

B.DES [ID]
BACHELOR OF DESIGN [INTERIOR DESIGN]
[4 YEAR FULL TIME PROFESSIONAL DEGREE COURSE]

*APPROVAL CAN BE REQUESTED FROM THE INSTITUTE OF INDIAN INTERIOR DESIGNERS,
MUMBAI*

CURRICULUM AND SYLLABUS

2017 – 2018 Batch (New Syllabus)

SCHOOL OF INTERIOR DESIGN
FACULTY OF ARCHITECTURE

Karpagam Academy of Higher Education
Eachanari, Coimbatore – 641021

B.DES - REGULATIONS
2016-2017 batch (credit system)

These regulations are effective from the academic year 2016-2017 and applicable to the candidates admitted to B. Des during 2016-2017 and onwards.

The B.Des. Degree program (professional, under-graduate level) aims at producing design professionals who will assume major leadership role in shaping the built environment, the quality of which is the major determinant of the quality of life. The main goal is to inculcate the ability to visualize, conceive, formulate and design according to various requirements & needs.

1. ADMISSION

1.1 Candidates seeking admission to the first semester of the eight semesters B.Des Degree Programme: Should have compulsorily passed the Higher Secondary Examination of (10+2) Curriculum (Academic Stream) having secured minimum 50% in aggregate with Mathematics as one of the subjects as prescribed by the Indian Institute of Interior Design, Mumbai.

1.2 Lateral Entry

As per IIID norms **No lateral entry admission** directly into any higher semester is possible in this course.

1.3 Migration

The University may at its discretion permit B.Des candidates from other institutions to migrate subject to the maximum number of students not exceeding the permitted maximum intake in a class as well as satisfying other academic requirements.

2. PROGRAMMES OFFERED

2.1 Faculty of Architecture offers B.Des (Interior Design – 4 years duration) programmes

3. MODE OF STUDY

3.1 Full-Time:

In this mode of study, the candidates are required to attend regular classes so as to satisfy University attendance and assessment requirements.

4. STRUCTURE OF PROGRAMMES

4.1 Every Programme will have curricula with syllabi consisting of theory, studio and practical:

- a) General core courses comprising History and Theory of Interior, Materials and Construction, Building Services.
- b) Core courses of Interior Design.
- c) Elective courses for specialization in related fields.
- d) Skill based courses such as Art and Craft, Workshop practice, computer applications, construction yard, practical training, seminar presentation, project work, educational tours, case studies etc.
- e) There shall be a certain minimum number of core courses and sufficient number of elective courses that can be opted by the student. The blend of different courses shall be so designed that the student, at the end of the programme, would have been trained not only in his / her relevant professional field but also would have developed as a socially conscious human being.

4.2 Each semester curriculum shall normally have a blend of lecture, studio and practical courses, not exceeding 7 in total per semester.

4.3 The prescribed credits required for the award of the degree shall be within the limits specified below.

PROGRAMME	MANDATORY CREDITS (minimum)
B. Des.	188

4.4 The medium of instruction for all Courses, Examinations, Seminars, Presentations and A project / Thesis / Dissertation report is English.

5. DURATION OF THE PROGRAMME

5.1 A student is ordinarily expected to complete the B.Des Programme in 8 semesters (four academic years) but in any case not more than 12 Semesters for all Candidates.

5.2 Each semester shall normally consist of 90 working days or 540 hours each. The Dean shall ensure that every teacher imparts instruction as per the number of periods / hours specified in the syllabus and that the teacher teaches the full content of the specified syllabus for the course being taught.

5.3 The Dean may arrange additional classes for improvement, special coaching, conduct of model test etc., over and above the specified periods. But for the purpose of calculation of attendance requirement or writing the end semester examinations (as per clause 9) by the students 540 hours conducted within the specified academic schedule alone shall be taken into account and the overall percentage of attendance shall be calculated accordingly.

5.4 The total period for completion of the programme reckoned from the commencement of the first semester to which the candidate was admitted shall not exceed the maximum period specified in clause 5.1 irrespective of the period of break of study in order that he/she may be eligible for the award of the degree.

6. REQUIREMENTS FOR COMPLETION OF THE SEMESTER

A candidate who has fulfilled the following conditions shall be deemed to have satisfied the requirements for completion of a semester.

6.1 Ideally every student is expected to attend all classes and secure 100% attendance. However, in order to allow for certain unavoidable reasons, the student is expected to attend at least 75% of the classes.

6.2 A candidate who has secured attendance between 65% and 74% (both included), due to medical reasons (Hospitalization / Accident / Specific Illness) or due to participation in University / District / State / National / International level sports or due to participation in Seminar / Conference / Workshop / Training Programme / Voluntary Service / Extension activities or similar Programme with prior permission from the Registrar shall be given exemption from prescribed attendance requirements and shall be permitted to appear for the examination on the recommendation of the Head of the Department concerned and Dean to condone the lack of attendance. The Head of the Department has to verify and certify the genuineness of the case before recommending to the Dean.

6.3 A candidate who has secured less than 65% of attendance in any semester will not be permitted to take the regular examination and has to continue the study in the subsequent semester. The candidate has to redo the course by rejoining the semester in which attendance is less than 65% with proper approval of the Registrar.

7. FACULTY ADVISER

To help the students in planning their courses of study and for general advice on the academic programme, the Dean/Head of the Department will attach a certain number of students to a teacher of the Department who shall function as **Faculty Adviser** for those students throughout their period of study. Such Faculty Advisers shall advise the students and monitor the courses undergone by the students, check the attendance and progress of the students attached to him/her and counsel them periodically. If necessary, the faculty adviser may display the cumulative attendance particulars in the Department notice board and also discuss with or inform the Parents/Guardian about the progress of the students.

8. CLASS COMMITTEE

8.1. Every class shall have a class committee consisting of teachers of the class concerned, student representatives [two boys and two girls] and the concerned Dean/Head of the Department. It is like the 'Quality Circle' (more commonly used in industries) with the overall goal of improving the teaching-learning process. The functions of the class committee include

- Solving problems experienced by students in the studios, class room and in the laboratories.
- Clarifying the regulations of the degree programme and the details of rules therein particularly clause 4 and 5 which should be displayed on department Notice-Board.
- Informing the student representatives the academic schedule including the dates of assessments and the syllabus coverage for each assessment.
- Informing the student representatives the details of Regulations regarding weightage used for each assessment. In the case of practical courses (laboratory / drawing / project work / seminar etc.) the breakup of marks for each experiment / exercise /module of work, should be clearly discussed in the class committee meeting and informed to the students.
- Analyzing the performance of the students of the class after each test and finding the ways and means of solving problems, if any.
- Identifying the weak students, if any and requesting the teachers concerned to provide some additional help or guidance or coaching to such weak students.

8.2 The class committee for a class under a particular branch is normally constituted by the Head of the Department. However, if the students of different branches are mixed in a class (like the first semester which is generally common to all branches), the class committee is to be constituted by the Dean.

- 8.3** The class committee shall be constituted within the first week of each semester.
- 8.4** At least 4 student representatives (usually 2 boys and 2 girls) shall be included in the class committee.
- 8.5** The Chairperson of the Class Committee may convene the meeting of the class committee.
- 8.6** The Dean may participate in any Class Committee of the institution.
- 8.7** The Chairperson is required to prepare the minutes of every meeting, submit the same to Dean within two days of the meeting and arrange to circulate it among the students and teachers concerned. If there are some points in the minutes requiring action by the Management, the same shall be brought to the notice of the Registrar by the HOD through the Dean.
- 8.8** The first meeting of the Class Committee shall be held within one week from the date of commencement of the semester, in order to inform the students about the nature and weight age of assessments within the framework of the regulations. Two or three subsequent meetings may be held in a semester at suitable intervals. During these meetings the student members representing the entire class, shall meaningfully interact and express the opinions and suggestions of the other students of the class in order to improve the effectiveness of the teaching-learning process.

9. PROCEDURE FOR AWARDING MARKS FOR INTERNAL ASSESMENT

9.1 Every teacher is required to maintain an 'ATTENDANCE AND ASSESSMENT RECORD'(Logbook) which consists of attendance marked in each lecture, studio or practical or project work class, the test marks and the record of class work (topic covered), separately for each course. This should be submitted to the Head of the department periodically (at least three times in a semester) for checking the syllabus coverage and the records of test marks and attendance. The Head of the Department shall sign with date after due verification. At the end of the semester, the record should be verified by the Dean who will keep this document in safe custody (for five years).

Records of attendance and assessment of both current and previous semesters shall be submitted for Inspection to the team appointed by the University/any other approved body.

9.2 Continuous Internal Assessment (CIA): The performance of students in each subject will be continuously assessed by the respective teachers as per the guidelines given below:

9.2.1 THEORY COURSES:

S. No.	CATEGORY	MAXIMUM MARKS
1.	Assignments	10
2.	Attendance	5
3.	Seminar	5
3.	Test – I	10
4.	Test – II	10
Continuous Internal Assessment : TOTAL		40

9.2.2 PATTERN OF TEST QUESTION PAPER: (Theory courses)

INSTRUCTION	REMARKS
Maximum Marks	50 marks for all Tests
Duration	2 Hours
Part – A	Five mark Questions (4 x 5 = 20 Marks); Choice: 4 out of 6
Part- B	Ten mark Questions (3 x 10 = 30 Marks); Choice: 3 out of 5

9.2.3 STUDIO COURSES:

S. No	CATEGORY	MAXIMUM MARKS
1.	Internal Jury (5 Jury x7 marks)	35
2.	Attendance	5
Continuous Internal Assessment: TOTAL		40*

PRACTICAL COURSES:

S. No	CATEGORY	MAXIMUM MARKS
1.	Internal Jury (Exercise/sheet valuation)**	35
2.	Attendance	5
Continuous Internal Assessment: TOTAL		40*

* - proportionate increase for all categories will be based on the total marks allotted for Continuous Internal Assessment for the concerned course.

** - No of Exercise/Sheets depends on particular subject.

9.3 ATTENDANCE

Marks Distribution for Attendance

S. No.	Attendance %	Marks
1	Between 91 % and 100%	5
2	Between 86 % and 90%	4
3	Between 81 % and 85%	3
4	Between 76 % and 80%	2
5	Less than 75 %	0

10. REQUIREMENTS FOR APPEARING FOR UNIVERSITY EXAMINATION

A candidate shall normally be permitted to appear for the University Examination of any semester commencing from I semester if he/she has satisfied the semester completion and attendance requirements and has registered for examination in all courses of the semester. Registration is mandatory for Semester Examinations as well as Arrears Examinations failing which the candidate will not be permitted to move to the higher semester. A candidate already appeared for subjects or any subject in a semester and passed the examination is not entitled to reappear in the same subject or subjects of the semester for improvement of grades / marks.

11. END SEMESTER EXAMINATIONS

End Semester Examination (ESE): End Semester Examination will be held at the end of each semester for each subject, which consists of 100 marks later scaled down to 60marks.

11.1 PATTERN OF ESE QUESTION PAPER: (Theory courses)

INSTRUCTION	REMARKS
Maximum Marks	100 marks for all Semester Examinations.
Duration	3 Hours
Part – A	Six mark Questions (5 x 6 = 30 Marks); Choice: 5 out of 10.
Part- B	Forteen mark Questions (5 x 14 = 70 Marks); Choice: either or type (internal choice) with two questions from every unit.

11.2 PATTERN OF ESE QUESTION PAPER: (Practical & Studio courses)

The ESE for practical and studio subjects shall be conducted as an examination and/or as a final jury (viva-voce) for marks as per scheme of examination (attached Annexure A) comprising external architect/related professionals with minimum 3 years experience in practice or teaching.

12. PASSING REQUIREMENTS

12.1 Passing minimum: The passing minimum for CIA is 50% (i.e. 20 out of 40 marks). The passing minimum for ESE is 50% (i.e. 30 out of 60 marks). The overall passing minimum for every course is 50% i.e. 50 out of 100 marks (Sum of his/her score in internal and external examination).

12.2 If the candidate fails to secure a pass in a particular Theory course as per clause 12.1, it is mandatory that candidate shall register and reappear for the examination in the subsequent semester as a arrear when examination is conducted in that course. Further the candidate should continue to register and reappear for the examination till a **pass** is secured in End Semester Examination of such arrear subjects.

The Continuous Internal Assessment marks obtained by the candidate in the first appearance shall be retained by the Office of the Controller of Examinations and improved CIA marks may be considered for all subsequent attempts till the candidate secure a pass.

12.3 If the candidate fails to secure a pass in a particular Studio/Practical course as per clause 12.1, the candidate shall register and reappear for the examination in that course within 20days from day in which results are published. Further the candidate should continue to register and reappear for the examination till a **pass** is secured in End Semester Examination of such arrear subjects.

The Continuous Internal Assessment marks obtained by the candidate in the first appearance shall be retained by the Office of the Controller of Examinations and improved CIA marks may be considered for all subsequent attempts till the candidate secure a pass.

13. AWARD OF LETTER GRADES

13.1 All assessments of a course will be done on absolute marks basis. However, for the purpose of reporting the performance of a candidate, letter grades, each carrying certain number of points, will be awarded as per the range of total marks (out of 100) obtained by the candidate in each subject as detailed below:

Letter grade	Marks Range	Grade Point	Description
O	91 - 100	10	OUTSTANDING
A+	81-90	9	EXCELLENT
A	71-80	8	VERY GOOD
B+	66-70	7	GOOD
B	61-65	6	ABOVE AVERAGE
C	55-60	5	AVERAGE
D	50-54	4	PASS
RA	<50		REAPPEARANCE
AB		0	ABSENT

13.2 GRADE SHEET

After results are declared, Grade Sheets will be issued to each student which will contain the following details:

- The list of courses enrolled during the semester and the grade scored.
- The Grade Point Average (**GPA**) for the semester and
- The Cumulative Grade Point Average (**CGPA**) of all courses enrolled from first semester onwards.
- GPA** is the ratio of the sum of the products of the number of credits (**C**) of courses enrolled and the points corresponding to the grades (**GP**) corresponding to the grades scored in those courses, taken for all the courses, to the sum of the number of credits of all the courses in the semester to the sum of the credits of all courses registered.

$$\text{GPA} = \frac{\text{Sum of [C * GP]}}{\text{Sum of C}}$$

CGPA will be calculated in a similar manner, considering all the courses enrolled from first semester. “**RA** grade will be excluded for calculating **GPA** and **CGPA**.”

13.3 Whenever students, having arrear subjects, appear for the end semester examination during which there are no regular batch of students writing the same subjects, then, the letter grades for the arrears subjects shall be awarded based on the range of marks.

13.4 REVALUATION

A candidate can apply for revaluation of his/her semester examination answer paper in a theory course, within 2 weeks from the declaration of results, on payment of a prescribed fee through proper application to the Controller of Examinations through the Head of the Department and Dean. **A candidate can apply for revaluation of answer scripts for not exceeding 5 subjects at a time.** Photocopies of answer scripts will be issued to candidate by paying prescribed fees. The Controller of Examination will arrange for the revaluation and the results will be intimated to the candidate concerned through the Head of the Department and Dean. Revaluation is not permitted for Practical Courses, Seminars, Practical Training and for Project Work.

14. ELIGIBILITY FOR THE AWARD OF THE DEGREE

A student shall be declared to be eligible for the award of the Degree if he/she has:

- Successfully gained the required number of total credits as specified in the Curriculum corresponding to his/her Programme within the stipulated time.
- Successful completion of Thesis, Practical Training and Study Tours and other requirements as stipulated in the curriculum.
- No disciplinary action is pending against him/her.
- The award of the degree must be approved by the Board of Management.

15. CLASSIFICATION OF THE DEGREE AWARDED

15.1 A candidate who qualifies for the award of the Degree having passed the examination in all the courses in his/her first appearance within the specified minimum number of semesters and securing a **CGPA of not less than 8.00** shall be declared to have passed the examination in **First Class with Distinction**. For this purpose the withdrawal from examination will not be construed as an appearance. Further, the authorized break of study will not be counted for the purpose of classification.

15.2 A candidate who qualifies for the award of the Degree having passed the examination in all the courses within the specified minimum number of semesters plus one semester (i.e. n+1 semesters), and securing **CGPA of not less than 6.50** shall be declared to have passed the examination in **First Class**. For this purpose the withdrawal from examination will not be construed as an appearance. Further, the authorized break of study will not be counted for the purpose of classification.

15.3 All other candidates (not covered in clauses 15.1 and 15.2) who qualify for the award of the degree shall be declared to have passed the examination in **Second Class**.

15.4 A candidate who is absent in semester examination in a course / project work after having enrolled for the same shall be considered to have appeared in that examination for the purpose of classification.

16. PROVISION FOR WITHDRAWAL FROM END-SEMESTER EXAMINATION

16.1 A candidate, may for valid reasons and on prior application, be granted permission to withdraw from appearing for the examination of any one course or consecutive examinations of more than one course in a semester examination.

16.2 Such withdrawal shall be permitted only once during the entire period of study of the degree programme.

16.3 Withdrawal application is valid only if it is made within 10 days prior to the commencement of the examination in that course or courses and recommended by the Head of the Department and Dean and approved by the Registrar.

16.3.1 Notwithstanding the requirement of mandatory TEN days notice, applications for withdrawal for special cases under extraordinary conditions will be considered on the merit of the case.

16.4 Withdrawal shall not be construed as an appearance for the eligibility of a candidate for First Class with Distinction. This provision is not applicable to those who seek withdrawal during X semester.

16.5 Withdrawal from the End semester examination is **NOT** applicable to arrears subjects of previous semesters.

16.6 The candidate shall reappear for the withdrawn courses during the examination conducted in the subsequent semester.

17. PROVISION FOR AUTHORISED BREAK OF STUDY

17.1 Break of Study shall be granted only once for valid reasons for a maximum of one year during the entire period of study of the degree programme. However, in extraordinary situation the candidate may apply for additional break of study not exceeding another one year by paying prescribed fee for break of study. If a candidate intends to temporarily discontinue the programme in the middle of the semester for valid reasons, and to rejoin the programme in a subsequent year, permission may be granted based on the merits of the case provided he / she applies to the Registrar, but not later than the last date for registering for the end semester examination of the semester in question, through the Head of the Department and Dean stating the reasons therefore and the probable date of rejoining the programme.

17.2 The candidate thus permitted to rejoin the Programme after the break shall be governed by the Curriculum and Regulations in force at the time of rejoining. Such candidates may have to do additional courses as per the Regulations in force at that period of time.

17.3 The authorized break of study (for a maximum of one year) will not be counted for the duration specified for passing all the courses for the purpose of classification. However, additional break of study granted will be counted for the purpose of classification.

17.4 The total period for completion of the Programme reckoned from, the commencement of the first semester to which the candidate was admitted shall not exceed the maximum period specified in clause 4.1 irrespective of the period of break of study (vide clause 17.3) in order that he/she may be eligible for the award of the degree.

17.5 If any student is detained for want of requisite attendance, progress and good conduct, the period spent in that semester shall not be considered as permitted 'Break of Study' or 'Withdrawal'.

18. PRACTICAL TRAINING

18.1 As a part of the degree requirement, all candidates have to mandatorily undergo Practical Training in the 7th semesters under a registered Architect/ Interior Designer for a period of 6 months (with a minimum of 90 working days in a semester)

18.2 Internal Assessment (400 marks) for Practical Training will be evaluated by the Architect/ Interior Designer for Drawings/Detailing, Application of knowledge & skill, Professional attitude. (for 300 marks) under whom the candidate has been trained and by the Training Co-ordinator (for 100 marks) of the Faculty of Architecture.

18.3 End semester exam (ESE - 600 marks) for Practical Training will be held as a Viva-Voce examined by a jury comprising external architect / Interior Designer members (for 300 marks) and by internal members of the Training Committee (for 300 marks) of the Faculty of Architecture .

18.4 Upon passing both the CIA and the ESE with the minimum required marks(50% of marks), the candidate shall also be certified by the Faculty of Architecture to have successfully completed the practical training.

18.5 A Training Committee shall be established well before the commencement of the practical training for the purpose of overseeing and regulating all aspects of the student's practical training and shall comprise minimum three faculty members from the faculty of Architecture & minimum one external member from practice/industry. The HoD/Dean shall be the Convenor; and the concerned class tutor of the batch shall be the Coordinator of this committee respectively.

19. THESIS

19.1 As a part of the degree requirement, all candidates have to submit a thesis in the 8th semester under a faculty guide and/or external guide. This thesis is to be submitted individually by each candidate and is intended to assess individual research, methodology and design skills as a culmination of the knowledge accumulated throughout the course. This thesis shall be submitted as drawings, reports, models, slides, presentations, walkthroughs etc.

19.2 The topic selection, scope, criteria for evaluation, periodic reviews and all other matters related to the Thesis except Final ESE shall be decided by the Thesis Committee of the Faculty of Architecture later to be approved by Vice Chancellor/Registrar.

19.3 Continuous Internal Assessment (CIA- 400 marks) for Thesis shall be held as a Viva-Voce examined by a jury comprising the Thesis Committee (for 200 marks) and by the Thesis Guide (for 200 marks) of the Faculty of Architecture. Four to six reviews is to be conducted which needs to be decided by Thesis committee and the same to be approved by Vice Chancellor/Registrar.

19.4 End Semester Examination (ESE-600 marks) for Thesis shall be held as a Viva-Voce examined by a jury comprising external architect / Internal designer members (for 300 marks) and by internal members of the Thesis Committee (for 300 marks) of the Faculty of Architecture.

19.5 A Thesis Committee shall be established well before the commencement of the Thesis for the purpose of overseeing and regulating all aspects of the student's thesis work and shall comprise minimum two faculty members from the concerned department, minimum one external faculty member from academic background and another one external members from practicing background. The HoD/Dean shall be the Convenor; and the concerned class tutor of the batch shall be the Coordinator of this committee respectively.

20. ELECTIVES

Electives shall be theory, practical or studio subject to satisfying their course requirements.

21. DISCIPLINE

Every student is required to observe disciplined and decorous behavior both inside and outside the college and not to indulge in any activity which will tend to bring down the prestige of the University. The erring student will be referred to the Disciplinary Committee constituted by the University, to enquire into acts of indiscipline and recommend the University about the disciplinary action to be taken. If a student indulges in malpractice in any of the University / Internal Examination he / she shall be liable for punitive action as prescribed by the university from time to time.

22. REVISION OF REGULATION AND CURRICULUM

The University may from time to time revise, amend or change the Regulations, Scheme of Examinations and syllabi if found necessary at any stage of the course.

PROGRAM STRUCTURE:

Subject Legend: IDT – Theory -0, IDP – Practical-1, IDS – Studio-2, IDE – Elective-3, IDV – Value-4
Abbreviation: CIA – Continuous Internal Assessment; ESE – End Semester Exam

SEMESTER-1

SUB.CODE	TITLE OF THE COURSE	L	T	P/S	C	CIA	ESE	TOTAL	EXAM HRS
17IDT101	Theory of Interiors	2	-	-	2	40	60	100	3
17IDT102	History of Interiors - I	2	-	-	2	40	60	100	3
17IDP111	Space planning and Ergonomics	1	-	4	3	60	90	150	3
17IDP112	Art and craft - I	1	-	4	3	60	90	150	3
17IDS121	Basic Interior Design - I	2	-	10	7	160	240	400	6
17IDS122	Interior Materials and Construction - I	1	-	5	4	80	120	200	6
17IDS123	Interior Graphics - I	1	-	5	4	80	120	200	6
TOTAL		10	-	28	25	520	780	1300	

SEMESTER-2

SUB.CODE	TITLE OF THE COURSE	L	T	P/S	C	CIA	ESE	TOTAL	EXAM HRS
17IDT201	Psychology of Interiors	2	-	-	2	40	60	100	3
17IDT202	History of Interiors- II	2	-	-	2	40	60	100	3
17IDP211	Computer applications - I	1	-	4	3	60	90	150	3
17IDP212	Model Making	1	-	4	3	60	90	150	3
17IDS221	Interior Design - II	2	-	10	7	160	240	400	6
17IDS222	Interior Materials and Construction - II	1	-	5	4	80	120	200	6
17IDS223	Interior Graphics - II	1	-	5	4	80	120	200	6
TOTAL		10	-	28	25	520	780	1300	

SEMESTER-3

SUB.CODE	TITLE OF THE COURSE	L	T	P/S	C	CIA	ESE	TOTAL	EXAM HRS
17IDT301	Furniture Design	2	-	-	2	40	60	100	3
17IDT302	Interior Services	2	-	-	2	40	60	100	3
17IDP311	Computer Applications - II	1	-	4	3	60	90	150	3
17IDP312	Workshop - I	1	-	4	3	60	90	150	3
17IDS321	Interior Design - III	2	-	10	7	160	240	400	6
17IDS322	Advanced materials and applications	1	-	5	4	80	120	200	6
17IDS323	Interior Landscape	1	-	5	4	80	120	200	3
TOTAL		10	-	28	25	520	780	1300	

SEMESTER-4

SUB.CODE	TITLE OF THE COURSE	L	T	P/S	C	CIA	ESE	TOTAL	EXAM HRS
17IDT401	Colour and Lighting in Interiors	2	-	-	2	40	60	100	3
17IDT402	Interior Services - II	2	-	-	2	40	60	100	3
17IDP411	Computer Applications - III	1	-	4	3	60	90	150	3
17IDS421	Interior Design - IV	2	-	10	7	160	240	400	6
17IDS422	Furniture Construction	1	-	5	4	80	120	200	6
17IDS423	Lifestyle accessories design	1	-	5	4	80	120	200	
17IDPE431*	Elective - I	1	-	4	3	60	90	150	3
TOTAL		10	-	28	25	520	780	1300	

Electives*

1. 17IDPE431A – Workshop Metal
2. 17IDPE431B - Workshop Weaving

SEMESTER-5

SUB.CODE	TITLE OF THE COURSE	L	T	P/S	C	CIA	ESE	TOTAL	EXAM HRS
17IDT501	Contemporary Interiors	2	-	-	2	40	60	100	3
17IDT502	Interior Services - III	2	-	-	2	40	60	100	3
17IDP511	Advanced Computer Graphics	1	-	4	3	60	90	150	3
17IDS521	Interior Design - V	2	-	10	7	160	240	400	6
17IDS522	Estimation and Costing in Interiors	1	-	5	4	80	120	200	6
17IDS523	Working drawings and details	1	-	5	4	80	120	200	6
17IDPE531*	Elective - II	1	-	4	3	60	90	150	3
TOTAL		10	-	28	25	520	780	1300	

Electives*

1. 17IDPE531A – Signage and graphics
2. 17IDPE531B – Product design
3. 17IDPE531C - Set Design

SEMESTER-6

SUB.CODE	TITLE OF THE COURSE	L	T	P/s	C	CIA	ES E	TOTAL	EXAM HRS
Practical Training Under an Architect Specializing in interior/ Interior Designer (With not less than 5 years Experience) and registered with the council of Architecture / Member of IIA/Member of IIID.									
17IDP611	<u>Practical Training:</u> Client Meeting/Interaction site Visits, Verification and Measurement concept and Scheme Development Construction Documents/ Drawings Training Portfolio I	-	-	-	15	400	600	1000	6
17IDS621	Field study and documentation	-	-	6	3	200	-	200	6
TOTAL		-	-	6	18	600	600	1200	

SEMESTER-7

SUB.CODE	TITLE OF THE COURSE	L	T	P/S	C	CIA	ES E	TOT AL	EXA M HRS
17IDT701	Professional Practice	2	-	-	2	40	60	100	3
17IDT702	Project management	2	-	-	2	40	60	100	3
17IDP711	Photography and Journalism in Interiors	1	-	4	3	60	90	150	3
17IDP712	Advanced Workshop	1	-	4	3	60	90	150	3
17IDS721	Interior Design - VI	2	-	10	7	160	240	400	6
17IDS722	Integrated Project Work	1	-	5	4	80	120	200	6
17IDPE731*	Elective	1	-	5	4	80	120	200	3
TOTAL		10	-	28	25	520	780	1300	

Electives*

1. 17IDPE731A - Interior design Photography
2. 17IDPE731B - Marketing Techniques
3. 17IDPE731 C - Creative Arts & Craft

SEMESTER-8

SUB.CODE	TITLE OF THE COURSE	L	T	P/s	C	CIA	ESE	TOTAL	EXAM HRS
17IDS821	<u>Design Thesis:</u> Independent work of large interior project comprising study, analysis and design. Project Report , Drawing and Model	2	-	28	16	400	600	1000	6
17IDS831*	Dissertation/Special study	1	-	6	4	80	120	200	6
	<u>TOTAL</u>	3	-	34	20	480	720	1200	

Dissertation/Special studies subjects will be the choice of the individual related to the thesis project chosen. This Study process should increase the value of design understanding.

Total Credits:

Theory Courses	- 26 credits
Practical Courses	- 51 credits
Studio Courses	- 97 credits
<u>Elective Courses</u>	<u>- 16 credits</u>
<u>Total</u>	- 190 credits

SEMESTER-1

17IDT101 - THEORY OF INTERIORS

PURPOSE

The object of this course is to make students understand the various aspects such as spatial quality, design vocabulary, design principles, and design process related to the design of interiors.

INSTRUCTIONAL OBJECTIVES

- Understanding various aspect such as form, scale, light, dimension, height, transitional elements etc affecting interior space.
- Understanding and applying design vocabulary such as Point, Line, shape, color, texture, area, mass, volume etc.
- Understanding and applying design principles such as ratio, proportion, scale, balance, harmony, unity, variety, rhythm, emphasis.
- Understanding the process involved in design including analysis, synthesis and evaluation.

UNIT – I

INTERIOR SPACE

9

Space–definition; Interior space–spatial qualities: form, scale, outlook; structuring space with interior design elements; spatial form; spatial dimension – square, rectangle, curve linear spaces; height of space; spatial transitions – openings within wall planes, doorways, windows, stairways.

UNIT – II

DESIGN VOCABULARY

6

Form – point, line, volume, shape, texture and color – in relation to light, pattern etc .and application of the same in designing interiors.

UNIT – III

DESIGN PRINCIPLES

9

Ratio; proportions – golden section; relationships; scale; Balance – symmetrical, radial, occult; harmony; unity; variety; rhythm; emphasis.

UNIT- IV

ANTHROPOMETRICS

9

Definition, theory of standard dimension based on human figures for activities, functions, circulation, furniture design, spatial requirements etc.

Study of Ergonomics

Design of Furniture for Living, Dining, Kitchen, Office etc.

UNIT – V

DESIGN CONTROL

12

Design process–Analysis, synthesis, design evaluation; Design criteria–function and purpose, utility and economy, form and style; human factors–human dimensions, distance zones, activity relationships; fitting the space – plan arrangements, function, aesthetics

REFERENCE BOOKS

1. Francis. D. K. Ching, Interior design Illustrated, VanNostrand Reinhold
2. John. F. Pile, Interior Design, Harry Abrams Inc.
3. Sam. F. Miller, Design process – a primer for Architectural and Interior Design, VanNostrand Reinhold.
4. Gary Gordon, Interior lighting for designers, John Wiley & Sons Inc.
5. Harold Linton, Colour in Architecture, McGrawHill
6. Jonathan Poore, Interior Colour By Design, Rock Port Publishers.
7. Sherrill Winton, Interior Design and Decoration, Prentice Hall.
8. Johannes Itten, The Art of Colour, John Wiley and Son

17IDT102 - HISTORY OF INTERIORS - I

PURPOSE

To provide the student of Interior Design knowledge on various developments in Interior design through ages.

INSTRUCTIONAL OBJECTIVES

- To help the student understand the designs from Prehistoric Period to the Middle Ages.
- To know more on the Modern Movements in Interior design from the beginnings of 20th century.

UNIT – I EARLY CLASSICAL PERIOD

Prehistoric Cave paintings – Primitive Designs – Interiors during Egyptian, Greek, Roman, Gothic, Early Christian and Renaissance Periods.

UNIT – II MIDDLE AGES

Interiors in Romanesque, Gothic, and renaissance periods

UNIT – III COLONIAL TO THE BEGINNING OF THE 20th CENTURY

Colonial, Victorian designs, Arts & Crafts movement, Art Nouveau, Eclectism, Frank Lloyd Wright.

UNIT – IV BAUHAUS TO POST WAR MODERNISM

Walter Gropius/ Bauhaus, De Stijl, Mies Van DerRohe, Le Corbusier, Art Deco, Postwar Modernism.

UNIT – V PROJECTS

Projects based on Historical Styles in Interiors & Assignments.

TOTAL 45

REFERENCE BOOKS

1. InteriorDesign Course, Mary Gilliat Coyran, OctopusLtd., London
2. InteriorDesign & Decoration, SherrilWhiton, PrenticeHall
3. InteriorDesign, FrancisD.K. Ching, John Wiley & Sons, New York
4. History of Architecture, Sir Banister Fletcher, CBS Publishers & distributors, New Delhi
5. Time Saver Standards for Interior Design, JosephDeChiara, McGrawHill, New York

UNIT –I

Basic anthropometrics – average measurements of human body in different postures – its proportion and graphic representation, application in the design of simple household and furniture.

UNIT-II

Role of mannequins in defining spatial parameter of design. Basic human functions and their implications for spatial planning. Minimum and optimum areas for various functions. Preparing user profile, bubble and circulation diagrams.

UNIT –III

Introduction to design methodology. Detailed study of spaces such as living, dining, bedrooms, kitchen, toilet etc. including the furniture layout, circulation, clearances, lighting and ventilation, etc. Case study of existing house and analysis of the spaces.

UNIT – IV

Visual analysis of designed spaces noted for comfort and spatial quality; analysis of solid and void relations, positive and negative spaces.

UNIT-V

Integration of spaces and function in the design of bus shelter, milk booth, watchman's cabin, traffic police kiosk, flower stall, ATM center, etc.

Note: In the end exam, which is a viva-voce, the students have to present the entire semester's work for assessment.

REFERENCES:

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

OBJECTIVE

To encourage a critical orientation to design thinking and action, By critical it means that everything must be open to enquiry and alternative view point. By design thinking and action it means that the process if observation and study of natural and manmade objects and systems, ideation , free exploration , and development of personal skills and attitudes.

OUTLINE

Observation & study 1 – selection of two in door objects /systems and observation of their natural occurrence, relationships with context form, structure color textures and mainly functions.

Observation &Study 1 – Sketching and visual representations in various media

Observation &Study 1 – 3 dinmensional modeling in appropriate medium(clay,Paper,wire, Plastic,wax,etc.)

Observation & study 2 – selection of two outdoor objects /systems and observation of their natural occurrence, relationships with context form, structure color textures and mainly functions.

Observation &Study 2 – Sketching and visual representations in various media

Observation &Study 2 – 3 dinmensional modeling in appropriate medium(clay,Paper,wire, Plastic,wax,etc.)

Material study 1 – selection of two materials used in everyday life (textiles earthenware terracotta, metals, stone, plastic, glass etc. and study its properties.

Material study 2 – sketching and visual representation of materials in various media like clay paper plaster wood wire wax photography.

Material study 3 – hands on making of object / joint/ structure with one of the materials studied.

REFERENCES:

1. Design Methods (Architecture) (Paperback), by John Chris Jones (Author).
2. Basics Design Ideas (Paperback) by Bert Bielefeld (Author), Sebastian El khouli (Author).
3. Design Drawing, Francis D. K. Ching.
4. The Nature of Design, Peg Faimon & John Weigand.
5. Foundations of Art and Design (Paperback) by Alan Pipes (Author)
6. John W.Mills - The Technique of Sculpture, B.T.Batsford Limited, New York - Reinhold Publishing Corporation, London, 1966.
7. C.Lawrence Bunchy - Acrylic for Sculpture and Design, 450, West 33rd Street, New York, N.Y.10001, 1972.
8. The Elements of Graphic Design: Space, Unity, Page Architecture, and Type (Paperback) by Alexander W. White (Author)
9. Geometry of Design: Studies in Proportion and Composition, Kimberly Elam.David Gibson

UNIT I TO V

Design Thinking: What is Design? Changing Role of the Designer; Route map of the Design Process; Components of Design Problems; Measurement, Criteria & Judgment in Design; Types and Styles of Thinking – Creative thinking, Guiding Principles.

INTRODUCTION TO ELEMENTS OF DESIGN

Properties, qualities, and characteristics of (i) line, (ii) direction, (iii) shape, (iv) size, (v) texture, (vi) space (vii) time and motion (viii) value and (vii) colour. Exercises involving the same

Exploration in mixed media & collage to convey a specific theme and meaning.

Analytical Studies to be undertaken in two and three dimensions using various materials and tools.

The principles of design relationships/ Composition – Unity & Harmony, Balance, Scale & Proportion, Contrast and Emphasis, and Rhythm. Exercises involving the same.

Lecture introduction into the discipline of interior design and the transformation from basic design to interior design - Placing Interiors (Building, Site, Orientation, Climate, City and Landscape); History & Precedent; Materials & Construction; Representation and Realization.

REFERENCES:

1. The Fundamentals of Architecture (Fundamentals (Ava)) (Paperback) by Lorraine Farrelly (Author)
2. Francis D.K.Ching - Architecture - Form Space and Order Van Nostrand Reinhold Co.,
3. Design Methods (Architecture) (Paperback), by John Chris Jones (Author).
4. How Designers Think, Fourth Edition: The Design Process Demystified (Paperback) by Bryan Lawson.
5. Basics Design Ideas (Paperback) by Bert Bielefeld (Author), Sebastian El khouli (Author).
6. Graphic Thinking for Architects, Paul Laseau.
7. Design Drawing, Francis D. K. Ching.
8. The Nature of Design, Peg Faimon & John Weigand.
9. Foundations of Art and Design (Paperback) by Alan Pipes (Author)
10. John W.Mills - The Technique of Sculpture, B.T.Batsford Limited, New York - Reinhold Publishing Corporation, London, 1966.
11. C.Lawrence Bunchy - Acrylic for Sculpture and Design, 450, West 33rd Street, New York, N.Y.10001, 1972.
12. The Elements of Graphic Design: Space, Unity, Page Architecture, and Type (Paperback) by Alexander W. White (Author)
13. Geometry of Design: Studies in Proportion and Composition, Kimberly Elam.David Gibson

PURPOSE

To familiarize the students of Interior Design on material and construction methodology

INSTRUCTIONAL OBJECTIVES

Understanding the basic components of the building envelope for small buildings

- Foundations
- Walls
- Openings
- Roofs
- Understanding simple roof & floor finishes

UNIT – I INTRODUCTION TO MATERIALS

10

Wood-Soft and hard wood, plywood, laminated wood and particle boards – properties, manufacture & uses.

Synthetic Materials – Different types of Glass, their properties, manufacturing processes and uses. Plastics – injection molding & other manufacturing methods, etc.

Fabrics – textile, Jute, leather etc. different types and their uses

UNIT – II BUILDING COMPONENTS

15

Drawings of the components of a building indicating

- Foundation – brick footing, stone footing & RCC column footing
- concrete flooring, plinth beam & floor finish
- superstructure- brickwork with sill, lintel, windows & sunshade
- Flat RCC roof with weathering course, parapet & coping.

UNIT – III TILED ROOFS

10

Drawings indicating various types of sloped & hipped roof. Types of sloped roof – lean to & couple roof with Mangalore tiles, country tiles & pan tiles.

UNIT – IV STRUCTURAL SYSTEMS

10

Structures – Components of a load bearing wall & RCC slab roof system – RCC beams, columns and framed structure

UNIT – V BASIC SERVICES

15

Components of a toilet & bathroom – sanitary ware – w.c, wash basin, bidet, bathtub, jacuzzi etc. Sanitary fittings – taps, mixers, shower units

TOTAL 60

TEXT BOOKS

1. S. C. Rangwala - Engineering materials - Charotar Publishing, Anand
2. Francis D. K. Ching - Building Construction Illustrated, VNR, 1975,

REFERENCES:

1. Parker, Harry, 1957, Materials and Methods of Architectural Construction, John Wiley & Sons, London
2. S.C. Rangwala, Engineering Materials, Charotar Publishing House, Anand, 1997.
3. Understanding Buildings: A Multidisciplinary Approach (Paperback) by Esmond Reid
4. R.J.S. Spence and D.J. Cook, Building Materials in Developing Countries, John Wiley and Sons, 1983.
5. HUDCO - All you want to know about soil stabilized mud blocks, HUDCO Pub., New Delhi, 1989.
6. UNO - Use of bamboo and reeds in construction - UNO Publications.
7. Rural Construction - NBO, New Delhi

PURPOSE

To make students improve their sketching skills & drawing abilities.

INSTRUCTIONAL OBJECTIVES

- To help students to learn & understand the techniques of various methods of drawing.
- To make them understand the use of colors & their effects in drawing.

UNIT – I INTRODUCTION TO FREE HAND DRAWING

12

Basic exercises, Still life, Basic forms, effect to fine store present textures- Understanding of different types of perspective views using vanishing points, Shading exercises etc.

UNIT – II SKETCHING

12

Outdoor sketching including Lawns, bushes, Water Bodies, Plants & trees in different media. Indoor sketching – furnitures, lights, corridor, lobby, class room etc.

UNIT – III MEASUREDDRAWING

12

Lettering- types, Scale, Measured drawing of furniture, Wall paneling, flooring pattern, ceiling pattern, doors and windows.

UNIT – IV GEOMETRICAL DRAWING

12

Orthographic projections- Projection of lines, planes and solids, section of primary solids such as pyramids, cones, cylinder, prism, sphere, cuboid, etc.

UNIT – V ISOMETRIC DRAWING

12

Isometric projection of all platonic solids such as cube, cuboid, hexagonal prism, pyramids, cone and sphere etc – isometric projection of singly and doubly curve surfaces.

TOTAL 60

REFERENCE BOOKS

1. Drawing – A creative Process, Francis D.K. Ching, John Wiley Sons, New York
2. How to paint & draw, Bodo W. Jaxtheimer, Thames & Hudson, London
3. Geometrical drawing for art students, 2nd revised edition- I.H. Morris, Orient Longman, Calcutta, 1995.
4. Architectural drafting and design, 4th edition – Ernest R. Weidhaas, Allyn and Bacon, Boston, 1981.
5. Building drawing, 3rd edition – M G Shah, C M Kale, Tata Mcgraw– Hill publishing, New Delhi.

REFERENCES:

1. Paul Laseau, Freehand Sketching: An Introduction.
2. Robert S. Oliver,, The Complete Sketch, Van Nostrand Reinhold, New York, 1989.
3. Tokyo Musashino Academy of Art - Introduction to Pencil Drawing, Graphic - Shaw Publishing Co. Ltd., Japan, 1991.
4. Freehand Drawing for Architects and Interior Designers (Paperback) by Magali Delgado Yanes (Author), Ernest Redondo Dominguez (Author)
5. Alwyn Cranshaw, Learn to paint with Water colours, Acrylic colours, Boats and Harbours, Sketch, Still life, landscapes, William Collins Sons and Co. Ltd., London, 1981.
6. IH. Morris, Geometrical Drawing for Art Students - Orient Longman, Madras, 1982.
7. Francis D. K. Ching, Architectural Graphics, Van Nostrand Rein Hold Company, New York, 1964.
8. C. Leslie Martin, Architectural Graphics, The Macmillan Company, New York, 1964.
9. Architectural Drawing: A Visual Compendium of Types and Methods (3rd edition) by Rendow Yee

SEMESTER-2

17IDT201 - PSYCHOLOGY OF INTERIORS

PURPOSE

To provide the students knowledge of the Interior Design trends of the later part of the 20th century and of traditional Indian styles.

INSTRUCTIONAL OBJECTIVES

To help the student understand the Modern movement in design in the later part of the 20th century. To make the students understand the traditional styles of decoration done in various states of India.

UNIT – I RECENT DIRECTIONS

10

Design movements such as Late Modernism, High Technology, Post Modernism, and De-Constructivism and Minimalism

UNIT – II NON EUROPEAN TRADITIONS

10

Interiors in China, Japan & the Islamic World–Influences of Pre-Columbian American art & culture, African influences in interiors

UNIT – III SCANDINAVIAN TRADITIONS

8

Interior Design in Sweden, Finland, Norway. Contributions of Architects such as Aalvar Alto, etc.

UNIT – IV INDIAN TRADITIONAL DESIGNS

10

Traditional Styles of design & decoration of homes & accessories across the states in India including Rajasthan, Gujarat, Andhra, Tamil Nadu, Madhya Pradesh etc.

UNIT – IV PROJECTS

7

Assignments on recent directions & Non European traditions, Traditional designs of India.

TOTAL 45

TEXT BOOK

1. Interior Design, John F. Pile, Harry Abrams Inc.

REFERENCE BOOKS

1. Interior Design Course, Mary Gilliat Coyran, Octopus Ltd., London
2. Interior Design, Francis D.K. Ching, John Wiley & Sons, New York
3. Time Saver Standards for Interior Design, Joseph De Chiara, McGraw Hill, New York.
4. Publications on Traditional Arts & Crafts of India, Ministry of Handicrafts Development, Government of India.

17IDT202 - HISTORY OF INTERIORS - II

UNIT – I

Perception of space through understanding associative aspects relating to space. Understanding cognitive theories and Gestalt principles of psychology related in the field of space making to develop an understanding of place making.

UNIT – II

Relationship of spatial elements like floor, column, wall, window, door, stair, roof, light, color, textures to the psychology and perception of space.

UNIT – III

Kinesthetic – Understanding perception while in movement and space organization around such a phenomena.

UNIT – IV

Analysis of human mind and his/her image of the world - social behavior patterns, traditional thinking and behavior and reflection of social world into physical environment.

UNIT – V

Human being and his behavior in various public and private areas – change of patterns in various cultures. Human behavior in a group. Activities and its relationship with grouping of people
Assignment : Space planning for public areas- restaurant, café, theatre lounge, waiting rooms, hotel foyer etc based on analysis of human behavior and perception of space.

REFERENCES

1. Bryan Lawson, Language of Space, Architectural Press, 2001.
2. Yi- Fu Tuan, Steven Hoelscher, Space and Place : The perspective of experience, University of Minnesota Press, 2001.
3. Setha . M. Low, Denise Lawrence – Zunigias, Anthropology of Space and place : Locating Culture, Wiley – Blackwell publishers, 2003.
4. Irwin Altman & Erwin . H. Zube, Public spaces and places, (Human Behavior and environment), Springer link, 1989.
5. Roger Downs, David Stea, Kenneth . E. Boulding, Image and environment, Transaction Publishers, 2005.

17IDP211 – COMPUTER APPLICATIONS - I

UNIT I

Command programming – modifying commands, selection sets, Zoom, accurate inputs.

Introduction to Layers, Texts and Scale. Suggested Software - AutoCAD

UNIT II

Command programming - transparent overlays, hatching utilities, assigned color and line types.

UNIT III

Use of multiline, style, block, symbols and libraries.

UNIT IV

Advance exercise in 2D drafting of various complex building drawings, incorporating Linetypes and Linetypes Styles.

UNIT V

XREFS, Tables, Modifying and creating Dimensions and customizing AutoCAD; Understanding concepts of Vport, concept of object linking, and editing session.

Suggested Software - AutoCAD

REFERENCES

1. MS Office 2010 Product Guide by Microsoft
2. First Look Microsoft Office 2010, Katherine Murray, Microsoft
3. Sketchup 7 User Self help Tutorials and Video Tutorials
4. Cherly R. Shrock Beginning AUTOCAD. New Age International Publishers. New Delhi. 2006.
5. AutoCAD architectural users guide - Autodesk Inc., 1998.
6. AutoCAD 2011 User Manual, Autodesk 2011.

17IDP212 – MODEL MAKING

PURPOSE

To introduce the students to basics of Model making with various materials.

INSTRUCTIONAL OBJECTIVES

Acquisition of hands on experience in model – building.

UNIT – I

INTRODUCTION TO MODEL MAKING

8

Introduction to concepts of model making and various materials used for model making

UNIT - II

BLOCK MODELLING

12

Preparation of base for models using wood or boards. Introduction to block models of buildings (or 3D Compositions) involving the usage of various materials like Thermocol, Soap/Wax, Boards, Clay etc.

UNIT - III

DETAILED MODELLING

20

- Making detailed models which include the representation of various building elements like Walls, Columns, Steps, Windows/glazing, Sunshades, Handrails using materials like Mount board, Snow-white board, acrylic sheets.
- Representing various your face finishes like brick/stone representation, stucco finish etc.
- Various site elements – Contour representation, Roads/Pavements, Trees/Shrubs, Lawn, Water bodies, Street furniture, Fencing etc.

UNIT - IV

INTERIOR MODELS OF INTERIOR SPACES

25

Making models of the various interior spaces such as

- Residences
- Offices
- Retail Spaces
- Recreational Spaces

Scaled models of furniture.

UNIT – V

CARPENTRY

25

Introducing the techniques of planning, chiseling & jointing in timber to learn the use of hand tools.

Exercise involving the design of simple furniture and making a model of the same.

TOTAL 90

REFERENCE BOOKS

1. BENN, The book of the House, Ernest Benn Limited, London
2. Janssen, Constructional Drawings & Architectural models, Karl Kramer Verlag Stuttgart, 1973.
3. Harry W. Smith, The art of making furniture in miniature, E.P. Dutton Inc., New York, 1982

17IDS221 - INTERIOR DESIGN - II

UNIT I to V

Design Process: Evolution from Program and Conditions to Concept & Design - Graphical Representation of the Process. Design Strategies and Methods. Designing in Context; Design & Function; Constituents of Design; Working with materials and Structures; Arriving at Ideas.

Horizontal movement - single bay - passive energy type spaces. Design Exercises shall be simple functional units with universal access compliance such as: Toilet for a physically handicapped person. Hostel room, bed room, kitchen, Shop, Workshop, pavilions, snack bar.

Design problems involving simple space organization. Design Exercises shall be multiple spaces and understanding their inter-relationships, such as: Residence, petrol bunk, fire station, police station, Cottage for an elderly couple

The study of space standards and anthropometrics related to each problem. Anthropometry as related to physically handicapped and elderly persons is required to be studied. Different Techniques shall be used for presentation.

REFERENCES:

1. The Fundamentals of Architecture (Fundamentals (Ava)) (Paperback) by Lorraine Farrelly (Author)
2. Francis D.K.Ching - Architecture - Form Space and Order Van Nostrand Reinhold Co.,
3. Design Methods (Architecture) (Paperback), by John Chris Jones (Author).
4. How Designers Think, Fourth Edition: The Design Process Demystified (Paperback) by Bryan Lawson.
5. Basics Design Ideas (Paperback) by Bert Bielefeld (Author), Sebastian El khouli (Author).
6. Graphic Thinking for Architects, Paul Laseau.
7. Design Drawing, Francis D. K. Ching.
8. The Nature of Design, Peg Faimon & John Weigand.
9. Foundations of Art and Design (Paperback) by Alan Pipes (Author)
10. John W.Mills - The Technique of Sculpture, B.T.Batsford Limited, New York - Reinhold Publishing Corporation, London, 1966.
11. C.Lawrence Bunchy - Acrylic for Sculpture and Design, 450, West 33rd Street, New York, N.Y.10001, 1972.
12. The Elements of Graphic Design: Space, Unity, Page Architecture, and Type (Paperback) by Alexander W. White (Author)
13. Geometry of Design: Studies in Proportion and Composition, Kimberly Elam.David Gibson

17IDS222 – INTERIOR MATERIALS AND CONSTRUCTION - II

PURPOSE

To familiarize the students of Interior Design on material and construction methodology

INSTRUCTIONAL OBJECTIVES

To understand the construction of basic elements of an interior space such as walls & partitions, floors & roofs.

UNIT-I-WALLS-TYPES OF MASONRY

15

Different types-Stonewalls-random rubble, coursed rubble, square rubble, polygonal rubble & Ashlar etc
Brick masonry-Types of bonds-single & double Flemish bond, header bond, stretcher bond, rattrap bond, ornamental bonding.

UNIT – II FLOORS

10

Floor coverings--softwood , hardwood-resilient flooring-linoleum, asphalt tile, vinyl, rubber, cork tiles- terrazzo , marble & granite- properties, uses & laying.
Floor tiles – ceramic glazed, mosaic and cement tiles - properties, use sand laying, details for physically handicapped.

UNIT – III FALSE CEILING

15

Construction of various kinds of false ceiling such as thermacol, plaster of paris, gypsum board, metal sheets, glass and wood. Construction of domes, vaults, & other special ceilings

UNIT-IV WALL PANELING

10

Paneling-Using wooden planks, laminated plywood, cork sheets, fibreglass wool & fabric for sound insulation and wall paneling for thermal insulation.

UNIT- IV FINISHES

10

Paints- enamels, distempers, plastic emulsions, cement based paints- properties, uses and applications- painting on different surfaces – defect in painting, clear coatings & stains-varnishes, lacquer, shellac, wax polish & stains- properties, uses and applications. Special purpose paints-bituminous, luminous, fire retardant and resisting paints- properties, uses and applications

TOTAL 60

TEXTBOOKS

1. S.C Rangwala – engineering materials– Charotar publishing, Anand 1982
2. W.B McKay, building construction, VOL 1-4 , Longmans, u.k 1981
3. Laxmi publications Pvt. Ltd., New Delhi, 1993.

REFERENCE BOOKS

1. Dr. B.C Punmia , building construction, Laxmi publications Pvt. Ltd., New Delhi, 1993.
2. M.S Shetty , concrete technology , S. Chand & co . Ltd ., New Delhi , 1986.

17IDS223 - INTERIOR GRAPHICS - II

UNIT I - MEASURED DRAWING

Measured drawing of simple objects (like furniture, entrance gates, etc.) and building components (like columns, cornice, door, window, etc.). Detailed measured drawing/documentation of simple monument or building.

UNIT II - PERSPECTIVE

Perspective projection concepts, Types of Perspective views, Picture plane, vanishing points , station point, horizon , cone of vision, line of vision ,etc. Perspective Projection of simple & complex geometrical forms. Two point perspective of simple objects, outdoor and indoor view of a building, etc. One point and three point perspective of interiors, Human Figures, Landscape elements and Vehicles in Perspective

UNIT III - SCIOGRAPHY

Principles of shades and shadows - Shadows of basic shapes and solids; Shadows of architectural elements, etc; Shadows of circular solids; Shadows of buildings, etc.

UNIT IV - RENDERING TECHNIQUES

Colour Pencils Rendering, Water Colour Rendering, Pen & Ink Rendering, Marker Rendering Techniques, Using Digital & Mixed Media Rendering Techniques, Free hand drawings

UNIT V - GRAPHICAL PRESENTATION

Visual representation of the design scheme – interior and exterior perspective views – shades and shadows – use of various rendering techniques.

REFERENCES:

1. Francis Ching, Architectural Graphics, Van Nostrand and Reinhold Company, New York, 1975.
2. Edward J.Muller,James G. Fauselt, Philip A. Graw Architecture Drawing and Light Construction Prentice hall Publishers Columbus. 1999.
3. Ernest Norling, Perspective drawing, Walter Fostor Art Books, California, 1986.
4. Bernard Alkins - 147, Architectural Rendering, Walter Foster Art Books, 1986.
5. Learn to paint with Water Colours, Acrylic colours, Boats and Harbours, Sketch, Still life, landscapes. Author: Alwyn Cranshaw, Publisher: William Collins Sons & Co. Ltd., London, 1981.
6. Architectural Rendering, A Technique of Contemporary Presentation, Author: Albert O. Halse, Publisher, Mc Graw Hill Book Company, New York, 1972.
7. Elisabetta Drudi, Figure Drawing for Fashion Design, The Pepin Press Singapore. 2001.
8. K.Venugopal, Engineering Drawing and Graphics + AutoCAD, New Age International Publishers, New Delhi,2007.
9. Kendra Schank Smith, Architects' Drawings, Architectural Press- An imprint Elsevier Burlington 2006.

SEMESTER-3

17IDT301 - FURNITURE DESIGN

UNIT – I

Furniture categories, exploration of the idea of furniture, role of furniture in interior design, Design approaches in furniture design.

Assignment: Measured drawing of a piece of furniture – plan, elevation and drawings on full scale

UNIT – II

Brief overview of the evolution of furniture from Ancient to present: Various stylistic transformations. Furniture designers and movements. Analysis of furniture in terms of human values, social conditions, technology and design criteria.

UNIT - III

Functional and formal issues in design: study and evaluation of popular dictums such as “Form follows function”, “Form and function are one”, “God is in Details” etc.

Evaluation of visual design: study of Gestalt theory of design – law of enclosure, law of proximity, law of continuity etc.

Human factors, engineering and ergonomic considerations: principles of universal design and their application in furniture design.

UNIT – IV

An introduction of various manufacturing processes most frequently adopted in furniture design such as Injection Molding, investment casting, sheet metal work, die casting, blow- molding, vacuum - forming etc.

UNIT – V

Seating Design: Different types of seating with a focus on the following –

- Functionality
- Aesthetics
- Style
- Human factors and ergonomics

The other component to be considered is the cost of the designed furniture piece.

Assignment: Design with wood, metal and combination of materials. Drawings, details and prototype making. Market survey of available products and economics of products.

UNIT – VI

Storage systems: Functional analysis of storage systems and thereby deriving types of cabinets needed for interior spaces – kitchen cabinets, wardrobes closets, book cases, show cases , display systems etc.

Assignment: Exercise to design kitchen cabinets for a given kitchen.

UNIT –VII

Modular approach to furniture design – various materials, combination of materials and its application – design parameters, ergonomics etc. Drawings and prototype. Survey of several modular systems available for different functions in the market. Exploration of wood, metal, glass, plastics, FRP as materials for system design. Cost criteria of furniture design.

Assignments : Typology of furniture with respect to the different states in India.

Design for middle and lower middle income groups- elements of living units, education institutes, health facilities, street elements etc.

REFERENCES:

1. Joseph Aronson, The Encyclopedia of Furniture: Third Edition ,1961
2. Bradley Quinn, Mid-Century Modern: Interiors, Furniture, Design Details, Conran Octopus Interiors, 2006.
3. Jim Postell, Furniture Design, Wiley publishers, 2007.
4. Edward Lucie-Smith , Furniture: A Concise History (World of Art) , Thames and Hudson, 1985
5. Robbie. G. Blakemore, History of Interior Design and Furniture: From Ancient Egypt to Nineteenth-Century Europe, Wiley publishers, 2005.
6. John.F. Pile, Interior Design, 2nd edition, illustrated, H.N.Abrams, 1995.

17IDT302 – INTERIOR SERVICES

PURPOSE

To expose the students to the basic principles of water supply and sanitation.

INSTRUCTIONAL OBJECTIVES

To understand heneed and applications of water supply and sanitation in buildings with exposure to various fixtures and fittings, water supply and sanitary installations at work sites.

UNIT I WATER SUPPLY IN BUILDINGS

12

Standard of portable water and methods of removal of impurities, Consumption order of water for domestic purposes, Service connection from mains, House-service design, tube well, pumping of water, types of pumps, cisterns for storage

UNIT II BUILDINGDRAINAGE

12

Layout, Principles of drainage, Trap type, materials and functions, Inspection chambers, Design of Septic tanks and soak pits, Ventilation of house drains
Anti-syphonage or vent pipes, One and two pipe systems
Sinks, bath tub, water closets, flushing cisterns, urinals, wash basins, bidet, shower panel etc.

UNIT III PLUMBING

12

- Common hand tools used for plumbing and their description and uses, Joints for various types of pipes, Sanitary fitting standards for public conveniences
- Different types of pipes and accessories for water supply, controlling fixtures like valves, taps, etc. Fittings and Choice of materials for piping: cast iron, steel, wrought iron, galvanized lead, copper, cement
- concrete and asbestos pipes, PVC pipes
- Sizes of pipes and taps for house drainage, Testing drainage pipes for leakage-smoke test, water test etc, CI pipes for soil disposal and rain water drainage, Wrought iron, steel and brass pipes.
- Rainwater disposal drainage pipes spouts, sizes of rainwater pipes

UNIT IV SOLID WASTEDISPOSAL

5

Solidwastescollectionandremovalfrombuildings.On-siteprocessinganddisposalmethods.Aerobic and Anaerobic decomposition

UNIT V SERVICES STUDIO

4

Preparation of plumbing layout of a single storey building & working drawings of various fittings and fixtures of water supply and sanitary installations.

TOTAL 45

TEXTBOOK

1. S.C. Rangwala, Watersupply and sanitary engineering, Charotar publishing house

REFERENCE BOOKS

1. Charangith shah, Water supply andsanitary engineering, Galgotia Publishers
2. AKamala&DLKanthRao, EnvironmentalEngineering, TataMcGraw–HillpublishingCompany
3. Limited
4. Technical teachers Training Institute (Madras), Environmental Engineering, Tata McGraw – Hill publishingCompany Limited
5. Marrimuthu, Murugesan, Padmini, Balasubramanian, *Environmental Engineering*, Pratheeba publishers

17IDP311 – COMPUTER APPLICATIONS - II

PURPOSE

To provide the student of Interior Design a foundation in the techniques of drafting using computer as a tool.

INSTRUCTIONAL OBJECTIVES

To help the student understand the technology of computer and its terminology.

To enable the student to understand the applications of the software and graphic system.

UNIT – I INTRODUCTION TO COMPUTER AIDED 2D DRAFTING

10

Understanding the use of drawing tools, object editing, drawing objects, filing and setting drawing units, scales, limits that size and dimensioning, lettering. Setting up of drawing of various simple objects with complete text and dimensioning.

UNIT – II ADVANCE COMPUTER AIDED 2D DRAFTING 20

Advance command programming– Transparent overlays, hatching utilities, assigned color and line type, use of multi-line, style, block, symbol library, manipulation for accurate drawings, incorporating the above mentioned utilities.

UNIT – III PRODUCTIVITY TOOLS

15

Introduction to tools of productivity–Blocks, slide facilities, script files and attributes. Understanding concepts of View port, concept of object linking and editing session.

UNIT – IV INTRODUCTION TO 3D DRAFTING

15

Introduction to 3D modeling techniques and construction planes, drawing objects, 3D surfaces, setting up elevation and thickness, and use of dynamic projections. Solid modeling with driving, primitive command and Boolean operations. Use of region modeling & solid modifiers.

REFERENCE BOOKS

1. V. Rajaraman, principles of Computer Programming –Prentice Hall of India
2. Byron S. Gottfried, Theory and Problems of Programming with C. Schaum's outline series, McGraw
3. Hill Publishing Co.
4. Auto CAD Reference Manual – Autodesk UNC, 1998
5. Sham Tickoo, Understanding Auto CAD– 14

17IDP312 - WORKSHOP - I

UNIT – I:

Types of wood –natural and artificial and its properties

Engineered wood – plywood, MDF , HDF, Etc

Working with wood and wood products to understand material parameters. Wooden joinery and its strength.

Wood polishes and other finishes – color and surface quality. Laminates also should be treated as one of the wood finishes with lipping and other technics

UNIT – II:

Making of elements of various scales in the built form such as interior space making elements, furniture forms, various products, Art & Artifacts by using wood.

UNIT – III:

Introduction to cane, bamboo, working with bamboo/cane and their products to understand material parameters. Bamboo and cane joinery and its strength. Polishes and other finishes. Understanding the material and tools by making objects which allow students to explore the forms, surfaces, textures and patterns. Explore different joinery, support conditions, and woven surfaces.

UNIT – IV:

Working with glass and understand blowing techniques, hardware fixing, polishing, etching, sand blasting techniques of the glass material. Understanding of the properties and using the same in an exercise to create 3d model with glass. Also understanding the usage and fising of glass in varius interior models.

REFERENCES

1. Carol Stangler, The crafts and art of Bamboo, Rev. updated edition, Lark books, 2009.
2. Dr Angelika Taschen, Bamboo style: Exteriors, Interiors, Details, illustrated edition, 2006.
3. Albert Jackson & David Day, The complete manual of wood working, knopf publishers, 1996.
4. Lonnie Bird, Jeff Jewitt, Thomas lie- Nielsen, Taunton's Complete Illustrated Guide to Woodworking, Taunton, 2005.
5. Peter Korn, Wood working Basics : Mastering the essentials of craftsmanship, Taunton , 2003.

17IDS321 – INTERIOR DESIGN - III

The primary focus should be on –

- Anthropometry
- Design methodology
- Conceptual exploration and representation.
- Creativity
- Scale/proportion
- Documenting space
- Graphic design (page layout and composition)
- Concepts sketching
- Application of design principles and elements
- Portfolio development

The list of suggested topics to be covered as design problems:

Single room residence, Doctor's clinic, kindergarten school, Architect's studio, Small cafeteria, Bank extension counter, Departmental store, local police station, local post office, products used by architects in the studio, products for children in kindergarten etc.

Note: At least two major exercises and two minor design/time problems should be given.

In the end exam, which is a viva-voce the students have to present the entire semester work for assessment.

REFERENCES

1. Karlen Mark, Space planning Basics, Van Nostrand Reinhold, New York, 1992.
2. Joseph D Chiara, Julius Panero, & Martin Zelnick, Time Saver standards for Interior Design & space planning, 2nd edition, Mc-Graw Hill professional, 2001.
3. Francis.D. Ching & Corky Bingelli, Interior Design Illustrated, 2nd edition, Wiley publishers, 2004.
4. Julius Panero & Martin Zelnick, Human Dimension & Interior Space : A source book of Design Reference standards, Watson – Guphill, 1979.
5. Maureen Mitton, Interior Design Visual Presentation: A Guide to Graphics, Models, and Presentation Techniques. John Wiley and Sons, 2003
6. Mark.W. Lin, Drawing and Designing with Confidence: A step-by-step guide, Wiley and Sons, 1993.
7. Robert Rengel, Shaping Interior Space, Fairchild Books & Visuals ,2002

17IDS322 – ADVANCED MATERIALS AND APPLICATIONS

PURPOSE

To familiarize the students of Interior Design on material and construction methodology

INSTRUCTIONAL OBJECTIVES

To understand the various components of interior space as doors, windows, staircases.

UNIT- I DOORS

10

Types including, open able, sliding, folding pivoted Lodged and braced, paneled doors, glazed doors, Joinery details for doors.

UNIT – II PARTITIONS

10

Details of fixed, sliding and folding partitions with wood, steel and aluminium frames & panels in glass, particle board, MDF, gypboard and plywood.

UNIT – III TIMBERWINDOWS

10

Types –Casement, fixed, horizontal sliding, vertical sliding, pivoted, and top hung types
Ventilators- top hung, bottom hung, pivoted, louvered, fixed types. Joinery details for windows, ventilators

UNIT – IV WINDOWS IN STEEL AND ALUMINIUM

15

Details of sliding and open able windows in aluminium and steel frames with glazed panels

UNIT – V STAIRCASE

15

Types according to profile– straight flight, doglegged, quarter turn, half turn, bifurcated, spiral & helical.
Types based on materials (timber, wood, steel, synthetic materials). Details of handrails & balusters.
Designing and detailing for physically handicapped

TEXTBOOKS

1. S.C Rangwala – engineering materials– Charotar publishing, Anand 1982
2. W.B McKay, building construction, VOL 1-4 , Longmans, u.k 1981
3. Laxmi publications Pvt. Ltd., New Delhi, 1993.

REFERENCE BOOKS

1. Dr. B.C Punmia , building construction, Laxmi publications Pvt. Ltd., New Delhi, 1993.
2. M.S Shetty , concrete technology , S. Chand & co . Ltd ., New Delhi , 1986

17IDS323 – INTERIOR LANDSCAPE

PURPOSE

To study the concepts of interior landscaping and their application in the design of interior spaces.

INSTRUCTIONAL OBJECTIVES

To develop an understanding about the design of interior landscape with special emphasis on the choice and care of plant materials used in the interior spaces.

To study about the various landscaping elements and their application in interior spaces.

UNIT – I INTERIOR LANDSCAPING

8

Definition, classification of plants, indoor plants and their functions, layout & components, Floriculture – commercial, ornamental, Selection of plants & pest control.

UNIT – II PHYSICAL REQUIREMENTS OF PLANTS

9

Physical requirements of plants – light, temperature, water, planting medium, soil separator, weight of plants, acclimatization & maintenance.

Techniques to meet physical requirements.

UNIT – III INTERIOR LANDSCAPING ELEMENTS & PRINCIPLES

9

Various interior landscaping elements – water bodies - pools, fountains, cascades

Plants, rocks, artifacts, paving & lighting, Design guidelines - plant texture & colour, plant height, plant spacing.

UNIT – IV ROOF AND DECK LANDSCAPE

9

Protection of the integrity of the roof and structure, provisions for drainage, lightweight planting medium, irrigation, selection of materials, water proofing, provision for utilities and maintenance.

UNIT – V EXERCISE ON INTERIOR LANDSCAPE

10

- Courtyard design
- An outdoor room design
- Terrace garden

REFERENCE BOOKS

1. Time saver standards for landscape architecture.
2. Planting design by Theodore D. Walker, VNR Publications New York.
3. Landscaping Principles and Practices by Jack E. Ingels, Delmar Publishers.

SEMESTER-4

17IDT401 – COLOUR AND LIGHTING IN INTERIORS

PURPOSE

Students should acquire knowledge of the various types of lightings to effectively communicate their designs and understand the effect of various lights on colors and textures.

INSTRUCTIONAL OBJECTIVES

- To help the student understand day lighting and technology of artificial lighting.
- To equip the student to understand and successfully apply lighting techniques with color effects.

UNIT- I INTRODUCTION TODAYLIGHTING

8

Natureo flight –Wavelength, Photometric quantities–intensity, Flux, illumination and luminance, visual efficiency, sources of light, day light factor concept, design sky concept, day lighting requirements.

UNIT – II ARTIFICIAL LIGHTING

9

Electric lamps – incandescent, fluorescent, sodium vapour, mercury, halogenandneon. Different types of lights in interior and exterior – task lighting, special purpose lighting. Calculation of artificial lighting, guidelines for lighting design, Glare in artificial lighting.

UNIT – III EFFECT OFCOLOR IN LIGHTING

8

Colors, color schemes - Monochromatic, analogous, complementary color schemes, triadic and tetradic schemes, effects of color in different areas, color temperature, psychological effects of color in interiors, factors affecting color, Prang theory – Color wheel,Munsell system and Oswald system.

UNIT - IV LUMINARES& FIXTURES

10

Definition, different luminaries for lighting, lighting control system- benefits & application, Impact of lighting, fixture types - free standing or portable, fixed, light fixture control.
Lighting accessories - switches, sockets, fused connection units, lamp holders, ceiling roses etc.

UNIT - V CASESTUDY

10

Study of projects based on different lighting concepts used in interiors and exteriors.

TOTAL 45

REFERENCE BOOK

1. The Art of living- Randallwhitehead,
2. Lighting design, sourcebook- Randall whitehead,
3. Light right- M.K.Halpeth,T.Senthil kumar, G.Harikumar
4. Conceptsof lighting, Lighting design in Architecture- Torquil Barker

17IDT402 – INTERIOR SERVICES - II

PURPOSE

To expose the students to the basic principle so fair conditioning, acoustics, electrification and mechanical services.

INSTRUCTIONAL OBJECTIVES

To understand the need and application so fair conditioning, acoustics, electrification and mechanical services in buildings with exposure to various systems, methods and fixtures.

UNIT I BASIC CONCEPTS AND SYSTEM COMPONENTS IN AIR CONDITIONING 8

Vapour compression cycle – Compressors – Evaporators – Refrigerant control devices – Electric motors
– Air handling units – Cooling towers.

UNIT – II AIR-CONDITIONING SYSTEM AND APPLICATIONS 10

Window type and packaged air conditioners – Chilled water plants – Fan coiled systems – Water piping – Cooling load.
Air-conditioning systems for different types of buildings – Duct lay out etc.

UNIT III FIRE SAFETY 9

Mechanism of fire spread in building and prevention – Fire safety standards – Concepts in fire protection – Fire fighting installation and requirements - Heat sensitive detectors – Smoke detectors – Automatic water sprinkler system- Foam systems.

UNIT IV ACOUSTICS AND SOUND INSULATION 9

Room acoustics - resonance, reverberation, echo, reverberation time, simple exercise using Sabine's formula.- Acoustical requirements of different types of building. – Sound absorption, absorption co-efficient and their measurements, Absorbing materials used and their choices, exercises involving reverberation time and absorption co-efficient. Sound insulation materials

UNIT V ELECTRICAL SYSTEMS 9

Single/Three phase supply – Protective devices in electrical installation — ISI Specifications - Types of wires, Wiring systems and their choice – Planning electrical wiring for building interiors – Main and distribution boards- Typical Electrical layout for interiors.

TOTAL 45

REFERENCE BOOKS

1. M.H.Lulla, Air conditioning
2. V.K.Jain, Fire Safety in Buildings.
3. Peter templeton & Saunders – Detailing for architectural acoustics – Architectural press, 1994
4. R.G.Hopkinson and J.D.Kay, the Lighting of Buildings, Faber and Faber, London, 196

Note: Detailed acoustic design and lighting should be done for any one type of building.

17IDP411 – COMPUTER APPLICATION - III

UNIT – I

Starting Auto CAD: Introduction to the menu, starting drawings from scratch. Creating and using templates-starting drawings with setup wizards. Saving and closing a file.

UNIT – II

Using co-ordinate systems – The UCS. Working with Cartesian and polar coordinate systems. Using displays with shortcuts.

UNIT – III

Setting up the drawing environment – setting the paper size, setting units, grid limits, drawing limits, snap controls. Use of paper space and model space.

UNIT – IV

Basic commands dealing with drawing properties: Layer control, change properties, line weight control, etc.

UNIT – V

Inquiry methods: Using data base information for objects, calculating distance, angle, areas etc.

UNIT – VI

Dimensioning commands and blocks: Dimensioning the objects in linear, angular fashions along with quick time dimensioning etc. Creating and working with blocks, creating symbols, use of blocks in creating a layout, of a residential area- one exercise to be done as lab assignment.

UNIT – VII

Orientation towards 3D : 2D to 3D conversion, perspective view, walk through the layout.

UNIT – VIII

3D-Max : Understanding 3D, theory behind 3D modeling. Preparing for construction of 3D models. Construction of 3D surface models- extrusion, wire frame, creation of a shell, elaborate surfaces.

UNIT –IX

Solid modeling : concepts behind solid modeling, composite solids creation and modification, solids display and inquiry.

UNIT – X

Rendering and presentation. Printing and plotting.

REFERENCES

1. Teyapooman. T., Engineering Drawing with Auto CAD 2000. Vikas Pub House Pvt Ltd, New Delhi, 2000.
2. Parker, Daniel and Rice, Habert. Inside Auto CAD Daniel, 1987.
3. Georgeomura, Auto CAD, Release 2000.
4. Oscar Riera Ojed , Lucast Guerre, Hyper realistic Computer Generated Architectural Renderings .
5. Giuliano Zampi Conway Lloyd Morgan, Virtual Architecture.

17IDS421 - INTERIOR DESIGN IV

The primary focus should be on –

- Space planning process (block diagram, concept statement)
- Furniture
- Historic style
- Structural integration
- Material selection
- Color
- Rendering
- Design Process/methodology
- Creativity /originality
- Documenting space (sketch and photo documentation)
- Anthropometry and ergonomics
- Graphic design (page layout and composition)
- Concepts sketching
- Application of design principles and elements
- Portfolio development

The list of suggested topics to be covered as design problems:

- Thematic space making with Art and craft forms of our own culture in India – East, West, North, Central and so on.
- Design of living units of various geographical locations and culture by involving historical periods, styles and use of craft in its inherent quality and form – craft and living environment.
- Applications of art / craft at public level spaces- lounge (hotel), restaurant of specific ethnic characteristics.
- Response to today’s situation of urban society – For a given building create contemporary homes of modern society – needs, realities, value system etc.

Note: At least two major exercises and two minor design/time problems should be given.

In the end exam, which is a viva-voce the students have to present the entire semester work for assessment.

REFERENCE BOOKS

1. Karlen Mark, Space planning Basics, Van Nostrand Reinhold, New York, 1992.
2. Joseph D Chiara, Julius Panero, & Martin Zelnick, Time Saver standards for Interior Design & space planning, 2nd edition, Mc-Graw Hill professional, 2001.
3. Francis.D. Ching & Corky Bingelli, Interior Design Illustrated, 2nd edition, Wiley publishers, 2004.
4. Julius Panero & Martin Zelnick, Human Dimension & Interior Space : A source book of Design Reference standards, Watson – Guptill, 1979.
5. Maureen Mitton, Interior Design Visual Presentation: A Guide to Graphics, Models, and Presentation Techniques. John Wiley and Sons, 2003
6. Mark.W. Lin, Drawing and Designing with Confidence: A step-by-step guide, Wiley and Sons, 1993.
7. Robert Rengel, Shaping Interior Space, Fairchild Books & Visuals ,2002
8. Neufert Ernest, Architect’s Data, Granada pub. Ltd. London, 2000.
9. John F. Pile, A history of interior design, Laurence King Publishing, 2005.
10. Robin D. Jones, Interiors of Empire: Objects, Space and Identity within the Indian Subcontinent, Manchester University Press; illustrated edition, 2008

17IDS422 – FURNITURE CONSTRUCTION

PURPOSE

To familiarize the students of Interior Design on materials used in furniture and its construction and detailing

INSTRUCTIONAL OBJECTIVES

During this semester students will focus on the craft of the Furniture -Maker, utilizing state of-the-industry procedures and equipment. Emphasis will be on wood and wooden products as a construction medium

UNIT – I INTRODUCTION TO WOOD

8

Wood as a building material: Identification, selection, application, types of wood, commercial Classification, nomenclature, structure Anatomy and Ultra structure, Conversion figure and natural defects, availability of wood products, wood based panels such as plywood ,MDF,HDF, Particle board , pre laminated boards etc.

UNIT – II THE BASICS OF FURNITURE CONSTRUCTION & TOOLS

8

Measurement and measurement systems, Furniture Construction: Drawers, Cadenza, dining chairs, sofa, settee, cots detail. Preparation for finishing, Furniture Materials Specifying timber, finishes etc . Detailed construction drawings & explaining construction and material finishes.

UNIT – III PLYWOOD CONSTRUCTION TECHNIQUES

9

Plywood as a building material, Layout techniques and machining plans. Fabrication techniques - stapling, gluing.

Furniture Joinery - screw joinery, nail joinery, Mortise & tenon joints, Dovetail joints, Dowel joints, Edge joints.

UNIT – IV MODULAR KITCHENS

10

Modular kitchens, components basis of Construction involving layouts, carcass, hardware selection, fixing details finishes and special types such as tall units, grain trolleys, and carousels fold out etc.

A detailed project involving the design of a small kitchen using modular components.

UNIT – V FURNITURE MODEL MAKING

10

Preparation of block models of furniture using wood, boards, leather, fabric, thermacol, clay, soap/wax etc.

TOTAL 45

TEXT BOOKS

1. S. C. Rangwala - Engineering materials - Charotar Publishing, Anand
2. Francis D. K. Ching - Building Construction Illustrated, VNR, 1975,
3. Fevicol Furniture series

REFERENCE BOOKS

1. W.B.Mckay –Building construction Vol1 –Longmans, UK 1981
2. W.B.Mckay –Building construction Vol3 –Longmans, UK 1981

UNIT – I

Insight of various products and lifestyle accessories in the interiors. Role of accessories in interiors. Integration of accessories in interior design. Design approaches in product and lifestyle accessories design with a focus on functionality, ergonomics, aesthetics, multiple usages etc.

UNIT – II

Stylistic development of decorative accessories from the past to present with insight into technological advances and the influences of social, economic and political factors on their design. Brief study of period room settings with the context of decorative accessories complementing the architecture and interior design.

UNIT – III

Study of materials and processes adopted in accessories design. Basic understanding of construction principles, anthropometrics, principles of sizes and proportions, modeling, rapid prototyping, color, texture etc. with broad orientation to socio-cultural and historical context of the sector. Orientation to Indian as well as global context of interiors, trends and market.

UNIT – IV

Design approach with limited constraints inherent in accessory products. Evolving the strategy of design with integration of technical complexities and lifestyle influences. Development of the design of products and accessories to specific interiors and prevailing trends. Broad based approach towards innovative design and application to multi products and multi materials in manufacturing interior products and lifestyle accessories.

UNIT – V

A detailed study involving all the design aspects of any of the following lifestyle accessories: luminaire design, glassware, lighting, textiles, mirrors, clocks, wall coverings etc.

REFERENCES

1. Laura Slack, What is product Design? Roto Vision publishers, 2006
2. Treena Crochet and David Vleck, Designer's Guide to Decorative Accessories, Prentice Hall, 1st edition, 2008.
3. Michael Ashby, Kara Johnson, Materials and Design: The Art and Science of material selection in product design, Butter Worth Heinemann, 1st edition, 2002.
4. International Design Yearbook, 1995: Furniture, Lighting, Tableware, Textiles and Products, Books Nippan, 1996.
5. Karl. T. Ulrich, Steven D. Eppinger, Product Design and Development, McGraw-Hill Education Singapore; 4th edition, 2007
6. William Lidwell, Kritina Holden, Jill Butler ,Universal principles of Design, Rockport publishers, 2003.

17IDPE431 ELECTIVE - I

1.17IDPE431A - WORKSHOP METAL

UNIT –I TO 5

Types of metals, properties of metals, definitions of terms with reference to properties and uses of metals, various methods of working with metals, fixing and joinery in metals, finishing and treatment of metals., finishes on metals. Standard specifications.

Metals in built form activity – horizontal, vertical and inclined surfaces – in interior environment elements- products and furniture forms- doors, windows, jalties, railing, stair etc. Metals and other materials – form and joinery.

Note: Learning should be by feel and working with metals to explore design.

REFERENCES

1. John .F. Pile, Interior Design, Harry. N Abrams, Inc. New York . 1995.
2. Ron Fournier, Metal Fabricator"s Handbook, Rev. Illustrated edition, HP Books, 1990.
3. Stanford Hohausser, Architectural and Interior models, Van Nostrand Reinhold, 1970.

2.17IDPE431B - WORKSHOP WEAVING

UNIT – I TO 5

Introduction to fibers and yarns, table loom and floor loom, preparing warp, setting up loom for weaving. Basic weaves and their variations.

Variation weaves and design quality, weaves as light controlling device, weaves and its quality for upholstery, curtains and floor coverings.

Rugs and durries – motifs design, patterns and color variations.

Note: Extensive market survey of available fabrics for interior spaces – product specifications and manufacturers

REFERENCES

1. Liz Gibson, Weaving Made Easy: 17 Projects Using a Simple Loom (Paperback), Interweave press, 2008
2. Deoborah Chandler, Learning to weave, Revised edition, Interweave press, 2009.
3. Kirsten Glasbrook, Tapestry Weaving, Search Press, 2002.

SEMESTER-5

17IDT501 - CONTEMPORARY INTERIORS

PURPOSE

To provide the student of Interior Design knowledge on the works of leading interior designers and their influence on design through ages.

INSTRUCTIONAL OBJECTIVES

- To help the student understand the designs from the industrial age to the present information age.
- To know more on the Modern Movements in Interior design from the beginnings of 20th century.

UNIT – I EARLY PIONEERS

9

Art nouveau, the post Industrial era works of Charles René Mackintosh, Antonio Gaudi, Gerrit Rietveld and their expressionist interior design.

UNIT – II BAUHAUS AND POST WAR MODERNISTS

9

Walter Gropius/ Bauhaus, De Stijl, Mies Van Der Rohe, Art Deco, Postwar Modernism.

UNIT – III MODERNISM

9

Interiors of Le Corbusier, Frank Lloyd Wright, Louis Khan, Kenzo Tange and Oscar Niemeyer

UNIT – IV INTERNATIONAL STYLE

9

The works of Alvar Alto, Phillip Johnson, Charles and Ray Eames, Eero Saarinen, Eero Aarnio, Arne Jacobsen.

UNIT – V POST MODERNISM AND MINIMALISM

9

Interiors of Zaha Hadid, Santiago Calatrava, Frank Gehry and Peter Eisenmann.

TOTAL 45

REFERENCE BOOKS

1. Interior Design Course, Mary Gilliat Coyran, Octopus Ltd., London
2. Interior Design & Decoration, Sherril Whiton, Prentice Hall
3. Interior Design, Francis D.K. Ching, John Wiley & Sons, New York
4. History of Architecture, Sir Banister Fletcher, CBS Publishers & distributors, New Delhi
5. Time Saver Standards for Interior Design, Joseph De Chiara, McGraw Hill, New York.

17IDT502 – INTERIOR SERVICES - III

UNIT – I

ENVIRONMENTAL CONTROL - Introduction – Climate and built form interaction. Global climatic factors, elements of climate, impact and issues of climatic balance in traditional and contemporary built environments, issues of ecological balance, implications of climatic forces in nature of spaces and forms. Patterns of organization and elements of built form at individual building.

UNIT – II

Thermal comfort and heat flow: Thermal comfort factors, physiological aspects. Body heat balance. Building climatological site analysis, application of comfort diagrams.

UNIT- III

Sustainable interiors – Meaning, methods, and types. Climatic influence and expression of the sustainable interiors. Basic calculations of thermal comfort and understanding of biodegradable materials.

UNIT – IV

Sun and Design process – Solar charts, sun angles and shadow angles, orientation for sun, sun control, design of shading devices, radiation, glare.

UNIT- V

Solar energy and its technical applications. Climate and material choices, color and texture choices for interior spaces.

REFERENCES

1. Koeinsberger, O.H. and others, Manual of Tropical Housing and Building. Orient Longman, Chennai, 2003.
2. Konya Allan, Design for Hot Climates.
3. Kukreja. C.P. Tropical Architecture. Tata McGraw Hill Pub. Co. Ltd. New Delhi, 1978.
4. Markus, T.A and Morris. E.N. Buildings. Climate and Energy, Pitman Pub Ltd., London, 1980.
5. Olgay and Olgay, Solar Control and Shading Devices.

17IDP511 - ADVANCED COMPUTER GRAPHICS

PURPOSE

To enhance the visualizing skills of the students by exposing them to the latest modeling software's.

INSTRUCTIONAL OBJECTIVES

To familiarize the students with the concepts of 3D modeling. To enable them to experiment with forms, mapping, rendering and presentation techniques

UNIT I INTRODUCTION TO 3DS MAX**12**

An over view of GUI, types of modeling, transforming objects, Compound objects, modifiers & modifier stack.

UNIT II MODELLING TECHNIQUES**12**

Lathing, displacement, lofting, Boolean operations using standard and compound primitives, modeling with lofts, low polygon modeling and nurbs modeling.

UNIT III TEXTURES AND TEXTURE MAPPING**12**

Using material editor, material browser, mapping textures

UNIT IV RENDERING**12**

Lighting, cameras and render effects, environment mapping, fog and atmospheres.

UNIT V PHOTOSHOP**12**

Photoshop interface, creating and saving images, basic image editing, Photoshop tool box and tools, using layers, special effects.

TEXT BOOKS

1. 3DS MAX- Advanced 3D modeling and animation–C & M, CADD Centre

REFERENCE BOOKS

1. 3DS MAX 8 Bible – Kelly C. Murdock
2. Photoshop CS Bible – Deke McClelland
3. Adobe Photoshop 7.0 classroom in a book – Adobe creative team

17IDS521 - INTERIOR DESIGN - V

The primary focus should be on –

- Introduction to building codes
- Way finding, Signage and graphics
- Universal Design
- Accessible design
- Design Disabled
- Materials, furniture and finish selections
- Introduction to construction detailing
- Ergonomics and Human Factors
- Digital representation (3 D modeling)
- Space planning process
- Color
- Interior environmental control issues
- Rendering
- The list of suggested topics to be covered as design problems:
- Institutional spaces in urban, semi-urban and rural contexts with an aim to explore and understand transformation and adaptive re-use.
- Historic and abandoned sites provide scope for rejuvenation through multi dimensional programs covering functions like museums, cultural and resource centers, libraries, convention centers, exhibitions etc. that also aim in making a social contribution.
- Recreational spaces such as auditoriums, halls, cinema houses, stage design etc. Knowledge of audio visual communication, color and light interaction, sound control system, design of interior elements, products and furniture forms.

Design issues in addition to the primary focus for the above are statement of institution character through interior environment responses to site and context, integration of interior architectural elements to other interior elements, dialogue between the existing and the newly added insert, interpretation of institutional activities and their spatial correlation.

Note: At least two major exercises and two minor design/time problems should be given.

In the end exam, which is a viva-voce the students have to present the entire semester work for assessment.

REFERENCES

1. Karlen Mark, Space planning Basics, Van Nostrand Reinhold, New York, 1992.
2. Joseph D Chiara, Julius Panero, & Martin Zelnick, Time Saver standards for Interior Design & space planning, 2nd edition, Mc-Graw Hill professional, 2001.
3. Francis.D. Ching & Corky Bingelli, Interior Design Illustrated, 2nd edition, Wiley publishers, 2004.
4. Julius Panero & Martin Zelnick, Human Dimension & Interior Space : A source book of Design Reference standards, Watson – Guptill, 1979.
5. Maureen Mitton, Interior Design Visual Presentation: A Guide to Graphics, Models, and Presentation Techniques. John Wiley and Sons, 2003
6. Mark.W. Lin, Drawing and Designing with Confidence: A step-by-step guide, Wiley and Sons, 1993.
7. Robert Rengel, Shaping Interior Space, Fairchild Books & Visuals, 2002
8. Neufert Ernest, Architect's Data, Granada pub. Ltd. London, 2000.
9. Maryrose McGowan & Kelsey Kruse, Interior Graphic Standards, Wiley and sons, 2004.
10. Robert F. Erlandson, Universal and Accessible Design for Products, Services, and Processes, CRC; 1st edition, 2007.
11. Oliver Herwig & L. Bruce, Universal Design: Solutions for Barrier-free, Birkhäuser Basel; 1st edition, 2008

17IDS522 - ESTIMATION AND COSTING IN INTERIORS

PURPOSE

To provide the student adequate knowledge to prepare the Estimate & find the cost of overall project of works.

INSTRUCTIONAL OBJECTIVES

To equip the student to prepare the Estimate in order to foresee the cost of the work or to implement an interior design project & also to monitor / control project cost.

UNIT – I

INTRODUCTION TO ESTIMATION

10

Estimation – definition, purpose, types of estimate, and procedure for estimating the cost of work in order to implement an interior design project or to make products related to interior design like furniture, Artifacts etc.

UNIT – II

RATE ANALYSIS & ESTIMATION FORMAT

7

Rate Analysis – definition, method of preparation, quantity & labor estimate for wood work, steel work, Aluminum work, glass & its rate for different, thickness & sections, finishing (enamel paint, duco paints, melamine, DU coats, Hand polishing, veneering and laminating) for walls & ceilings. Electrical & plumbing products, wiring, ducting etc., and laying of tiles & wall paneling in the estimate format of the project.

UNIT – III

DETAILED ESTIMATE

9

Detailed Estimate – data required, factors to be considered, methodology of preparation, abstract of Estimate, contingencies, labor charges, bill of quantities, different methods of estimate for interior design works, methods of measurement of works.

UNIT – IV

COSTING OF FIXTURES & FITTINGS

9

Cost of the following items: electrical fitting like, luminaries, fan, cables, switches, etc., tiles in skirting & dado, cement plaster, joinery in wood, steel & aluminum, painting to walls – cement paint, oil paints, distemper acrylic emulsion, enamel paint, painting to joinery, varnishing, French polishing plumbing. Equipments like piping, shower panels, cubicles, tubs, Jacuzzis, taps, motors, fountains, false ceiling of Aluminum panels, steel & wooden frame work, thermocol etc. wall paneling of ceramic tiles & other tiles of materials suitable for the same, partitions made of materials like aluminum wood, steel etc

UNIT – V

INTRODUCTION TO SPECIFICATION

10

Specification – Definition, purpose, procedure for writing specification for the purpose of calling tenders, types of specification. Specification for different item related to interior design project – wood work for Furniture window frames & pelmets, partition set also of materials like steel aluminum glass of various kind. Wall paneling & false ceiling of materials like aluminum, steel, wood, electrical, plumbing, air conditioning & fire fighting equipments.

TEXTBOOKS

1. M. Chakraborti, .Estimation, Costing, Specification and Valuation in Civil engineering.
2. Dutta, Estimating and Costing, S. Dutta and Co., Lucknow 1983

REFERENCE BOOKS

1. S. C. Rangwala, Elements of Estimating and costing, Charoter publishing House, Anand, India, 1984.
2. The interior designers guide: to pricing, estimating budgeting. By Theo Susan

17IDP512 - WORKING DRAWINGS AND DETAILS

UNIT – I

Preparation of working drawings – Suitable scales of drawings, methods of giving dimensions and standards on plans, sections, elevations, details etc.

UNIT – II

Preparation of plans – Architectural plans, furniture layout floor plans with clearances, different level floor plans, detailed floor plans of each room.

UNIT – III

Elevations and Sections – Detailed sectional elevations of all the walls in the interior with all the required dimensions and specifications.

UNIT - IV

Details of all services – layouts for flooring, ceiling, electrical, plumbing, lighting, fire fighting etc., toilet details, kitchen details, staircase details, furniture details, Interior finishing details, material, color and texture details,

Fixture and fixing and joinery details.

UNIT – V

Specifications writing: Writing detailed clause by clause specifications for materials pre and post execution, tests, mode of measurements, manufacturers details and specifications etc.

Manufacturer's specifications – Database of manufacturers specifications for the following materials based on surveys –

Glass, plywood and laminates, hardware, electrical, wiring, accessories, plumbing fitting and fixtures, flooring, cladding etc.,

Note : Students shall prepare at least two working drawing sets, one for a small residence and one for a large building.

REFERENCES

1. Leibing. W. Ralph, Architectural Working Drawings, 4th edition, John Wiley and Sons, New York, 1999.
2. Macey. W. Frank, Specification in detail, 5th edition, Technical Press Ltd, London, 1955.
3. Shah, M.G.; and others, Building Drawing : An integrated approach to build environment, 3rd ed, Tata McGraw Hill Pub. Co. Ltd, New Delhi, 1996.
4. Fredd Stitt, Working Drawing Manual, McGraw-Hill Professional; 1st edition, 1998.
5. Kilmer, Working Drawings and Details for Interiors, John Wiley and Sons

17IDPE531 - ELECTIVE II

1. 17IDPE531A - SIGNAGE AND GRAPHICS

UNIT – I

Introduction – environmental graphic Design, wayfinding, Need, importance etc.

UNIT – II

Information content system – kinds of sign information, hierarchy of content, developing the sign information content, Navigation – message hierarchy and proximity, Other factors affecting sign information content, pictorial information content, signage master plans.

UNIT – III

The Graphic system - Typography overview, choosing a typeface, typographic treatment, typographic considerations in signage for nonsighted and low sighted people, symbols and arrows, other graphic elements, color, layout, overview of signage graphic process.

UNIT – IV

The hardware system – shape, connotations of form, sign mounting considerations, sign size considerations, sign lighting overview, sign materials overview, basic sign materials, electronic message displays, stock sign hardware systems, sign materials and codes, overview of coatings and finishes applied to signs.

UNIT – V

Signage Design – Eyelevel, light, Fonts, typographical systems and type area, pictograms, arrows, color – contrast, language, systems, tones, Coding, privacy and protection, Room identification.

UNIT – VI

Signage Planning – contract, obtaining information, preliminary design, design, construction, work plan and prototypes, tenders, specifications, on-site management, completion.

REFERENCES

1. Joseph DeChiara, Julius Panero, and Martin Zelnik Time-Saver Standards for Interior Design and Space Planning, 2nd edition, Mc-Graw Hill Professional, 2001.
2. Andreas Uebele, Signage Systems and Information Graphics , Thames and Hudson, 2007
3. Craig Berger, Wayfinding: Designing and Implementing Graphic Navigational Systems, Rotovision, 2009.
4. Chris Calori, Signage and Wayfinding Design: A Complete Guide to Creating Environmental Graphic Design Systems, Wiley and sons, 2007.
5. David Gibson, The Wayfinding Handbook: Information Design for Public Places, Princeton Architectural Press; 1st edition, 2009.
6. Rayan Abdullah and Roger Hubner, Pictograms, Icons and Signs, Thames and Hudson, illustrated edition, 2006.

2. 17IDPE531B - PRODUCT DESIGN

UNIT – I

INTRODUCTION

An brief introduction to Product Designing – Various elements – History of Product Design – Definition of Product Design, understanding of Product Design - Purpose of Product Design – Role of Product Designers.

UNITY – II

HUMAN FACTORS

Definition of human factors, Application of human factors data. Human activities, their nature and effects. Man-machine system and physical environment. Human performance and system reliability.

Information input and processing. Human control systems. Applied anthropometry – Human response to climate.

UNIT – III

ASPECTS OF PRODUCT DESIGN

Visual, Auditory, Tactual, Olfactory human mechanisms, Physical space and arrangement. Visual display, process of seeing, visual discrimination, quantitative and qualitative visual display, Alphanumeric and related displays , Visual codes and symbols.

UNIT – IV

PRODUCT DESIGN

Form, Colour, Symbols, User specific criteria, Material, Technology and recyclability, Packaging. Multiple Utility oriented approach to Product Design.

UNIT V

DESIGN EXERCISES

Design of Household elements, tools and devices – Spoon/Cutlery.

Design of furniture – Chairs/Computer table, Kitchen racks, Cabinets etc.

Design of Industrial Product – Watch Dial, Gear Wheels, Automobile Headlights etc.

Element design for the physically and mentally different people.

REFERENCES:

1. Time Saver Standards for Interior Design
2. Andrew Alpern, Handbook of Speciality Elements in Architecture, McGrawhill Co., USA, 1982.
3. Francis D.K.Ching, Interior Design Illustrated, VNR Publications, New York, 1987.
4. An invitation to Design, Helen Marie Evans.

3. 17IDPE531C - SET DESIGN

UNIT-I**FILM AND SOCIETY**

Examination of the twentieth-century culture and society through film. Critical analysis of cultural and social conflicts are portrayed and worked out in popular films, and examination of how motion pictures create a window into modern society. Film as cultural texts to better understand history and culture manifestations.

UNIT-II**HISTORY AND THEATER FILM SET DESIGN**

Investigation the production methods, dramatic theory and conventions, and scene design of various performance media since the popularization of the motion picture, and how it has influenced all entertainment design in the 20th and 21st centuries.

UNIT-III**GRAPHIC DESIGN AND TYPOGRAPHY FOR EXHIBIT DESIGN**

Principles of layout for creating effective visual signage and explore the unique problems, technique, theory, and approaches of signage in film, theatre, and other forms of mediated exhibition. Introduction to the design applications for building signage.

UNIT-IV**SET DESIGN AND CONCEPT WRAP**

Introduction to the basic concepts, through theory and practice, of scene design in theatre, film, and other fine arts and entertainment media. Students will learn how to analyze scripts for proper scenery, how to conceptualize designs that will translate into actual sets, and develop visual thinking within the creative process.

UNIT-V**STAGE DESIGN**

Stage design process from inception to performance, script analysis, visual arts analysis, research skills, and the application of principles and elements of design. Understanding stage setting through language, color, and architectural analysis.

REFERENCES

1. Time saver standards for building types, DeChiara and Callender, Mc Graw hill company
2. Neufert Architect's data, Bousmaha Baiche & Nicholas Walliman, Blackwell science ltd

SEMESTER-6

17IDP611 - PRACTICAL TRAINING

Every student must work in an interior designer's office as a full time trainee for a period of 20 calendar weeks (excluding viva – voce) from the date of commencement of training. The chief Interior Designer in the firm should have a minimum of 5 years of practical/ professional experience after his /her graduation.

The student should involve herself /himself in various aspects of work in an office like working drawings, presentation drawings, quantity estimation, site supervision etc. Students should understand professional practice methods of various interior designers, design process from client contacts to production documents, tender documents, production drawings for various works, site supervision etc. for various works. They should also know the Coordination of various agencies – client, members of design team, consultants, contractors, craftsmen and construction supervisors.

Detailed instructions regarding the training, the frequency of reporting to the department etc will be issued at the end of Seventh semester, which the student must strictly follow.

After completion of training, every student will have to submit a detailed report with a set of drawings on at least two projects in which he / she has worked during the twenty calendar weeks of the practical training period. This report will be evaluated at viva – voce by a jury consisting of one external, one internal and head of the department or his nominee. After submission of the report the department at its convenience will arrange for the conduct of the viva – voce examination.

17IDS621 - FIELD STUDY AND DOCUMENTATION

The choice of the building shall be Contemporary, Heritage, Vernacular or even a settlement/small area in the city of training. This field study and documentation shall be submitted in the form of an architectural report with sketches, pictures and drawings and presented in the form of videos, presentation, slideshow etc covering the following aspects:

- History and Cultural Impact
- Style and Function
- Form and Spatial Studies
- Key Elements and Features
- Materials and Technology

SEMESTER-7

17IDT701 - PROFESSIONAL PRACTICE

UNIT – I

Role of Interior Designer in society: Interior Design Profession as compared to other professions. Difference between profession and business. IIID and other organizations related to interior design profession.

Interior Designers approach to works, ways of getting works: types of works, works partly executed by other Interior Designers. : various precautions to be taken before taking up the work, conditions of engagement between interior Designer and client: commencement of work.

UNIT – II

Issues of professional practice: Professional behavior, Ethics, Types of clients, Contracts, Tenders, Arbitration etc. as defined in terms of Interior Design field and current day context. Career opportunities, styles of interior design practice, relationship between client and professional, type of fees, process of fees negotiations, billing methods, tax liabilities, contracts – types of contracts – item rate, labour, lumpsum, cost plus percentage etc.

UNIT – III

Interior Designer's duties : drawings to be prepared : Interior Designer's relation with other parties connected with works such as client, contractor, sub contractors, consultants and authorities.

UNIT - IV

IIID Code of professional conduct: scale of charges: units and mode of measurements, clerk of work and his duties, inspection of work, certificate of payment to contractor, bill of quantities, schedule of rates, tenders, public, limited and negotiated tender documents and allied formalities.

Preliminary knowledge of Consumer protection Act and other related acts on Interior Designers.

UNIT – V

Types of offices for interior design practice: staff structure, filing of records, correspondence and drawings, maintenance of accounts, presentations in meetings, recording minutes of meeting.

Note: a report to be prepared by each student after visiting an interior designer's office.

Knowledge of role of consultants and coordination between different consultants on a big project.

REFERENCES

1. Indian Institute of Architects. H.B. Professional Practice , The Architects pub. Bombay.
2. Namavati. H. Roshan. Professional Practice. 8th ed, Lakshani Book Depot, Bombay, 2001.
3. Christine .M. Piotrowski , Professional practice for Interior Designers, 3rd edition, Wiley and sons, 2001.
4. Cindy Coleman, Interior Design Handbook practice, Mc Graw Hill professional, 1st ed, 2001
5. Ronald Veitch, Professional practice for Interior Designers, Peguis Publishers, Limited, 1987.

17IDT702 - PROJECT MANAGEMENT

PURPOSE

Knowledge about the methodology of executing a Project greatly enhances the professional ability of an Interior Designer.

INSTRUCTIONAL OBJECTIVES

To expose the students to the currently prevalent techniques in the planning, programming and management of a project.

UNIT – I

INTRODUCTION

Project planning and project scheduling and project controlling, Role of Decision in project management, Method of planning and programming, Human aspects of project management, work breakdown structure, Life cycle of a project, disadvantages of traditional management system

UNIT – II

8

ELEMENTS OF NETWORK

Event, activity, dummy, network rules, graphical guidelines for network, numbering of events

UNIT – III

8

CRITICAL PATH METHOD AND PERT ANALYSIS

CPM network analysis & PERT time estimates, time computation & network analysis

UNIT – IV

9

PROJECT TIME REDUCTION AND OPTIMIZATION

Project cost, Indirect project cost, direct project cost, slope of the direct cost curve, total project cost and optimum duration, contracting the network for cost optimization, steps in cost-time optimization

UNIT – V

PROJECT UPDATING AND ALLOCATION

When to update? Data required for updating, steps in the process of updating

Resource usage profile: Histogram, Resource smoothing and Resource leveling, Computer applications in project management.

TEXT BOOK

1. Dr. B.C. Punmia et al. Project planning and control with PERT and CPM, Laxmi Publications,

REFERENCE BOOKS

1. Jerome D. Wiest and Ferdinand K. Levy, A Management Guide to PERT, CPM, Prentice Hall of India Pub, Ltd., New Delhi, 1982
2. R.A. Burgess and G. White, Building production and project Management, The construction press, London, 1975

17IDP711 – PHOTOGRAPHY AND JOURNALISM IN INTERIORS

OBJECTIVE:

To understand and acquire knowledge in interior journalism, Documentation and analysis of works.

UNIT-1

PHOTOGRAPHY & TECHNIQUES

Concept of color; concepts of lighting, distance, visual angle, frames; media; Types of camera, properties and priorities; Exposure, Aperture, Speed; Photographic films. Techniques of photography relevant to interior

UNIT-2

JOURNALISM

Analysis of recent historical and contemporary examples of written and journalistic criticism of interior, including selected writings by Indian and overseas critics; discursive techniques, analysis of major critical themes, thematic categories in interior writing over the past three centuries.

UNIT-3

ANALYSIS OF WORKS

Works of Indian and international writers and critics will be presented and discussed. Seminars on Indian interior design writers, journalists and critics

UNIT-4

FIELD PROGRAM

Exercise on integrating photography in interior journalism.

UNIT-5

DOCUMENTING AND REPORTING

Preparation of documentaries and reports in any media such as Video, Still images, Reports, presentations etc., and present as a Seminar.

REFERENCES

1. Dave Saunders, Professional Advertising Photography, Merchurst, London 1988
2. Roger Hicks, Practical photography, Cassell, London 1996
3. Julian Calder and John Garrett, The 35mm Photographer's Handbook, Pan Books, London 1999
4. Julie Adair King, Digital Photography for Dummies, COMDEX, New Delhi 1998

17IDP712 – ADVANCED WORKSHOP

UNIT – I

Development of textile design in different cultures from primitive art to contemporary designs. Criteria of design of the elements and principles of textile design. Analysis of a motif, developing repeat as a basic unit of design in textile printing.

UNIT – II

Block printing – developing block, understanding the material used, colors, types and their mixing process, various color printing.

UNIT – III

Screen printing – design evolution for wall hangings, preparing screen and understanding the technique, printing on paper and printing on fabric.

REFERENCES

1. June Fish, Designing and printing textiles, Crowood press, 2005
2. R.W.Lee, Printing on Textiles by Direct and Transfer Techniques, Noyes Data Corporation, 1981
3. Fabrics: A guide for architects and Interior Designers, Marypaul Yates, Norton publishers, 2002.
4. Materials for Interior Environments, Corky Bingelli, John wiley and sons, 2007

The primary focus should be on –

- Interior Construction Detailing
- Way finding/signage and graphic identification
- Decorative Accessories
- Building Codes.
- Rendering (hand and computer generated).
- Custom designed furniture and cabinetry
- Specification Writing
- Cost estimating
- Selection of sustainable/green materials

- The list of suggested topics to be covered as design problems:
- Hospitality Design, Retail Design, Healthcare Design and Office systems
- Urban Interiors – Shopping malls, streets, Town squares, Fair grounds
- Interior Ports – air ports, Bus stops, Railway stations, boats/ports
- Exhibition displays – urban level and National level.
- Mobile units – buses, cars, railway coaches etc.

Note: One major design in detail and two minor design/time problems should be given.

REFERENCES

1. Karlen Mark, Space planning Basics, Van Nostrand Reinhold, New York, 1992.
2. Joseph D Chiara, Julius Panero, & Martin Zelnick, Time Saver standards for Interior Design & space planning, 2nd edition, Mc-Graw Hill professional, 2001.
3. Francis.D. Ching & Corky Bingelli, Interior Design Illustrated, 2nd edition, Wiley publishers, 2004.
4. Julius Panero & Martin Zelnick, Human Dimension & Interior Space : A source book of Design Reference standards, Watson – Guptill, 1979.
5. Maureen Mitton, Interior Design Visual Presentation: A Guide to Graphics, Models, and Presentation Techniques. John Wiley and Sons, 2003
6. Mark.W. Lin, Drawing and Designing with Confidence: A step-by-step guide, Wiley and Sons, 1993.
7. Robert Rengel, Shaping Interior Space, Fairchild Books & Visuals, 2002
8. Neufert Ernest, Architect's Data, Granada pub. Ltd. London, 2000.
9. Maryrose McGowan & Kelsey Kruse, Interior Graphic Standards, Wiley and sons, 2004.
10. Mary Jo Peterson, Universal Kitchen and Bathroom Planning: Design That Adapts to People, McGraw-Hill Professional Publishing, 1998.
11. David Kent Ballast, Interior Construction & Detailing for Designers and Architects, Professional Publications, Inc.; Fourth Edition, 2007.

17IDS722 - INTEGRATED PROJECT WORK

The student has to submit a project feasibility report on the project done in the design studio by integrating the knowledge and skills acquired from all the subjects studied till date.

The report may consist of the following -

- Environmental impact assessment of the project following the standards and specifications
- Socio-economic appraisal of the project and the design considering factors such as behavioral aspects, security considerations, costs for different user groups, aesthetic preferences etc.
- Technical feasibility – through execution and detailing of different spaces and elements of design, checking the feasibility of layout for service systems and specifications
- Costing of the project – bill of quantities, schedule of rates, specifications etc. economic viability and financial viability
- Space planning aspects/ issues – user activity spaces, access to physically challenged, fire safety, other services, green rating etc.

Note : The report has to presented for internal assessment

REFERENCES

1. M.P. Birkett, An appraisal of project work as an educational tool within interior design education at tertiary level and its relation to professional practice, Royal College of Art, 1985.
2. Griff Boyle, Design Project Management, Ashgate Publishing; illustrated edition, 2003.

17IDPE731 – ELECTIVE 2

17IDPE731A - INTERIOR DESIGN PHOTOGRAPHY

INSTRUCTIONAL OBJECTIVES

To help the student understand the principles and technology of photography.

To enable the student to understand the applications of photographs in interior

UNIT – I

PRINCIPLES OF COMPOSITION

Rule of thirds, perspective-worm's eye view, normal eye view, bird's eye view, one-point perspective, two-point perspective, three point perspective, exercises in composition

UNIT – II

PRINCIPLES OF PHOTOGRAPHY

Technical definitions, understanding a camera, anatomy of a SLR camera, technical setting in a SLR camera, different types of lenses

UNIT – III

PRINCIPLES OF INTERIOR LIGHTING

Technical definitions, lighting sources, types of lighting fixtures, types of lamps, calculating lighting levels, flash photography, types of flashes, controlling lighting levels with flash photography

Exercise in interior lighting photography with artificial light and black and white photos

UNIT – IV

PRINCIPLES OF COLOUR

Color rendering in photographic medium, color rendering in photographs under different lighting condition, lighting colors and its effect on a photograph, color filters in a camera

Exercise on color photography of interiors

UNIT – V

INTEGRATION

Project work/exercise in integrating all prior units

Reference Books;

1.Point view- The art of architectural photography , E.Manny A Ballan, VNR

2.Professional photography –photographing buildings, David Wilson, Rotovision

17IDPE731B - MARKETING TECHNIQUES

To understand the need and applications of water supply and sanitation in buildings with exposure to various fixtures and fittings, water supply and sanitary installations at work sites.

UNIT I

WHAT IS MARKETING?

Introduction, definition, Organizational conditions and USP, Environmental factors, marketing concept – marketing strategy – marketing tactics, Planning, operation and Implementation.

UNIT II

BUILDING A MARKETING STRATEGY 6

Competitive settings, marketing decisions in a competitive setting, formulating overall marketing strategy, factors in selecting marketing inputs, the three C's of a marketing strategy, Components of a product/market strategy, hierarchy of strategies, how to develop a product/market strategy, finding a suitable market strategy.

UNIT III

UNDERSTANDING CUSTOMERS 6

How marketing influences society – economic aspects, buyers behavior, the environment, how society influences marketing – public opinion and political pressure, legislative action, pitfalls of neglecting customers, management mistakes, benefits of understanding customers, types of benefits, feature Vs benefits.

UNIT IV

MANAGING VALUE 5

Components of perceived value, perceived value analysis, measuring perceived value, customer management, role of perceived value in competition, strategic themes, increasing perceived value.

UNIT V

ORGANISATIONAL CAPABILITIES AND MARKETING POSITIONING 8

Analyzing competitors, capabilities and market strategies, types of capabilities, evaluating capabilities, competitive advantage and benefit advantage, macro trends, market segmentation, characteristics of market segment, determining a target market, role of segments and target market in marketing strategy, segment identification analysis, segments and decision making, market selection criteria, types of market segments, what is positioning, competitive advantage analysis, determining positioning, positioning and perceived value.

REFERENCE BOOKS

1. Marketing 101, Don Senton, Wiley.
2. Fundamentals of Modern marketing, Edward w. cundiff, Richard R.Still, Norman A.P Goroni, PHI.
3. Marketing Management, Phillip Kotter, PHI.

17IDPE731C - CREATIVE ART AND CRAFT

INSTRUCTIONAL OBJECTIVES

Detailed study of the characteristics of Indian arts and crafts and its application in the interiors.

UNIT – I

INTRODUCTION TO CREATIVE ARTS AND CRAFTS 5

Introduction to creative arts and crafts in India – its application in interior design – materials – Art movements through history – Traditional arts and crafts of India – Folk arts of India

UNIT – II

TRADITIONAL ARTS AND CRAFTS OF INDIA 5

Traditional arts and crafts of various states of India including – Tamilnadu, Karnataka, Kerala, Andhra Pradesh, Goa, Rajasthan, Gujarat, Kutch, Uttarpradesh, West Bengal, Orissa, Bihar, Jammu and Kashmir, etc.

UNIT – III

ART MOVEMENTS IN POST MODERN INDIA 6

Art Movements in Post Modern India and their influences in Interior design – Abstract Expressionism, Pop art, Minimal art, Conceptual art – Neo Expressionism – Computers in Arts.

UNIT – IV

CREATIVE ART OBJECTS 7

Creating decorative art objects –picture framing, macramé, decoupage, wall hangers, ceramic painting, murals etc

UNIT – V

PROJECTS 7

Assignment or projects on application of the Art in interior spaces such as – Reception, Lobby spaces, Theme Boutiques, Hotel, Restaurants, etc.

TEXT BOOKS

1. Francis D.K.Ching, Interior Design Illustrated VNR Publication, New York 1987
2. Edith Thomory, A History of fine arts in India and the west, Orient Longmann publishers Pvt Ltd, New Delhi.

REFERENCE BOOKS

1. Publication on Traditional arts and crafts on india, Ministry of Handicrafts Development, Government of India.
2. Johhanes Itten, The Art of colour, John Wiley and Sons, USA, 1973.

SEMESTER-8

17IDS821 - DESIGN THESIS

Each student is expected to prepare a design thesis based on the preliminary work undertaken in the Interior design studio under an approved guide.

Thesis should reflect the knowledge gained from all the courses undertaken by the student in all the previous semesters.

The particulars of the schedule, content, presentation, format etc is to be decided by the department from time to time and shall be strictly followed.

At the end of the semester each student is expected to submit all original drawings prepared as per the department specifications. Three copies of the report in the specified format should be submitted to the department after the approval of the respective guides.

The department shall schedule the viva voce at its convenience only after the receipt of the thesis by the student. The performance sheet submitted by the guide and thesis committee should be the basis for allowing the student to appear for the final viva voce.

The end exam is to be conducted by a jury comprising of an external examiner. One internal examiner and head of the department or his nominee.

17IDS831- DISSERTATION / SPECIAL STUDY

Dissertation/Special studies subjects will be the choice of the individual related to the thesis project chosen. This Study process should increase the value of design understanding. The dissertation topic must be a research based study to understand n depth the subject in consideration. The individual must use these dates obtained in their thesis and a report of the same must be produced by the student.

Note: The work will be periodically reviewed. The study has to be presented in the form of a report with illustrations and as a seminar for final assessment, along with the final product.

Curriculum is superset of syllabus. Curriculum gives birth to various syllabi. The similarity between the school curriculum and a syllabus is that both are outlines. A school curriculum is an outline of courses specific to a study whereas a syllabus outlines a specific study of a subject. Is syllabus is part of curriculum? Yes Syllabus is a part of curriculum. What difference between syllabi and syllabus? syllabi is the plural form of syllabus..

What is the difference between Syllabus and Curriculum - Syllabus is a subset of curriculum. Curriculum is made for the whole course; syllabus is for a subject. One should carefully understand the difference between syllabus and curriculum as they are two important words in the field of education that are often confused as if they mean the same. Strictly speaking, they are two different words that give different meanings. Syllabus refers to the program or outline of a course of study. The syllabus is the educational document prepared by the teachers it tells the general information in the summarized form that what subjects and course outline will be studied to the students in this year or a specific time. On the other hand, the curriculum is the educational document that is planned by the school's higher authorities; it refers to the entire content taught in an educational system. Comparison Chart. Basis. Syllabus. Curriculum. Definition.