nature, Purpose, Problems & Importance.
3. Meaning, objective & motivations
4. Type of research – Historical, Descriptive, Explorations, Formulation of Research problem.

#### **Section B**

1. Making a Research format

2. Meaning of Research Design
3. Procedure of Preparation Research Design
4. Hypothesis
5. Data Collection
6. Observation, Interview, Questionnaire & Schedule

### **Section C**

1. Sampling: Meaning, types, data
2. Analysis of data
3. Report writing
4. Case studies
5. Documentation

**Practical:** Case studies of a Vernacular materials, Interiors , Architectures and Environmental Perception (EP).

### **Suggested Readings:**

1. Grey Calole: Visualizing research ( A guide to the research process in Art and Design )
2. Land Man, W.A. Basic Concepts in Research Methodology of Art
3. Glatthorn, Allan A : Writing the winning dissertation : a Step by step guide Research.
4. Robinson, Lily B. Research inspired design : a step-by-step guide for interior designers.
5. Johan Lois Swan : Art Information : Research methods and Resources
6. Research Methodology- Methods and techniques, C.R. Kothari
7. Methodology and Techniques of Research, Dr. R.K.Verma and Dr. Gopal Verma
8. Research Methodology in social Science, C.R. Reddy
9. Methods of Social Research – Kenneth d. Baiky
10. Peter Down town : Knowing research, knowledge and designing.

### **Paper 3.4: Design Methods & Process**

#### **Objectives:**

- To develop a basic design concept, visualization and manipulation techniques.
- To develop an appreciation of function, aesthetics and technology in design
- To develop basic design thinking and communication skills
- To experience the process of realizing design through making
- To make activities and experience a basic process of design adapted to their abilities, interest and design context with human society, economics, politics & its socio-cultural context.
- To develop critical thinking & problem solving skills

## **Theory:**

### **Section A**

- a. Fundamentals of Design
  - i. Definition of Design
  - ii. Necessity of Design
  - iii. Design and Society
- b. Form and Function

### **Section B**

Design Thinking: Critical thinking-exploring possibilities, constraints and inherited psychographs; Significance of design research and design practice; Sustainability; Convergence – prototyping alternatives and possible scenarios; Aesthetics and function; Problem solving – where process meets method; Design – client needs and/or user needs; Types of Interior projects and Green design.

### **Section C**

Methodology: Concept; Design brief; Branding; Research; Analysis; Implementation/prototyping; Costing, specifications for multiplication; Production; Quality monitoring.

## **Practical:**

- Define a need by considering appropriate human, functional and aesthetic factors.
- Gather and use relevant information for design decision making.
- Generate and develop ideas using appropriate methods.
- Test and evaluate their design ideas, making appropriate modifications.
- Apply appropriate communication techniques to inform and defend ideas.
- Understanding developing forms and planning the steps in making their artifact.
- Realize their artifact in appropriate material(s) using suitable techniques
- Make appropriate modifications to enhance the artifact.
- Make a design solution as all above given details.

## **Suggested Readings:**

1. Design and innovation: policy and management.
2. Object: oriented analysis and design with the unified process by Satzinger, John W.
3. Design history understanding theory and method by Fallan, Kjetil.
4. Research design explained by Mitchell, Mark L.
5. [Moxon , Sian](#) ,Sustainability in Interior Design, Published by Laurence King Pub,2012
6. Art Forms in Nature by [Ernst Haeckel](#)
7. Reubens, Rebecca Bamboo : from green design to sustainable design.

### **Paper 3.5: Drawing – III (Analytical Drawing)**

#### **Objectives:**

- To understand Technical Drawing and its application in various design disciplines
- To develop representation and analytical study of each object.
- To understand structure of man-made, Natural & Human figure with analytical approach.

#### **Practical:**

- To work on structure of man-made object & natural specimen on the basis of solid geometry emphasizing on Construction Perspective & rendering techniques to enhance light & shade effect, material quality of the object, surface quality, texture, relative proportion in linear & massive methods.

**Medium:** Pencil, Pencil Colors, Ink, Crayons and Water Color - Transparent and Opaque. Maintain sketch file with rough/fair sketches.

#### **Suggested Readings:**

1. Watercolor: Course of drawing and Painting by Casals, Josep.
2. Pastel: Course of drawing and painting by Casals, Josep.
3. Drawing: drawing and painting course by Casals, Josep.

### **Paper 3.6: Architectural Drafting I**

- Introduction to various tools, techniques, and skills necessary for architectural drafting.
- Emphasis is on lettering, line weight, dimensioning systems, graphic standards and the methods used to produce accurate drawings of a building and its site.
- Graphic and Digital Presentation through Google Sketch up, Adobe Photoshop & Illustrator.

## **paper 3.7 Form ,Space and Order**

### **Objective:-**

To help the students grasp the fundamentals of interior design as a basic creative activity.

To help the students learn about the basic elements of design such as the point, line, planes, volumes and masses, colour, texture etc. through exercises aimed at experimentation.

To help the students grasp the fundamentals of Architectural aesthetics.

To help the students learn about the basic elements of visual aesthetics through exercises aimed at experimentation.

### **COURSE OUTLINE :**

The course should contain exercises that will cover the following topics:  
section A

- Study of lines and forms : Lines (Their Visual Qualities),Composition of two Dimensional
- Forms, Forms in Nature (Animate and Inanimate).

- Material and Texture, Colour, Light.

- section B

- . Anthropometry.

- . Study of spaces: Positive and Negative Spaces, Activation of spaces through Stables /

- Mobiles.

- . Design of an object in everyday use.

- section C

- Understanding Architectural Aesthetics.

- . Elements of Visual Aesthetics.

- . Attributes of Form and Space.

- . Platonic Forms. (Derivatives forms and transformation).

- . Scale, Proportion, Contrast.

- . Alignment, Repetition, Pattern, Rhythm

- . Principles of Organization of Form & Space

- . Study of building by application of principles of Aesthetic Appraisal.



## Practical work :

Sufficient number of projects to cover the topics mentioned above should be worked in class.

Stress should be given on three-dimensional study and communicating the design / study

through effective two and three-dimensional sketches and models, rather than words.

## REFERENCE BOOKS

Ching Francis D. K.

Architecture : Form Space & Order

Pramar V. S.

Fundamentals in Architecture

## B.Design ID Semester IV (April/May, 2017)

Course Code	Course Title	Contact Hours/Week		Continuous Assessment Marks		Semester Assessment Marks		Maximum Marks		
		T	P	T	P	T	P	T	P	
<b>Foundation Courses</b>										
4.1	Selected Writings for Self Study- I	1	0	10	0	20	0	30	00	
<b>Disciplinary Courses</b>										
4.2	Introduction to Textile Fibers , Yarns and Fabrics	02	02	15	20	15	10	30	30	
4.3	Color Concepts	02	06	15	60	15	30	30	90	
4.4	Cultural Anthropology (new course)	02	04	15	40	15	20	30	60	
4.5	Processing Techniques (new course)	04	04	30	40	30	20	60	60	
4.6	Human Factors(new course)	02	00	15	00	15	00	30	00	
4.7	Interior Structures(new	02	04	15	40	15	20	30	60	

	course)									
	<b>Total</b>	16	20	115	200	125	100	240	300	540

## **B.Des IV SEMESTER**

### **Paper 4.1: Selected Writings for Self Study- II**

#### **Objectives:**

- To fulfill one of the objectives of Five Fold Education (PanchMukhiShiksha) of Banasthali University that is to educate girls in cultural traditions and preserving and inculcating the essential values and ideas of Indian Culture.
- To develop an acquaintance with Indian Epics.
- To develop analytical faculty and habit of self study and reading good books among the students.

#### **Section A**

गांधी की कहानी (हिन्दी/अंग्रेजी) –लुईफिशर

#### **Section B**

दशरथनन्दनराम (हिन्दी/अंग्रेजी) –चक्रवर्तीराजगोपालाचार्य

### **Paper 4.2: Introduction to Textile Fibers , Yarns and Fabrics**

#### **Objectives:**

- To understand the fiber , yarn and Fabric characteristics and its impact in designing the end product as per the customer requirements.

#### **Theory:**

##### **Section A**

Introduction to Textile fibers ; Classification of fibers & yarns , Physical and chemical properties of fibers.

##### **Section B**

Introduction to Yarn numbering systems; Twist of yarn; Types of yarns and yarn properties; Introduction to cotton, woollen and worsted system; Basic principle of various steps in the cotton, woollen and worsted spinning system.

### **Section C**

Introduction to various types of Fabric & Fabric Construction : Different methods of fabric formation - Weaving (Basic weaves) , Knitting & Non- woven.

### **Practical:**

- Sample on basic weaves.
- Test the given Yarn for Yarn Count and Twist.
- Making of various Fabric swatch collections.

### **Suggested readings:**

1. Textiles – Sara J Kadolph.
2. Textiles\_ Fiber to Fabric – Corbman.
3. Textile Science – Gohl and Vilensky.
4. Principles of textile testing – JEBooth.
5. Textile Yarns – Martindale and Goswami.
6. Spinning of Manmade Fibers and Blends on Cotton System - K.R. Salhotra.
7. Watson's Textile Design and Color - Z.Grosicki.
8. Starmer, Anna , Swatch selector : choosing colour and texture for your home.

## **Paper 4.3: Color concepts**

### **Objectives:**

- To understand the making of color concept for Interior.
- To understand Human psychology of color.

### **Theory:**

#### **Section A**

Natural color concept; the meaning of color for gender; Color concept in different period; Philosophy of color.

#### **Section B**

Indian color psychology; Color psychology and marketing; Psychological or Cultural Associations of color.

### **Section C**

Ecology of color; Concept of color forecasting; Role of designer in selecting color schemes for different Interior spaces.

#### **Practical:**

1. Making of different color schemes.
2. Color concept for Interior spaces.

#### **Suggested Readings:**

1. Color Psychology and Color Therapy: A Factual Study of the Influence of Color on Human Life by Faber Birren
2. Color Theory: An Essential Guide to Color - From Basic Principles to Practical Applications by Patti Mollica
3. Bride M. Whelan, Color Harmony, Rockport pub., USA, 1994.
4. Edith Anderson Feisner, Color studies, Fairchild Publication, New York, 2006.
5. Tom Fraser, Adam Banks, Designer color manual (the complete guide to color theory and application)
6. Reed , Ron , Color +Design : Transforming Interior space .
7. Flynn, Maria Colour your world : creating harmonious moods in the home.

### **Paper 4.4: Cultural Anthropology**

- Comparative survey of world cultures and societies. Students will examine universal human behaviors developed and used throughout the world to meet various social, psychological, artistic, religious and economic needs.

**Course Description:-** This course is an introduction to the discipline of cultural anthropology, surveying many of the important areas of human society and culture that anthropologists study. The first part of the course considers the ways in which anthropologists have tried to understand culture through an application of the

anthropological perspective, a distinctive way of looking at the world that makes anthropology a unique discipline. Awareness of the anthropological perspective means challenging our own assumptions and cultural preconceptions about ourselves, other peoples, and the world around us. The course will also discuss techniques and philosophies of ethnographic data collection, and what these tell us about the study of culture. Then, using ethnographic case studies of cultures from around the world, the class will examine some critical areas of anthropological knowledge, with a particular emphasis on current issues and problems facing human societies today. Throughout the course emphasis will be on anthropology's unique perspective and approach to research are tangible skills that students can put to work in interior design.

**Course Objectives:-** Principal goal in this course is for students to develop an appreciation for and understanding of cultural difference, and to gain a relativistic view of themselves and their own culture as one particular system among many. As the world becomes increasingly globalized and the boundaries between cultures blur, all of us can benefit from a perspective that sees no one culture or way of life as superior to another. By examining our own cultural practices and comparing them with those of other peoples, we can come to understand the roles of culture, power, and economics in shaping the taken-for-granted structures and meaning systems within which we live. Thus another goal of the course is to help students sharpen their critical faculties by developing an understanding of the variety of factors – including culture, history, power, politics, and social inequality – that influence and impact people's lives.

**Suggested Readings : -**

1. Cultural anthropology: a global perspective.
2. Urban anthropology: cities in their cultural settings.
3. Serena Nanda and Richard L. Warms (2007). *Cultural Anthropology (Ninth Edition)*. Belmont, CA: Wadsworth/Thomson Learning. [N&W]
4. John L. Allen and Audrey C. Shalinsky (eds.) (2004). *Student Atlas of Anthropology*. Guilford, CT: McGraw-Hill/Dushkin.
5. Cultural Geography. Anthropology and Human Diversity. Human Evolution. Cultural Evolution. Doing Cultural Anthropology. The Idea of Culture. Anthropological Theory and History. Language. Making a Living. Economics. Marriage, Family, and Domestic

Groups. Gender. Political Organization. Social Stratification: Class and Caste. Stratification: “Race” and Ethnicity. Religion. Creative Expression: Anthropology and the Arts. Cultural Change and the Modern World.

## **Paper: 4.5 Processing Techniques**

### **Objectives:**

- To understand the application of processing techniques on textile , Paper and other material .
- To study various types of dyes, Dyeing and printing techniques , its advantages & disadvantages.

### **Theory:**

#### **Section A -**

Exposure to various Textile Dyeing & Printing Processes

- Preparation of textile for coloration - sizing, de-sizing, scouring, degumming and bleaching
- Classification of Dyes- Direct dyes, Reactive Dyes, Acid Dyes and Metal complex.
- Methods of Printing - Direct , Discharge, Resist.
- Finishes and Quality checking - Basic, surface & functional.

#### **Section B -**

Exposure to various Paper Printing Processes:

- Lithography, Flexography, Digital printing: inkjet & xerography, Gravure, Screen printing

#### **Section C -**

Exposure to Dyeing & Printing processes on other materials.

- Wood, Metal, Glass etc.

### **Suggested Readings:**

1. Textile Science :- E.P Gahl & Vilensky .

2. Printed Textile - Terry A . Gentile .
3. Smith , J.L. Textile Processing : Printing , Finishing , Dyeing .
4. Digital Colour Printing Technology by Chakravarty , Bishwan , assin Book
5. Juracek , Judy A , Soft Surfaces : Visual Research for artist , architects and Designers
6. Jain, Vaishali : The application of textile printing techniques in interior design cell

## **Paper: 4.6 Human Factors**

### **Objectives**

- To enable students on empathizing with the user and also with particular attention to those individuals with special physical, cognitive or occupational needs.
- Understanding human dimensions in different scenarios and situation and at the same time furniture and space dimensions

### **Section A -**

1. The complex relationships between people and the spaces they inhabit. Universal design solutions along with issues concerning privacy, crowding, territoriality, and noise will be examined as students study how people are perceived and use space at home and in public spaces.

### **Section B -**

1. To explore objects and spaces they inhabit as sensory and psychological experiences that effect human comfort, efficiency, function and emotion.

### **Section C -**

- 1-Introduction to Anthropometrics and Ergonomics
- 2-Understanding performance, and the interface of the human body in space, focusing on scalar and proportional issues within Interior and spatial design.

### **Suggested Readings :**

- 1-Sex, gender and health.

2-India's changing villages: human factors in community development.

3-Bridger, R.S , Introduction to ergonomics.

5- E-education applications: human factors and innovative approaches.

#### **4.7Interior Structure**

##### **Objectives :-**

- Understanding developing structures to transform the perception of the space .
- Understand how structures are formed and the interrelatedness of the various elements .
- To be able to identify elements and design structures that gives form, stability and resist stresses and strains.

##### **Theory :**

##### **Section A**

- Introduction to Structure as an arrangement of inter related elements in built in system or space.

##### **Section B**

- Structure as construction or a frame work of identifiable elements (component and entities , factors , members , parts, materials, steps etc. ) which give a form and stability and resists stresses and strains.

##### **Section C**

- Structures with defined boundaries with in which :
  - 1-Each elements is physically or functionally connected to the other elements.
  - 2-The elements themselves and their relationship are taken to be either fixed or changing .

##### **Suggested Readings :**



1. Art Forms in Nature by [Ernst Haeckel](#)
2. Andrew W. Charleson, Structures as architecture (Online download available).

**Practical :**

1. To explore developing and constructing structures from various possible materials. Emphasizing on modular permanent and installation possibilities of the structures.

**B.Design ID**

**Semester V (Dec, 2017)**

Course Code	Course Title	Contact Hours/Week		Continuous Assessment Marks		Semester Assessment Marks		Maximum Marks		
		T	P	T	P	T	P	T	P	
<b>Foundation Courses</b>										
5.1	Women in Indian Society	03	00	15	00	30	00	45	00	
<b>Disciplinary Courses</b>										
5.2	Materials & Applications(New course)	00	08	00	80	00	40	00	120	
5.3	Building Codes & Standards New course)	02	02	15	20	15	10	30	30	
5.4	Furniture Design & Detailing (New course)	02	08	15	80	15	40	30	120	
5.5	Architectural Drafting II &CAD I (New course)	00	06	00	60	00	30	00	90	
5.6	Interior Design Project-I (New course)	00	06	00	60	00	30	00	90	
	<b>Total</b>	07	30	45	300	60	150	105	450	555

## B.Design ID

### Semester VI (April/May, 2018)

Course Code	Course Title	Contact Hours/Week		Continuous Assessment Marks		Semester Assessment Marks		Maximum Marks		
		T	P	T	P	T	P	T	P	
<b>Foundation Courses</b>										
6.1	Parenthood and Family Relationship	03	00	15	00	30	0	45	00	
<b>Disciplinary Courses</b>										
6.2	Business Practices (New Course)	02	00	15	00	15	00	30	00	
6.3	Interior Design Project -II (New Course)	00	06	00	60	00	30	00	90	
6.4	Trends & Forecasting	04	02	30	20	30	10	60	30	
6.5	Lighting Design(New Course)	02	06	15	60	15	30	30	90	
6.6	Sustainable Environments (New Course)	02	00	15	0	15	0	30	00	
6.7	Critical Thinking (New Courses)	02	04	15	40	15	30	30	90	
	<b>Total</b>	15	18	105	180	120	100	225	300	505

## B.Design ID

### Semester VII (Dec, 2018)

Course Code	Course Title	Contact Hours/Week		Continuou s Assessment Marks		Semester Assessment Marks		Maximum Marks		
		T	P	T	P	T	P	T	P	
7.1	Design Project - III (Luxury Interior like living room etc.) (New Course)	00	04	00	40	00	20	00	60	
7.2	Design Project - IV (Textile) (New Course)	00	04	00	40	00	20	00	60	
7.3	Interior Design Project - V (Furniture) (New Course)	00	06	00	60	00	30	00	90	
7.4	Portfolio & Presentation Techniques (New Course)	02	04	15	40	15	20	30	60	
7.5	CAD II (Walkthrough,3D Max)	02	04	15	40	15	20	30	60	
7.6	Design Project - VI (Final Design Project) (New Course)	00	06	00	60	00	30	00	90	
	<b>Total</b>	04	28	30	280	30	140	60	420	480

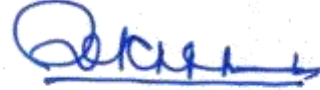
## B.Design ID

Semester VIII (April/May, 2019)

Industrial Training / Internship (15 weeks)

Components of Assessment	Max. Marks
Practical Training	100
Continuous Assessment (Based on the report received from Industry)	100
Final External Assessment (Viva)	100
Total Marks	300

Verified



Offg. Secretary  
Banasthali Vidyapith  
P.O. Banasthali Vidyapith  
Distt. Tonk (Raj.)-304022

## Department of Design

Banasthali Vidyapith, Banasthali

Minutes of the board of studies, held on 30<sup>th</sup> of December, 2018 at 3:00 p.m., in Conference  
Hall of Department of Design, Banasthali Vidyapith.

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### Present

1. Mr. Sanjeev Bothra : External Member
2. Ms. Meenakshi Singh : External Member
3. Ms. Asihma Arora : Internal Member
4. Dr. Deepika Purohit : Internal Member
5. Dr. Dushyant Dave : Internal Member
6. Mr. Hitesh Sharma : Internal Member
7. Dr. Kavita Chaudhary : Internal Member
8. Mr. Mahesh Kumar Mishra : Internal Member
9. Dr. Meenakshi Gupta : Internal Member
10. Dr. Meghshyam Gurjar : Internal Member
11. Dr. Neeraj rawat Sharma : Internal Member
12. Ms. Nupoor Jha : Internal Member
13. Ms. Piu Sarkar : Internal Member
14. Mr. Ritesh Kumar : Internal Member
15. Dr. Sharmila Gurjar : Internal Member
16. Dr. Shikha Verma : Internal Member
17. Mr. Shrinivas Dudhgaonkar : Internal Member
18. Ms. Suman Pandey : Internal Member
19. Mr. Abhishek Kumar : Special Invitee
20. Ms. Preeti Sen : Special Invitee
21. Ms. Monika : Special Invitee
22. Ms. Taruna Rajpurohit : Special Invitee
23. Prof K D Joshi : Convener

**Note:** Ms. Meenakshi Singh (External Member) and Dr. Himadri Ghosh, Ms. Isha Bhatt, Ms. Sucheta Ghadge, Dr. Vibha Kapoor (Internal Members) could not attend the meeting.

The meeting started with a welcome of the members, by the convener of Board of Studies for Design Department, Prof. K D Joshi, Head, Department of Design, Banasthali Vidyapith, Rajasthan.

1. The board took up the minutes of its last meeting held on 25<sup>th</sup> April, 2016. The Board resolved that the minutes to be confirmed.
2. The board reviewed the existing panel of examiners and suggested to update the address and phone numbers of the existing examiners for each examination up to and inclusive of all Master's degree examination keeping in view the by-law 15.03.02 of the Vidyapith. Updated panel is sent to the examination and secrecy section.
3. The board reviewed the Study/Curricula, scheme of examination and proposed revisions in various courses of study as follows:

### 3. I. B.A. Semester Examinations:

i.	First Semester Examination, December, 2019	No Change
ii.	Second Semester Examination, April/May, 2020	Minor Change <sup>a</sup>
iii.	Third Semester Examination, December, 2020	No Change
iv.	Fourth Semester Examination, April/May, 2021	Minor Change <sup>b</sup>
v.	Fifth Semester Examination, December, 2021	No Change
vi.	Sixth Semester Examination, April/May, 2022	Minor Change <sup>c</sup>

#### Second Semester Examination, April/May, 2020

- a) In B.A. II Semester, revision in the syllabus of *Textile Designing* (Course Code: *TXTD 101 Dyeing and Printing I*) was proposed. Board discussed the revision proposed and agreed upon the suggested syllabus. Boards also recommended implementing the proposed revision and add a word "Dyes" in Unit 4 in syllabus of *Textile Designing* by II Semester Examination, April/May, 2020.

#### Fourth Semester Examination, April/May, 2021

- b) In B.A IV Semester, Board reviewed the syllabus of *Textile Designing* (Course Code: *TXTD 202 Dyeing and Printing III*) was proposed. Board discussed the revision proposed and agreed upon the suggested syllabus. Boards also recommended implementing the proposed revision and add a word "Dyes" after dye name which was found missing in Unit 4 in the syllabus of *Textile Designing* by IV Semester Examination, April/May, and 2021.

#### Sixth Semester Examination, April/May, 2022

- c) In B.A.VI Semester, revision in the syllabus of *Textile Designing* (Course Code: *TXTD 302 Dyeing and Printing CATD*) & (Course Code : *TXTD 304 Weaving CATD*) was proposed. Board discussed the revision proposed and agreed upon the suggested syllabus. Boards also recommended implementing the proposed revision and add a word "Devices" and "&" in Unit 1 and Unit 3 add a word "&" in the middle of Digital Cameras and Microphone in syllabus of *Textile Designing* by VI Semester Examination, April/May, 2022.

### 3. II. (A) B.Des. Semester Examination

#### (Fashion and Lifestyle Design)

i.	First Semester Examination, December, 2019	Change <sup>a,b,c,d,e,f</sup>
ii.	Second Semester Examination, April/May, 2020	Change <sup>g,h,i,j,k</sup>
iii.	Third Semester Examination, December, 2020	Change <sup>l,m,n</sup>
iv.	Fourth Semester Examination, April/May, 2021	Change <sup>o,p,q,r,s</sup>
v.	Fifth Semester Examination, December, 2021	Change <sup>t,u,v,w,x,y</sup>
vi.	Sixth Semester Examination, April/May, 2022	Change <sup>z,aa,bb,cc,dd,ee,ff</sup>
vii.	Seventh Semester Examination, December, 2022	Change <sup>gg,hh,ii,jj,kk,ll</sup>
viii.	Eight Semester Examination, April/May, 2023	No Change

#### First Semester Examination, December 2019

- a) In B.Des. (CD, FLD, & ID) I Semester, revision in the syllabus and recommended books of Course *Art Appreciation* (Course Code: DES 101) was proposed. Board discussed the revision and found that proposed syllabus is more elaborated and well arranged without changing the content of syllabus. It will help student to find the flow of study and understand the topics in the syllabus. Board agreed upon the revised syllabus and recommended books and also recommended implementing the proposed revision in the syllabus of Art Appreciation by I semester Examination, **December 2019**.
- b) In B.Des (Fashion & Lifestyle Design) I Semester, revision in the recommended books of Course *Color and Form Studies* (Course Code: DES 103) and *Color and Form Studies Lab* (Course Code: DES 103L) was proposed. Board discussed the revision and reviewed all the syllabus of programme found that proposed syllabus is more elaborated and well arranged. It will help student to find the flow of study and understand the topics in the syllabus. Board agreed upon implementing recommended books respectively.
- c) In B.Des (Fashion & Lifestyle Design) I Semester, revision in the recommended books of *Drawing I: Media Exploration Lab* (Course Code: DES 104L) was proposed. Board discussed the revision and found that proposed books will help student to find the flow of study and understand the topics in the syllabus. Board recommended implementing the proposed revision in recommended books by I Semester Examination, **December 2019**.
- d) In B.Des (CD, FLD & ID) I semester, Board reviewed the syllabus of *Introduction to Photography Lab* (Course Code: DES 107L) and recommended some books. Board discussed and suggested to remove stage lighting part (Introduction to Stage Lights; Effect Lighting, Smoke, Strobe, Moving Heads, LED lights, Gobos etc; Stage Lighting Technique, Installing on Stands and Truss Fixtures; Lighting Automation and DMX Technology) from Section-C of the syllabus in order to make the course

focused for students in allotted time period. Board recommended implementing the proposed revision by I Semester Examination, **December 2019**.

- e) In B.Des (Fashion & Lifestyle Design) I Semester, revision in the recommended books of *Material Studies I Lab* (Course Code: DES 108L) was proposed. Board discussed the revision and found that proposed books will help student to find the flow of study and understand the topics in the syllabus. Board recommended implementing the proposed revision by I Semester Examination, **December 2019**.
- f) In B.Des. (CD, FLD & ID) I Semester, revision in the syllabus and recommended books of Course *Typography-I Lab* (Course Code: DES 112L) was proposed. Board discussed the revision and found that proposed syllabus is more elaborated and well arranged without much change in the content of syllabus. Board agreed upon the revised syllabus and recommended books respectively.

### **Second Semester Examination, April/May 2020**

- g) In B.Des II Semester, revision in the recommended books of Course *Color, Context and Composition* (Course Code: DES 102) and Course *Color, Context and Composition Lab* (Course Code: DES 102L) was proposed. Board discussed the revision and found that proposed books will help student to find the flow of study and understand the topics in the syllabus. Board recommended implementing the proposed revision by II Semester Examination **April/May 2020**.
- h) In B.Des II Semester, revision in the recommended books of Course *Drawing II & Representation Techniques Lab* (Course Code: DES 105L) was proposed. Board discussed the revision and found that proposed books will help student to find the flow of study and understand the topics in the syllabus. Board recommended implementing the proposed revision by II Semester Examination, **April/May 2020**.
- i) In B.Des. (CD, FLD, & ID) II Semester, revision in the recommended books of *History of Design* (Course Code: DES 106) was proposed. Board discussed the revision and found that proposed books will benefit student in enriching the historic structure of Design.
- j) In B.Des (Fashion & Lifestyle Design) II Semester, Board reviewed the syllabus and recommended some books of *Narrative Structure* (Course Code: DES 110) and *Narrative Structure Lab* (Course Code: DES 110L). Board suggested defining narrative elements in the syllabus. Board agreed upon the changes in syllabus of Narrative Structure (Course Code: DES 110 & 110L) by II semester examination, **April/May 2020**.
- k) In B.Des (CD/FLD/ID) II Semester, Board reviewed the syllabus of *Software Skills Lab*(Course Code: DES 111 L) Board discussed and recommended implementing Corel Draw Software as well. Board also recommended some books.

### **Third Semester Examination, December 2020**



- l) In B.Des. III Semester, revision in the syllabus of Course *Drawing III: Analytical Drawing Lab* (Course Code: DES 211L) was proposed. Board discussed the revision and found that proposed syllabus is more elaborated and well arranged. Board agreed upon the revised syllabus and recommended implementation from III semester Examination **December 2020**.
- m) In B.Des III Semester, the syllabus of *Introduction to Textile Fibers and Yarns*(Course Code: DES 218) in Section-B, repetition of line *Introduction to cotton, woolen and worsted system* was noticed so it has been now written only once in the proposed syllabus. Moreover, revision in recommended books and online resources was proposed in *Introduction to Textile Fibers and Yarns* (Course Code: DES 218) & *Introduction to Textile Fibers and Yarns Lab* (Course Code: DES 218L). Board reviewed the revision and agreed upon the suggested syllabus and books. Board also recommended implementation from III Semester Examination, **December 2020**.
- n) In B.Des. (CD, FLD, & ID) III Semester, revision in the recommended books of *Research Methodology and Craft Study* (Course Code: DES 221) and *Research Methodology and Craft Study Lab* (Course Code: DES 221L) was proposed. Board discussed the revision and found that proposed books will benefit the students.

#### **Fourth Semester Examination, April/May 2021**

- o) In B.Des (Fashion and Lifestyle Design) IV Semester, revision in the recommended books of *Design Methods and Processes* (Course Code DES 208) and *Design Methods and Processes Lab* (Course Code: DES 208L) was proposed. Board discussed the revision and found that proposed books will help student to find the flow of study and understand the topics in the syllabus. Board recommended implementing the proposed revision by IV Semester Examination, **April/May 2021**.
- p) In B.Des. IV Semester, revision in the syllabus of Course *Draping and Pattern Making-I Lab* (Course Code: DES 209L) was proposed. Board discussed the revision and found that proposed syllabus is more specific and well arranged. Board agreed upon the revised syllabus and recommended implementation from IV semester Examination **April/May 2021**.
- q) In B. Des IV Semester, revision in the syllabus of Course *Textile Processing*(Course Code: DES 223) in Section-B i.e. addition of Study on *Natural Dye* was proposed considering students should have basic knowledge of Natural Dye too along with Synthetic Dye. Board discussed the revision and agreed upon the suggested syllabus.
- r) In B. Des IV Semester, revision in the syllabus of Course *Textile Processing Lab* (Course Code: DES 223L) was proposed, first practical has been aligned with theory so *Impurity removal process using Protein material* was suggested to be removed. Board agreed upon the revised syllabus and recommended implementation from IV semester Examination **April/May 2021**.

- s) In B. Des. IV Semester, minor revision in the syllabus of Course *Traditional Indian Textiles* (Course Code: DES 224) was proposed. Bagh Printing was added in Section-B. Moreover, revision in the recommended books of Course *Traditional Indian Textiles* (Course Code: DES 224) and *Traditional Indian Textiles Lab*(Course Code: DES 224L) was proposed. Board agreed upon the revised syllabus and recommended books.

#### **Fifth Semester Examination, December 2021**

- t) In B. Des V Semester, revision in the recommended books of Course *Art and Illustration Lab* (Course Code: Yet to be generated) was proposed. Board discussed the revision and found that proposed books will help student to find the flow of study and understand the topics in the syllabus. Board recommended implementing the proposed revision by V Semester Examination, **December 2021**.
- u) In B. Des V Semester, revision in the recommended books of Course *Construction Techniques (Soft Material) Lab* (Course Code: Yet to be generated) was proposed. Board discussed the revision and found that proposed books will help student to find the flow of study and understand the topics in the syllabus. Board recommended implementing the proposed revision by V Semester Examination, **December 2021**.
- v) In B. Des V Semester, revision in the recommended books of Course *Traditional Indian Costumes* (Course Code: Yet to be generated) was proposed. Board discussed the revision and found that proposed books will help student to find the flow of study and understand the topics in the syllabus. Board recommended implementing the proposed revision by V Semester Examination, **December 2021**.
- w) In B. Des V Semester, revision in the recommended books of Course *Elective-I Fabric Structure-II, Draping & Pattern Making-II and Accessories-II*(Course Code: Yet to be generated) was proposed. Board discussed the revision and found that proposed books will help student to find the flow of study and understand the topics in the syllabus. Board recommended implementing the proposed revision by V Semester Examination, **December 2021**.
- x) In B. Des V Semester, revision in the recommended books of Course *Elective-I Fabric Structure-II Lab* (Course Code: Yet to be generated) was proposed. Board discussed the revision and found that proposed books will help student to find the flow of study and understand the topics in the syllabus. Board recommended implementing the proposed revision by V Semester Examination, **December 2021**.
- y) In B. Des V Semester, revision in syllabus and recommended books of Course *Elective-I Draping & Pattern Making-II Lab and Accessories-II Lab* (Course Code: Yet to be generated) was proposed. Board discussed the revision and reviewed all the syllabus found that proposed syllabus is more elaborated and well arranged. It will help students to find the flow of study and understand the topics in the syllabus. Board recommended implementing the proposed revision by V Semester Examination, **December 2021**.

## Sixth Semester Examination, April/May 2022

- z) In B Des FLD VI Semester, revision in the syllabus and recommended books of Design Management (Course Code: DES 312) was proposed. Board discussed the revision and found that proposed syllabus is more elaborated and well arranged with the inclusion of some topics in line with Banasthali Ethos. It will help student to find the flow of study and understand the topics in the syllabus. Board recommended implementing the proposed revision of *Design Management* by VI<sup>th</sup> Semester Examination, **April/May 2022**.
- aa) In B. Des (Fashion and Lifestyle Design) VI Semester, Board reviewed the syllabus of *Construction Techniques (Hard Material) Lab* (Course Code: Yet to be generated). It was proposed that a part (Embossing, Engraving etc.) of Course *Surface Designing Lab* (Course Code: Yet to be generated) is more relevant to the course *Construction Techniques (Hard Material) Lab* so should be included in the same. Board also agreed to shift this section from *Surface Designing Lab* to *Construction Techniques (Hard Material) Lab*. Board recommended implementing the proposed revision by VI Semester Examination, **April/May 2022**.
- bb) In B. Des VI Semester, revision in the recommended books of Course *Design Project-II (Apparel/Accessories/Home Textiles)* (Course Code: Yet to be generated) was proposed. Board discussed the revision and found that proposed books will help students to find the flow of study and understand the topics in the syllabus. Board recommended implementing the proposed revision by VI Semester Examination, **April/May 2022**.
- cc) In B. Des VI Semester, revision in the syllabus of *Surface Designing Lab* (Course Code: Yet to be generated) was proposed. Board discussed and agreed to shift a portion (Develop samples using any 1of the following embellishment methods: a) Embossing b) Engraving c) Texturing d) Oxidization from this course to *Construction Techniques (Hard Material) Lab* (Course Code: Yet to be generated) as it is more relevant to that course.
- dd) In B. Des VI Semester, revision in the recommended books of Course *Introduction to Trends and Forecasting* (Course Code: Yet to be generated) was proposed. Board discussed the revision and found that proposed books will help student to find the flow of study and understand the topics in the syllabus. Board recommended implementing the proposed revision by VI Semester Examination, **April/May 2022**.
- ee) In B. Des VI Semester, revision in the recommended books of Course *Textile Testing and Quality Assurance* (Course Code: Yet to be generated) was proposed. Board discussed the revision and found that proposed books will help student to find the flow of study and understand the topics in the syllabus. Board recommended implementing the proposed revision by VI Semester Examination, **April/May 2022**.
- ff) In B. Des VI Semester, revision in the recommended books of Course *Elective-II Introduction to CAD for Apparel* (Course Code: Yet to be generated) was proposed. Board discussed the revision and found that proposed books will help student to find

the flow of study and understand the topics in the syllabus. Board recommended implementing the proposed revision by VI Semester Examination, **April/May 2022**.

### **Seventh Semester Examination, December 2022**

- gg) In B. Des VII Semester, revision in the recommended books of Course *Innovation Workshop for FLD Lab* (Course Code: Yet to be generated) was proposed. Board discussed the revision and found that proposed books will help student to find the flow of study and understand the topics in the syllabus. Board recommended implementing the proposed revision by VII Semester Examination, **December 2022**.
- hh) In B. Des VII Semester, minor revision in the syllabus of Course *Advances in Fashion and Textiles* (Course Code: Yet to be generated) was proposed. It was suggested to add a topic Sourcing Hubs of Textile and Apparel in Section-A. Board discussed the revision and agreed to the change. Board recommended implementing the proposed revision by VII Semester Examination, **December 2022**.
- ii) In B. Des VII Semester, revision in the syllabus of Course *Fashion Marketing and Merchandising* (Course Code: Yet to be generated) was proposed. It was suggested to add few topics like Specification sheet, Costing sheet, BOM (Bill of Materials), TNA (Time & Action Calendar) & E-Mail Etiquettes in Section-C. Board discussed the revision and agreed to the change. Board recommended implementing the proposed revision by VII Semester Examination, **December 2022**.
- jj) In B. Des VII Semester, revision in the recommended books of Courses *Visual Merchandising* (Course Code: Yet to be generated) and *Visual Merchandising Lab* (Course Code: Yet to be generated) was proposed. Board discussed the revision and found that proposed books will help student to find the flow of study and understand the topics in the syllabus. Board recommended implementing the proposed revision by VII Semester Examination, **December 2022**.
- kk) In B. Des (Fashion and lifestyle Design) VII Semester, revision in the syllabus of Course *Elective-III - CAD for Accessories Lab* (Course Code: To be generated) was proposed. Board discussed the revision proposed and agreed upon the suggested syllabus as to mention "**Advance**" to nomenclature of the course in order to give more clarity and progression. Board also agreed to the suggestions proposed with addition on some topics related to 3D model rendering and product animation. The recommended implementation with new nomenclature ***Elective – III. Advance CAD for Accessories Lab*** needs to be followed from VII Semester Examination, **December 2022**.
- ll) In B. Des VII Semester, revision in the recommended books of *Elective-III - CAD for Apparel Lab* (Course Code: To be generated) was proposed. Board discussed the revision and found that proposed books will help student to understand the topics in the syllabus in a better manner. Board recommended implementing the proposed revision by VII Semester Examination, **December 2022**.

### **3. II. (B) B.Des. Semester Examination**

**(Communication Design):**

i.	First Semester Examination, December, 2019	Change <sup>a b c d e f</sup>
ii.	Second Semester Examination, April/May, 2020	Change <sup>g h i j k l m</sup>
iii.	Third Semester Examination, December, 2020	Change <sup>n o p q</sup>
iv.	Fourth Semester Examination, April/May, 2021	Change <sup>r s t u</sup>
v.	Fifth Semester Examination, December, 2021	Minor Change <sup>v w x y</sup>
vi.	Sixth Semester Examination, April/May, 2022	Minor Change <sup>z aa bb cc dd ee ff</sup>
vii.	Seven Semester Examination, December, 2022	Minor Change <sup>gg, hh</sup>
viii.	Eight Semester Examination, April/May, 2023	No change

**First Semester Examination, December, 2019**

- a) In B.Des. (CD, FLD, & ID) I Semester, revision in the syllabus and recommended books of *Art Appreciation* (Course Code: DES 101) was proposed. Board discussed the revision and found that proposed syllabus is more elaborated and well arranged without changing the content of syllabus. It will help student to find the flow of study and understand the topics in the syllabus. Board agreed upon the revised syllabus and recommended books and also recommended implementing the proposed revision in the syllabus of Art Appreciation by I semester Examination, **December, 2019**.
- b) In B.Des I Semester, revision in the syllabus and recommended books of Course Colour and Form Studies (Course Code: DES 103) and Colour and Form Studies Lab (Course Code: DES 103L) was proposed. Board discussed the revision and reviewed all the syllabi of programme found that proposed syllabus is more elaborated and well arranged with the inclusion of some topics. It will help student to find the flow of study and understand the topics in the syllabus. Board agreed upon implementing Suggested Books, Suggested e-learnings material respectively.
- c) In B.Des (Communication Design) I Semester, revision in the recommended books of *Drawing I: Media Exploration Lab* (Course Code: DES 104L) was proposed. Board discussed the revision and found that proposed books will help student to find the flow of study and understand the topics in the syllabus. Board recommended implementing the proposed revision in recommended books by I Semester Examination, **December, 2019**.
- d) In B.Des CD/FLD/ID Ist semester, Board reviewed the syllabus of Introduction to Photography Lab (Course Code: DES 107L) and recommend some books. Board discussed and suggest to remove stage lighting part (Introduction to Stage Lights; Effect Lighting, Smoke, Strobe, Moving Heads, LED lights, Gobos etc; Stage Lighting Technique, Installing on Stands and Truss Fixtures; Lighting Automation and DMX Technology) from Section-C of the syllabus. Board suggested, removing stage lighting portion, makes this course more shortened and focused for students in allotted time period. Board agreed upon the changes in syllabus of Introduction to

Photography Lab (Course Code: DES 107L) and also recommended implementing the proposed revision by Ist Semester Examination, 2019 onwards.

- e) In B.Des (Communication Design) Ist semester, Board reviewed the syllabus of Material Studies (course code: DES 108L). No change was made in the existing course syllabus. Board agreed upon the revised syllabus and implementing the proposed revision in the syllabus of Material Studies (course code: DES 108L) by Ist semester examination, 2019 onwards.
- f) In B.Des. (CD) I<sup>st</sup> Semester, minor revision in the syllabus of *Typography - I Lab* (Course Code: DES 112L) was proposed. Board discussed the revision proposed based on the core Typographic and Graphic Design Rules, to rewrite the text as 1. Identifying the Anatomy of Typeface, 2. Lettering and Designing a single letter, 3. Lettering and Designing a single word, 4. Conversion of Lettering for Typography, etc., and agreed upon the rest of the suggested syllabus. The board also agreed upon recommending the book by Jong, Cees de., et al., titled '*Creative Type: a Sourcebook of Classic and Contemporary Letterforms*'. Board recommended implementing the proposed revision in syllabus of *Typography - I Lab* by I<sup>st</sup> Semester Examination, December, 2019.

### **Second Semester Examination, April/May, 2020**

- g) In B.Des II Semester, revision in the syllabus and recommended books of Course Color, Context and Composition (Course Code: DES 102) and Course Color, Context and Composition Lab (Course Code: DES 102L) was proposed. Board discussed the revision and reviewed all the syllabi of programme and agreed upon implementing Suggested Books, Suggested e-learning material respectively.
- h) In B.Des (Communication Design) II Semester, revision in the recommended books of *Drawing II: Representation Techniques Lab* (Course Code: DES 105L) was proposed. Board discussed the revision and found that proposed books will benefit student in improving their drawing skills in much easy and creative way. Board recommended implementing the proposed revision in recommended books by II Semester Examination, **April/May, 2020.**
- i) In B.Des. (CD, FLD, & ID) II Semester, revision in the recommended books of *History of Design* (Course Code: DES 106) was proposed. Board discussed the revision and found that proposed books will benefit student in enriching the historic structure of Design. Board agreed upon the revised books and recommended implementing the proposed revision in recommended books by II Semester Examination, **April/May, 2020.**
- j) In B.Des (Communication Design) IInd semester, Board reviewed the syllabus of Material Studies (course code: DES 109L). No change was made in the existing course syllabus. Board agreed upon the revised syllabus and implementing the proposed revision in the syllabus of Material Studies (course code: DES 108L) by IInd semester examination, 2019 onwards.

- k) In B.Des. (CD) II<sup>nd</sup> Semester, Board reviewed the syllabus of *Typography Applications Lab* (Course Code: DES 225L). It was found that there three separations as Section A, B, and C, which is not the way of putting the Practical Content in the syllabus. Board reviewed the merged content from those sections for the practical content and agreed upon the same. Board considered the point which states that, there is no any special subject as Graphic Design, in which students can learn the aspects of Typesetting Rules in Graphic Design, as students need to utilize the same for various media such as Magazine Design, Newspaper Design, Book Publishing, Publication Design Brochure/Newsletter Design, Cover Design etc. Hence to accomplish this requirement, the board agreed upon adding the point of ‘Application of Typesetting Rules while using the computer as a – tool for typographical layouts’. Board discussed the revision, which mentions the usage of Adobe Illustrator, Adobe InDesign, CorelDraw, MS Word, Adobe Photoshop, etc., in regular practical activities and found that proposed syllabus is more elaborated and well arranged with the inclusion of these amendments. Board reviewed the point which says that Designing and constructing a typeface/font using the aspects of Lettering, by studying positive and negative space and decorative elements is valuable to be added. Board also reviewed introducing the suggested font/type design software, i.e. Font Forge and found that it is more relevant and value adding attribute. The Board considered and reviewed the point that, students not only create the expressive words but can create expressive bunch of words/sentences applying the manipulative-cum-illustrative approach, which they found appropriately incorporated in the syllabus. The Board agreed upon the revised syllabus and also recommended implementing the proposed revision in the syllabus of *Typography Applications Lab* by II<sup>nd</sup> Semester Examination, **April/May, 2020**.
- l) In B.Des (Communication Design) IInd Semester, Board reviewed the syllabus and recommend some books of Narrative Structure (Course Code: DES 110 & 110L). Board suggested to define narrative elements in the syllabus. Board agreed upon the changes in syllabus of Narrative Structure (Course Code: DES 110 & 110L) by IInd semester examination, 2019 onwards.
- m) In B.Des CD/FLD/ID (Software Skills Lab) II Semester, Learning outcome being added (Course Code: DES 111L) Board discussed the revision. Board also recommended implementing, Corel Draw Software. Board suggested to define Objective points of software skills as Understand raster graphic and digital art, Develop creative digital design solution for the design problems, Comprehend the practical skills of raster tools and concepts. Boards recommend Reading book: Team, A. C. (2012). ***Adobe Photoshop CS6: Classroom in a book. Berkeley, Calif: Adobe Press/Peachpit. Adobe Photoshop CC: Classroom in a book. (2013).*** San Francisco, CA: Adobe Press/Peachpit by Examination, December, 2020.

### **Third Semester Examination, December, 2020**

- n) In B.Des (Communication Design) III Semester, revision in the recommended books of *Design Methods and Processes* (Course Code DES 208) and *Design Methods and*

*Processes (Course Code: DES 208L)* was proposed. Board discussed the revision and found that proposed books will help student to find the flow of study and understand the topics in the syllabus. Board agreed upon the revised suggested readings and recommended implementing the proposed revision by III Semester Examination, **December, 2020.**

- o) In B.Des (Communication Design) III Semester, revision in the recommended books of *Drawing as a Visual Language Lab* (Course Code: DES 210L) was proposed. Board discussed the revision and found that proposed books will help student to learn how to use drawing as a tool of visual communication and create incredible illustration for communication design. Board agreed upon the revised suggested readings and recommended implementing the proposed revision by III Semester Examination, **December, 2020.**
- p) In B.Des. (CD, FLD, & ID) III Semester, revision in the recommended books of *Research Methodology and Craft Studies* (Course Code: DES 221) and *Research Methodology and Craft Studies Lab* (Course Code: DES 221L) was proposed. Board discussed the revision and found that proposed books will help student to understand the topics in the syllabus with ease. Board recommended implementing the proposed revision of the III Semester Examination, **December, 2020.**
- q) In B.Des (Communication Design) IIIrd semester, Board reviewed the syllabus and recommend books of Understanding Cinema (course code DES- 226 & 226L). Board suggested to mention theory and practical part separately in the syllabus. Board suggested to define history, evaluation and cinema movement etc in section-A, Indian cinema and director etc in Section-B, Genre, Mise-en-scene, story and screenplay, three act-structure etc in section-C. Board removed the Part-2 part from the syllabus and suggested to mention practical lab exercise i.e. screenplay writing, dialogue writing, screening of world cinema, writing film proposal for short films in Understanding Cinema Lab. Board agreed upon the changes in syllabus of Understanding Cinema (course code DES-226 & 226L) by IIIrd semester examination, 2019 onwards.

#### **Fourth Semester Examination, April/May, 2021**

- r) In B.Des (Communication Design) IV Semester, revision in the recommended books of *Basics of Animation Lab* (Course Code DES 202L) was proposed. Board discussed the revision and found that proposed books will contribute in enriching the diachronic reality of animation films as well as industry covering all the aspects of moving images. Board agreed upon the revised suggested readings and recommended implementing the proposed revision by III Semester Examination, **April/May, 2021.**
- s) In B.Des (Communication Design) IV th Semester, Board reviewed the syllabus and recommend some books of Conceptualization & Visualization (Course Code: 206 L). Board discussed and suggested to add define Key elements of Conceptualization & Visualization in the syllabus (Figure out How design principals work. Stage by



stage) Board agreed upon the changes in syllabus Conceptualization & Visualization (course code 206L) by IV th semester examination, 2019 onwards.

- t) In B.Des (Communication Design) IVth semester, Board reviewed the syllabus and recommend some books of Sound Design and Video Editing Lab (course code: DES 222L). Board suggested to remove sound designing for FM part from the syllabus. Board discussed that this course is more structured for film, animation and GFX. Board suggested, removing FM part makes this course more shortened and focused for students in allotted time period. Board agreed upon the changes in syllabus of Sound Design and Video Editing Lab (course code: DES 222L) by IVth semester examination, 2019 onwards.
- u) In B.Des (Communication Design) IV semester, Board reviewed the syllabus and recommend books Chakravarty, Bishwan, (2003). *Digital colour printing Technology*, Assin Book. of - **Introduction to Printing Technology** (course code DES -227). Board had detailed discussion on **Learning Outcome, and suggested to** including learning outcome as Student will apply the knowledge of Printing Process to produce the print ready products such as Booklets, Magazines, Brochures, etc. Students can utilize the learning for publication design practicals.

#### **Fifth Semester Examination, December, 2021**

- v) In B.Des (Communication Design) VIth Semester, Board reviewed the syllabus and recommend some books of Introduction to 3D Software Maya (Course Code: DES 322 L ) Board discussed and suggest to remove software Max practical part of the syllabus. Board suggested, removing Max practical portion, makes this course more shortened and focused for students in allotted time period. Board agreed upon the changes in syllabus of Introduction to 3D software Maya Lab(Course Code: DES 322L) and also recommended implementing the proposed revision by Ist Semester Examination, 2019 onwards.
- w) In B.Des (Communication Design) V semester, Board reviewed the syllabus and learning outcome in **Visual Effects Lab** (course code **DES 340L**). Board also recommended implementing **Suggested learning Softwares : Houdini, Real Flow, and Fume Fx** for VFX, Motion Graphic/Broadcast, Game Development, Virtual and Augmented Reality, **Nuke, Silhouette, Mocha, PF Track** for Compositing. Board discussed the revision proposed and agreed upon the suggested syllabus. Board recommend Reading book Dinur, E. (2017). *The filmmakers guide to visual effects: The art and techniques of VFX for directors, producers, editors, and cinematographers*. New York: Routledge, Taylor & Francis Group. Failes, I. (2016). *Masters of FX: Behind the scenes with geniuses of visual and special effects*. New York: Focal. Dinur, E. (2017). *The filmmakers guide to visual effects: The art and techniques of VFX for directors, producers, editors, and cinematographers*. New York: Routledge, Taylor & Francis Group. Failes, I. (2016). *Masters of FX: Behind the scenes with geniuses of visual and special effects*. New York: Focal P.

- x) In B.Des. (CD) V<sup>th</sup> Semester, the new syllabus of *Advertising Design* (Course Code: to be generated) was proposed. Board reviewed introducing the theoretical aspects of Advertising Design which are essential to develop the Creative Strategy and align the same with the stages of the Design Thinking, and found it appropriate. Board discussed the newly proposed syllabus is more elaborated and well arranged with the inclusion of the theoretical aspects of Advertising design, through which students can learn to apply the creative Design Thinking. The Board suggested merging the Design Thinking aspects with the advertising strategy to develop the Manipulative-cum-Illustrative approach, through which Student can execute the creative idea in Static or Motion Media. The Board agreed upon newly proposed theory syllabus and also recommended implementing the syllabus of *Advertising Design* by V<sup>th</sup> Semester Examination, December, 2021.
- y) In B.Des (Communication Design) V<sup>th</sup> semester, Board reviewed the syllabus and recommend some books of Pre-Production Lab (course code: DES 332L). Board suggested to include "Final Film" preparation in this course. Board agreed upon the changes in syllabus of Pre-production Lab (course code: DES 332L) by V<sup>th</sup> semester examination, 2019 onwards.

#### **Sixth Semester Examination, April/May 2022**

- z) In B.Des Communication design V<sup>th</sup> semester, Board reviewed the syllabus of Animation technique Lab (Course Code: DES 303 L) and recommend some books. Board discussed and suggested to add different type of animation techniques (2D, 3D, Clay, Paper) in curriculum. Board suggested adding different type of animation technique makes this course more competent and focused for students in allotted time period. Board agreed upon the changes in syllabus of Animation technique to Lab (Course Code: DES 303L) and also recommended implementing the proposed revision by VI<sup>th</sup> Semester Examination, 2019 onwards.
- aa) In B.Des (Communication Design) V<sup>th</sup> semester, Board reviewed the syllabus and recommend some books of Guerilla Film Making Lab (course code: DES-319L). No change was made in the existing course syllabus. Board agreed upon the revised syllabus and implementing the proposed revision in the syllabus of Guerilla Film Making Lab (course code: DES-319L) by V<sup>th</sup> semester examination, 2019 onwards.
- bb) In B.Des. (CD) VI<sup>th</sup> Semester, the new syllabus of *Introduction to Interactive Media* (Course Code: to be generated) was proposed. Board reviewed the theoretical aspects of Interaction Design as a new subject which are essential to develop the Creative Strategy and align the same with the stages of the User Experience Design (UX), and found it appropriate. Board discussed the newly proposed syllabus is more elaborated and well arranged with the inclusion of the theoretical aspects of Interaction Design focusing on User Interface Design Attributes, through which students can learn to apply the interactive thinking. The Board suggested merging the non-digital interactions as well. The Board agreed upon newly proposed theory syllabus and also recommended implementing the syllabus of *Introduction to Interactive Media* by VI<sup>th</sup> Semester Examination, April/May, 2022.

- cc) In B.Des. (CD) VI<sup>th</sup> Semester, the syllabus of *Introduction to Interactive Media Lab* (Course Code: 326L) was reviewed by the Board. The Board discussed the points such as Documenting the Interaction Design flow for Digital Media (Mobile/Web) and other interactive media, Implementation of Five Essential Principles, understanding Context and Motivation, Implementation of Principles of Interface Structure by defining the navigation flow, Visualization, conceptualization and sketching for UX, Graphic Design Rules and UX concepts to be incorporated as the parameters for interaction Design. The Board agreed upon revised syllabus and also recommended implementing the syllabus of *Introduction to Interactive Media Lab* by VI<sup>th</sup> Semester Examination, April/May, 2022.
- dd) In B.Des. (CD) VI<sup>th</sup> Semester, the new syllabus of *Publication Design* (Course Code: to be generated) was proposed. Board reviewed the theoretical aspects of Publication Design as a new subject, to develop the understanding of Graphic Design Rules including the ability to combine images, text, and other design elements into design publications to inform or entertain a specific target audience/group. As well as to give overview of channels of information delivery and binding methods, different kinds of Publications and Historical perspective of the same and Utilizing the theories and principles of Graphic Design. The board also reviewed content based on using the design strategies including grids, flow lines, hero elements, color and contrast. The Board also reviewed and found appropriate to add the points such finding Common Errors in Print Design, Bleed Errors, Text and Typesetting Errors, Image Resolution Errors, Errors related to Borders, Color Errors, Font Errors, etc. Board discussed the newly proposed syllabus is more elaborated and well arranged with the inclusion of the theoretical aspects of Publication Design. The Board agreed upon newly proposed theory syllabus and also recommended implementing the syllabus of *Publication Design* by VI<sup>th</sup> Semester Examination, April/May, 2022.
- ee) In B.Des. (CD) VI<sup>th</sup> Semester, the new syllabus of *Publication Design Lab* (Course Code: To be generated) was proposed. Board reviewed the theoretical aspects of Publication Design as a new subject, to develop the understanding of Graphic Design Rules including the ability to combine images, text, and other design elements into design publications to inform or entertain a specific target audience/group. Board also discussed to give overview of channels of information delivery and binding methods, different kinds of Publications and Historical perspective of the same and Utilizing the theories and principles of Graphic Design. The board also reviewed content based on using the design strategies including grids, flow lines, hero elements, color and contrast. The Board also reviewed and found appropriate to add the points such finding Common Errors in Print Design, Bleed Errors, Text and Typesetting Errors, Image Resolution Errors, Errors related to Borders, Color Errors, Font Errors, etc. Board discussed the newly proposed syllabus is more elaborated and well arranged with the inclusion of the theoretical aspects of Publication Design. The Board agreed upon newly proposed theory syllabus and also recommended implementing the syllabus of *Publication Design* by VI<sup>th</sup> Semester Examination, April/May, 2022.
- ff) In B.Des. (CD) VI<sup>th</sup> Semester, the Board reviewed syllabus of *User Experience Design Lab* (Course Code: DES 339L). The Board discussed the points related to the

GUI aspects, but also agreed on the need to focus on Core User Experience Design aspects, which will incorporate the GUI and UI perspectives as well. The board focused and discussed on the points from the existing practical sections which are based more on GUI parameters, and suggested implementation of UX methodologies including the GUI parameters. Board found those UX methodologies appropriately added to be implemented along with the GUI aspects for various digital media, and not only for Web. The Board agreed upon newly proposed theory syllabus and also recommended implementing the syllabus of *User Experience Design Lab* by VI<sup>th</sup> Semester Examination, April/May, 2022.

### Seventh Semester Examination, December 2022

- gg) In B.Des (CD) VII<sup>th</sup> Semester, revision in the syllabus of **Science and Liberal Arts** (Course Code: Yet to Be Decided) was proposed. Board had detailed discussion on the syllabus and it was suggested to introduce “the values in Indian ethos and tradition, Indian concept of aesthetics” under section B. Board had recommended implementing the proposed revision in syllabus of **Science and Liberal Arts** by VII Semester Examination, 2019 onwards.
- hh) In B Des CD VII<sup>th</sup> Semester, revision in the syllabus and recommended books of Design Management (Course Code: To be Generated) was proposed. Board discussed the revision and found that proposed syllabus is more elaborated and well arranged with the inclusion of some topics in line with Banasthali Ethos. It will help student to find the flow of study and understand the topics in the syllabus. Board agreed upon the revised syllabus and also recommended implementing the proposed revision in the syllabus of Design Management in the relevant Examination, April/May, 2020.

### 3. II. (C) B.Des. Semester Examination

#### (Industrial Design)

i.	Third Semester Examination, December, 2020	Change <sup>a,b,c,d,e</sup>
ii.	Fourth Semester Examination, April/May, 2021	Change <sup>f,g,h</sup>
iii.	Fifth Semester Examination, December, 2021	Minor Change <sup>i</sup>
iv.	Sixth Semester Examination, April/May, 2022	Minor Change <sup>j,k</sup>
v.	Seventh Semester Examination December, 2022	Minor Change <sup>l</sup>
vi.	Eighth Semester Examination , April/May, 2023	No Change

- a) In B.Des (Interior Design) III Semester, revision in the syllabus of *Architectural Drafting-I*(Course Code: DES 201L) was proposed. Details related to Orthographic projection and drawing type were added. Board discuss and proposed that it will help student to find the flow of study and understand the topics in the syllabus. Board also recommended implementing the proposed revision in syllabus of *Architectural Drafting-I* by III Semester Examination, December, 2020. Books were added as recommended by board.

- b) In B.Des (Interior Design) III Semester, *Design Methods and Processes* (Course Code: DES 208) and *Design Methods and Processes Lab*(Course Code: DES 208L) inclusion of books was proposed and recommended by Board from July-Dec.2020 Semester for the benefit of students.
- c) In B.Des (Interior Design) III Semester, reformatting of course of *Form Space and Order Lab* (Course Code: DES 214L) and inclusion of books was proposed and recommended by Board from July-Dec.2020 Semester for the benefit of students
- d) In B.Des. (Interior Design) III Semester, revision in the recommended books of *Research Methodology and Craft Studies* (Course Code: DES 221) and *Research Methodology and Craft Studies Lab* (Course Code: DES 221L) was proposed. Board discussed the revision and found that proposed books will help student to understand the topics in the syllabus with ease. Board recommended implementing the proposed revision of the III Semester Examination, **December, 2020**.
- e) In B.Des (Interior Design) III Semester, revision in the syllabus of *Analytical Drawing* (Course Code: DES 211L) was proposed. Specific details related to practical were added to elaborate the content clearly (like specific assignments to be covered). It will help student to find the flow of study and understand the topics in the syllabus. Board also recommended implementing the proposed revision in syllabus of *Analytical Drawing* by III Semester Examination, December, 2020. Books were added for recommended readings to benefit students.
- f) In B.Des (Interior Design) IV Semester, the books were added in all subjects as per recommendation of Board from April/May 2021 Semester.
- g) In B.Des (Interior Design) IV Semester, revision in the syllabus of *Interior Structures Lab* (Course Code: DES 216L) was proposed. Details related to Structural member and site visit were added. Board recommended implementing the proposed revision in syllabus of *Interior Structures Lab* by IV Semester Examination, April/May,2021. Books were added as per recommendation of board.
- h) In B.des (Interior Design) IV Semester, revision in the syllabus of *Processing Technique* (Course Code: DES 220) was proposed and the details are mentioned. In Section-A, it was found that the students of processing Technique will gain introductory knowledge of the different process of Dyeing & Printing, so it was suggested to replace the word “*Exposure*” with “*Introduction*”. Also addition of study on *Natural Dye* was proposed because students should have basic knowledge of Natural Dye too along with Synthetic Dye. Board discussed the revision and agreed upon the suggested syllabus. Board also recommended implementing the proposed revision in syllabus of *Processing Technique* IV Semester Examination, **April/May, 2021**. Books were added for recommended readings.
- i) In B.Des (Interior Design) V Semester, the books were added in all subjects as discussed and recommended by Board from December 2021 Semester. It will help students in understanding the topics.

- j) In B.Des (Interior Design) VI Semester, revision in the syllabus of *Business Practices* (Course Code: 6.1) was proposed. Details related to technical information about industry were added. To provide clarity regarding industry norms to student Board recommended implementing the proposed revision in syllabus of *Business Practices* by VI Semester Examination, April/May, 2022.
- k) B.Des (Interior Design) VI Semester the relevant books were added in all subjects as discussed and recommended by Board from April/May 2022 Semester. It will help students in understanding the topics.
- l) In B.Des (Interior Design) VIIth Semester, revision in the syllabus of *CAD-II Walkthrough 3D Max* (Course Code: 7.1) was proposed. Board discussed and suggested to bring into line the key concepts of walk through and camera animation . Adding key concepts of walk through and camera animation makes this course more elaborated and focused for students in allotted time period. Board recommended implementing the proposed revision in syllabus of by Semester Examination, December 2022.

### 3. III. M.A. Textile Designing Printing/Weaving Semester Examination

i.	First Semester Examination, December, 2019	Change <sup>a, b</sup>
ii.	Second Semester Examination, April/May, 2020	Change <sup>c, d, e,</sup>
iii.	Third Semester Examination, December, 2020	Change <sup>f, g, h, l, j, k</sup>
iv.	Fourth Semester Examination, April/May, 2021	Change <sup>l</sup>

- a) In M.A (Textile Design) I Semester, revision in the syllabus of Design Technique Printing/weaving (TXTD 408) and Design Technique Printing Lab (TXTD 408 L) was proposed. Board discussed the revision and found that proposed syllabus is rearranged / Re write in relevant manner and appropriate terminology with the inclusion and deletion of some words. It will help student to find the flow & focus on study and understand the topics in the syllabus. Board agreed upon the revised syllabus and also recommended implementing the proposed revision in the syllabus of Design Technique Printing Semester Examination, 2019 onwards.
- b) In M.A (Textile Design) I Semester, Board reviewed the syllabus of Visual Research and Development Lab (TXTD 412L) It was found that students of Visual Research and Development also study Design Technique I semester .Board suggested remove the deleted part which already added in TXTD 409L Design Technique Weaving Lab portion from this course . Board recommended implementing the proposed revision of the III Semester Examination, December, 2019 onwards.
- c) In M.A (Textile Design) II Semester, revision in the syllabus of conceptual Design Lab (TXTD 403L) was proposed. Board discussed the revision and found that proposed syllabus is rearranged with the inclusion and deletion of some words. It will

help student to find the flow & focus on study and understand the topics in the syllabus. Board agreed upon the revised syllabus and also recommended implementing the proposed revision in the syllabus of conceptual design Semester II Examination, 2019 onwards.

- d) In M.A (Textile Design) II Semester, Board reviewed the syllabus of Design Studio weaving I Lab ( TXTD 407 L)and Design Studio printing I Lab ( TXTD 406 L) was found that students of Textile Testing and Assurance Lab(TXTD 510L) have already studied some of the points .Board suggested remove the overlapped part which already added in Textile Testing and Assurance Lab(TXTD 510L) portion from Design studio course . Board recommended implementing the proposed revision in the syllabus of conceptual design Semester II Examination, 2019 onwards.
- e) In M.A (Textile Design) II Semester, revision in the syllabus of **Fundamentals of Marketing** (TXTD 410) was proposed. Board discussed the revision and found that proposed syllabus is rearranged / Re write in relevant manner and appropriate terminology with the inclusion and deletion of some words. It will help student to find the flow & focus on study and understand the topics in the syllabus. Board agreed upon the revised syllabus and also recommended implementing the proposed revision in the syllabus of **Fundamentals of Marketing** (TXTD 410) Semester Examination, 2019 onwards.
- f) In M.A (Textile Design) III Semester, revision in the syllabus of **Computer Aided Textile Designing (Weaving) – II** (TXTD 502L) was proposed. Board discussed the revision and found that proposed to change the syllabus according to requirement of subject and allotted time. Board agreed upon the revised syllabus and also recommended implementing the proposed revision in the syllabus of **Computer Aided Textile Designing (Weaving) – III** (TXTD 502L) Semester Examination, 2019 onwards.
- g) In M.A (Textile Design) III Semester, revision in the syllabus of **Design Studio (Weaving) – II Lab** TXTD 503L) was proposed. Board discussed the revision and found that proposed to change the syllabus according to requirement of weaving subject with addition of some words. Board agreed upon the revised syllabus and also recommended implementing the proposed revision in the syllabus of **Design Studio (Weaving) – III Lab** TXTD 503L) II Semester Examination, 2019 onwards.
- h) In M.A (Textile Design) III Semester, revision in the syllabus of **Trends and Forecasting Lab** TXTD 509L) was proposed. Board discussed the revision and found that proposed to change the syllabus according to requirement of subject is reformation of sentences. Board agreed upon the revised syllabus and also recommended implementing the proposed revision in the syllabus of **Trends and Forecasting Lab** TXTD 509L) III Semester Examination, 2019 onwards.
- i) In M.A (Textile Design) III Semester, Board reviewed the syllabus of **Textile Testing and Assurance Lab**(TXTD 412L) It was found that students of **Textile Testing and Assurance Lab**(TXTD 412L) already studied **Design Studio (Weaving) – I Lab**

(TXTD 407L) , Design Studio (Printing) – I Lab (TXTD 406L ) in II semester. Board suggested that removal of content already existed in those two courses and overlapped with contents of Textile Testing and Assurance Lab(TXTD 412L). Board recommended implementing the proposed revision of the III Semester Examination, December, 2019 onwards.

- j) In M.A (Textile Design) III Semester, revision in the syllabus of Computer Aided Textile Designing (printing) – II (TXTD 501L) was proposed. Board discussed the revision and found that proposed to change the syllabus according to requirement of subject and allotted time. Board agreed upon the revised syllabus and also recommended implementing the proposed revision in the syllabus of Computer Aided Textile Designing (printing ) – III (TXTD 501 L) Semester Examination, 2019 onwards.
- k) In M.A (Textile Design) III Semester, revision in the syllabus Design Studio (Printing (TXTD 504 L) was proposed. Board discussed the revision and found that proposed syllabus appropriate terminology with the inclusion of some words. It will help student to find the flow & focus on study and understand the topics in the syllabus. Board agreed upon the revised syllabus and also recommended implementing the proposed revision in the syllabus of Design Studio (Printing (TXTD 504 L) III Semester Examination, 2019 onwards.
- l) The Board also recommended introducing reading electives by the semester IV. The Board has proposed following reading electives in the curricula:
- Introduction to Behavioral Science (New Course)
  - Introduction to Intellectual property Rights (IPR) (New Course)
  - Entrepreneurship (New Course)
- Board agreed upon the syllabus and also recommended implementing the proposed reading elective in the syllabus of M.A IV semester April /May 2021.

### 3. IV. Bridge Course for M.Des.

i.	First Semester Examination, December, 2019	Change <sup>a</sup>
ii.	Second Semester Examination, April/May, 2020	Change <sup>b</sup>

- a) In Bridge Course for M.Des. I<sup>st</sup> Semester, the Board reviewed the syllabus and discussed on the aspects of applying the syllabus content from B.Des. III<sup>rd</sup> Semester (FLD, CD, ID as per the requirements) to this particular 1<sup>st</sup> Semester of Bridge Course. The Board recommended implementing the syllabus of *B.Des. III<sup>rd</sup> Semester (FLD, CD, ID as per the requirements) for Bridge Course for M.Des. 1<sup>st</sup> Semester* by I<sup>st</sup> Semester Examination, December, 2019.
- b) In Bridge Course for M.Des. II<sup>nd</sup> Semester, the Board reviewed the syllabus and discussed on the aspects of applying the syllabus content from B.Des. IV<sup>th</sup> Semester (FLD, CD, ID as per the requirements) to this particular II<sup>nd</sup> Semester of Bridge Course. The Board recommended implementing the syllabus of *B.Des. IV<sup>th</sup> Semester*



(FLD, CD, ID as per the requirements) for Bridge Course for M.Des. II<sup>nd</sup> Semester by II<sup>nd</sup> Semester Examination, December, 2019.

### 3. V. M.Des. Examination

i.	First Semester Examination, December, 2019	Minor Change <sup>a b c d e</sup>
ii.	Second Semester Examination, April/May, 2020	Minor Change <sup>f g h i</sup>
iii.	Third Semester Examination, December, 2020	Change
iv.	Fourth Semester Examination, April/May, 2021	Change

- a. In M.Des. I Semester, reviewed in the syllabus and Board recommended books was proposed for *Contemporary Global Issues* (Course Code DES 502).
- b. In M.Des. I Semester, reviewed in the syllabus and Board recommended books was proposed *Materials and Techniques* (Course Code DES 504) was proposed.
- c. In M.Des. I Semester, reviewed in the syllabus and Board recommended relevant guideline for *Minor Project – II*. (Course Code DES 506P).
- d. In M.Des. I Semester, reviewed in the syllabus and Board recommended relevant guideline for *Minor Project – III*. (Course Code DES 507P).
- e. In M.Des I Semester, revision in the syllabus of *Study of Innovation, Visualization and Conceptualization* (Course Code: DES 512) was proposed. Board had detailed discussion on the syllabus and it was suggested to remove “CAD IN Design” under section B. Board had recommended implementing the proposed revision in syllabus of Study of Innovation, Visualization and Conceptualization by I Semester Examination, 2019 onwards. Board also has proposed to include the following books in the syllabus and agreed to implement the proposed recommended books in the curricula as follows Syllabus of “Study of Innovation, Visualization and Conceptualization” M..Des, I semester session 2019 onwards.
- f. In M.Des. II Semester, revision in the syllabus and recommended books of *Advanced Representation Techniques Lab* (Course Code DES 501L) was proposed. It was found that at IV point in syllabus there is repetition of Material exploration content as it has been already covered in I Semester in the syllabus of *Materials and Techniques Lab* (Course Code DES 504L), to avoid repetition the content should be removed. Board discussed and recommended implementing the proposed revision of the II Semester Examination, **April/May 2020**.
- g. In M.Des. II Semester, reviewed in the syllabus and Board recommended relevant guideline for *Minor Project –IV* (Course Code DES 508P)
- h. In M.Des. II Semester, reviewed in the syllabus and Board recommended relevant guideline for *Minor Project –V* (Course Code DES 509P)
- i. In M.Des. II Semester, reviewed in the syllabus and Board recommended relevant

guideline for *Minor Project –VI* (Course Code DES 510P)

- j. New Discipline electives- *3D Application Design, Advanced Draping Techniques, Advertising Campaign (Planning and Design), Animation Design, Audio Visual Media Design, Brand Identify Design, Design Anthropology, Fabric Weaving and Quality Assurance, Garment Construction and Quality Assurance, Interaction Design and Management, Interior Structures, Textile Testing, VFX* were added in I and II semester

### 3. VI. Certificate Examinations:

The board found that the syllabus of *Craft Certificate Course in Shibori (Tie & dye), Batik (Dyeing & painting), Surface ornamentation, Block printing, Macramé & knotting* up to the mark. No **changes** were recommend in Certificate Examination, **Arpil/May, 2020.**

### 3. VII. Proposed New Programmes (Interaction Design (UX) and Product Design)

The board suggested starting of two new B.Des Programmes in Interaction Design and Product Design. The proposed scheme of the programmes is attached and marked as (Annexure X and XI).

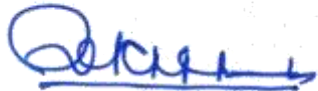
### 3. VIII. To review the proposal of short course in Cultural Spaces.

The board suggested starting of short course in cultural spaces. The brief description of the course is attached and marked as (Annexure-IX).

### 3. IX. Online Mentorship

The board has evaluated the proposal of online mentorship and agreed to explore the possibilities. The proposal for online mentoring by industry experts is enclosed in **Annexure-VIII.**

4. Board reviewed the reports received from the examiners of different examinations of 2017 and 2018. The analysis of the reports received is enclosed in **Annexure-III.**
5. The board evaluated the semester examination papers and the analysis of question papers is enclosed in **Annexure-IV.**
6. The Board reviewed and appreciated the proposal for Design Projects to be undertaken by the Design faculty members. The detailed report is enclosed in **Annexure-XII.**
7. The meeting ended with the vote of thanks to the members of BOS.

Verified  
  
Offg. Secretary  
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