

1<sup>ST</sup> YEAR / I Semester

**ARCH 101: BASIC DESIGN STUDIO**

COURSE	COURSE AREA	COURSE TYPOLOGY	NAME OF THE COURSE	TEACHING SCHEME					EVALUATION						TOTAL MARKS	EXAM DURATION (HRS)			
				L	T	S	CREDIT	TOTAL CLASS HRS	THEORY				STUDIO						
									MST 1 10%	MST 2 10%	A. MST 10%	SS 50% OR 30%	ESUE 40%	TOT AL			IA 10% OR 60%	EV 10% OR 40%	TOTAL
ARCH 101	AR	STUDIO	BASIC DESIGN STUDIO			10	10	10							240	160	400	400	

L - THEORY, S - STUDIO, T - TUTORIAL, C - CREDIT-HRS, HOURS : MST - MIDTERM TEST, A.MST - AVERAGE OF MIDTERM, ESUE - END SEMESTER UNIVERSITY EXAMINATION, IA - INTERNAL ASSESSMENT PROGRESSIVE, SS- FOLIO FINAL Sessional (INTERNAL), EV - EXTERNAL VIVA VOICE, RVW - INTERMEDIATE REVIEW

**OBJECTIVES OF THE COURSE:**

- To introduce the students to the fundamentals and principles of basic design as to enable them, to comprehend Design as a creative process of choice making and statement of intent. to undertake design by application of basic design principles.
- Understanding the human body in space Activities and their relationship with spaces Scales and proportions

**EXPECTED SKILLS / KNOWLEDGE TRANSFERRED:**

- The Course prepares the ground for the students to gain an understanding of the fundamental issues in the design  
FOCUS: Design Language
  - Students will learn to explore human behaviour & activity through Space,
  - The student will achieve the capacity of Experiencing Space in Time & Motion.
  - The student will learn the basic vocabulary of design
  - Students will learn the creation & organization of formal elements in work of art

**COURSE OVERVIEW**

- Design provides the framework for understanding design as a new language by sensitizing students to the conceptual, visual and perceptual issues involved in the design process.

**COURSE CONTENTS:**

- Introduction to design and Architecture:
- Elements of Composition. (2D, 3D, 4D) Transformations in dimensions: Concepts of geometry: Form and Space:
- Mapping of Space(s). (Ideograms)
- Introductory to Anthropometrics & Ergonomics
- Exploration of design principle through case studies

**SESSIONAL WORK**

Minimum 8 tasks based on elements and principles of composition on sheets and/or models. Minimum one simple spatial design exercise such as seating area in public space, bus shelter, kiosks, play area, entrance gate etc. demonstrating the application of the design principles and communicated effectively through two and three-dimensional hand done drawings, sketches and models.

**GUIDELINES**

The Tasks Or Assignments /Problem is to be set from the entire syllabus  
The topic of the project is to be displayed on Institute Notice Board fifteen days in advance OF commencement of the classes

**NOTE :**

Evaluation is to be done through viva voice by an external examiner appointed by the university at Institute. Portfolios, after the university exam, shall be retained at the Institute level for the viva-voice.

**REFERENCE BOOKS:**

**Bovill, Carl.** Fractal Geometry in Architecture and Design. Boston: Birkhäuser, 1996. Print.  
**Charles Wallschlaggerm & Cynthia Busic-Snyder,** Basic Visual Concepts and Principles for Artists, Architects and Designers, Mc Graw Hill, New York 1992.  
**Ching, Francis D. K., Barry Onouye, and Douglas Zuberbuhler.** Building Structures Illustrated. Print.  
**Ching, Francis D.K.** Architecture: Form, Space, and Order, 2nd Ed. Van Nostrand Reinhold, New York, 1996.  
**Colquhoun, Alan.** Essays in Architectural Criticism: Modern Architecture and Historical Change. Cambridge, MA: MIT, 1981. Print.  
**Corbusier, Le, and Frederick Etchells.** Towards a New Architecture by Le Corbusier. London: Architectural Pr., 1965. Print.  
**Corbusier, Le, Stanislaus Von. Moos, Arthur Rüegg, and Robert Venturi.** Le Corbusier before Le Corbusier: Applied Arts, Architecture, Interiors, Painting, and Photography, 1907-1922: Exhibition Guide. New York: Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture, 2002.  
**Curtis, Nathaniel Cortlandt.** Architectural Composition. Cleveland, O.: J.H. Jansen, 1923. Print.  
**Dodds, George, Robert Tavernor, and Joseph Rykwert.** Body and Building: Essays on the Changing Relation of Body and Architecture. Cambridge, MA: MIT, 2002. Print.  
**Field, M.** City Architecture: Designs for Dwelling Houses, Stores, Hotels, Etc. In 20 Plates. With Descriptions and an Essay on the Principles of Design. New-York: D. Appleton, 1854. Print.

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**Frampton, Kenneth, Arthur Spector, and Lynne Reed. Rosman.** Technology, Place & Architecture: The Jerusalem Seminar in Architecture: 1996, 1994, Architecture, History & Memory: 1992, the Public Building: Form & Influence. New York: Rizzoli, 1998. Print.

**Hanks, A. David.** Decorative Designs of Frank Lloyd Wright, Dover Publications, Inc. New York, 1999.

**Hardy, Adam.** Indian Temple Architecture: Form and Transformation: The Karnatōka Drāvīda Tradition, 7th to 13th Centuries. New Delhi: Indira Gandhi National Centre for the Arts, 1995. Print.

**Hepler, E. Donald, Wallach, I. Paul.** Architecture Drafting and Design, 3rd Ed. McGraw-Hill Book Company, New York, 1977.

**Itten, Johannes.** Design and Form: The basic course at the Bauhaus, Thames and Hudson Ltd., London 1997.

**Johnson, Paul-Alan.** The Theory of Architecture: Concepts, Themes & Practices. New York: Van Nostrand Reinhold, 1994. Print.

**Krier, Rob.** Architectural Composition, Academy Editions, London, 1988.

**Maier Manfred** Basic Principles of Design, Vol.1, 2, 3 & 4, Van Nostrand Reinhold, NY. (1977)

**Meiss, Pierre Von.** Elements of Architecture: From form to place, E and FN Spon, London, 1992.

**Owen Cappleman & Michael Jack Jordon,** Foundations in Architecture: An Annotated Anthology of Beginning Design Project, Van Nostrand Reinhold New York, 1993.

**Pallasmaa, Juhani.** The Thinking Hand: Existential and Embodied Wisdom in Architecture. Chichester, U.K.: Wiley, 2010. Print.

**Park, Steven, and Le Corbusier.** Le Corbusier Redrawn: The Houses. Print.

**Pipes, Alan.** Drawing on 3-Dimensional Design. Thames and Hudson Ltd., London 1990.

**Rasmussen, Steen Eiler.** Experiencing Architecture. Cambridge: M.I.T., Massachusetts Institute of Technology, 1962. Print.

**Rich, Peter Maurice., and Yvonne Dean.** Principles of Element Design. Oxford: Aechitectoral, 1999. Print.

**Robert W. Gill,** Rendering with Pen and Ink

**Shibikawa, Ikuyoshi and Takahashi, Yumi.** Designers Guide to Colour.

**Smithies, K.W.** Principles of Design in Architecture. Chapman and Hall, 1983.

**Sullivan, Louis H., and Maurice English.** The Testament of Stone; Themes of Idealism and Indignation from the Writings of Louis Sullivan. Evanston, IL: Northwestern UP, 1963. Print.

**Whyte, William Hollingsworth.** The Social Life of Small Urban Spaces. Washington, D.C.: Conservation Foundation, 1980.

**Wittkower, Rudolf.** Architectural Principles in the Age of Humanism. New York: W.W. Norton, 1971. Print.

**Wucius, Wong.** Principles of Two Dimensional Design. Van Nostrand Reinhold 1972.

**Yee, Rendow.** Architectural Drawing: A Visual Compendium of Types and Methods. Hoboken, NJ: J. Wiley, 2003. Print.

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## ARCH 102: ARTS AND GRAPHICS STUDIO

COURSE	COURSE AREA	COURSE TYPOLOGY	NAME OF THE COURSE	TEACHING SCHEME					EVALUATION							TOTAL MARKS	EXAM DURATION (HRS)			
				L	T	S	CREDIT	TOTAL CLASS HRS	THEORY				STUDIO							
									MST 1 10%	MST 2 10%	A. MST 10%	SS 50% OR 30%	ESUE 40%	TOTAL	IA 10% OR 60%			EV 10% OR 40%	TOTAL	
ARCH 102	AR	STUDIO	ARTS AND GRAPHICS STUDIO			4	4	4								90	60	150	150	

L - THEORY; S- STUDIO , T -TUTORIAL; C - CREDIT-HRS: HOURS; MST - MIDTERM TEST , A.MST - AVERAGE OF MIDTERM , ESUE - END SEMESTER UNIVERSITY EXAMINATION: IA - INTERNAL ASSESSMENT PROGRESSIVE;SS- FOLIO FINAL Sessional (INTERNAL) , EV - EXTERNAL VIVA VOICE,RVV - INTERMEDIATE REVIEW

**OBJECTIVES OF THE COURSE:**

- To impart a good foundation in design through hands-on experience in designing simple two dimensional and three-dimensional compositions..

**EXPECTED SKILLS / KNOWLEDGE TRANSFERRED :**

- To impart an understanding of principles of composition, and appreciate design, elements. Exercises complement the lectures and ensure that the students learn to develop

**COURSE OVERVIEW:**

- Design provides the framework for understanding design as a new language by sensitizing students to the conceptual, visual and perceptual issues involved in the design process. and ways of representing it
- Students will develop their basic skills & abilities of design expression.,
- Students will learn visual literacy and visual expression , elements and principle of design, the skill of rendering using a different medium. acquire the various skill to work with various material
- Freehand: Memory left brain creativity, Objects taking things apart/ reassembly

**COURSE CONTENTS:**

- Understanding of the design field through various exercises
- Relationship of basic design to architectural design and design field in general
- Analytic reasoning and criteria for judgment of design and developing a vocabulary of design subject
- Developing Cognitive skill: Observation, perception, registration, expression and critical thinking
- Elements and principles of design: shapes and patterns : Transformations in two dimensions : Concepts of geometry & Color
- Application of the design field
- Enhancing basic design to architectural design and design field in general
- More complex observations, design and expressional skill
- The abstract composition used as the basis for the development of ideas
- Drawing and rendering skills for the development of a design proposal

**Sketching:**

- Sketching as a tool to develop ideas, Sketching as a Tool to communicate ideas, Collages & Montages, Model Making I (Paper, Thermocol, Cardboards, Clay, Wood, Etc.)

**SESSIONAL WORK :**

- Minimum 8 tasks based on the composition of sheets and/or models. Minimum one simple spatial design exercises demonstrating the application of the design principles and communicated effectively through two and three-dimensional hand-done drawings, sketches and models.
- This is a studio subject and students should be made to prepare drawings as studio exercises along with the theoretical inputs. The studio work should be supplemented with appropriate site visits.
- Sketching Techniques: Sketching as a tool to develop ideas, Sketching as a Tool to communicate ideas, Collages & Montages, Model Making I (Paper, Thermocol, Cardboards, Clay, Wood, Etc.)

**GUIDELINES**

Assignments /Tasks are to be set from the entire syllabus

The topic of the project is to be displayed on Institute Notice Board fifteen days in advance OF commencement of the classes

**NOTE :**

Evaluation is to be done through viva voce by an external examiner appointed by the university at Institute. Portfolios, after the university exam, shall be retained at the Institute level for the viva-voice.

**REFERENCE BOOKS:**

Aldo Tanchis and Huw Evans. Bruno Munari, Design as Art. Cambridge: MIT Press, 1987

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- Arthur L Guptill**, Drawing and Sketching in Pencil; Courier Corporation 2012.
- Arthur L Guptill**, Drawing with Pen and Ink: And a word about the brush; Literary Licensing, LLLC, 2013.
- Arthur L Guptill**; Rendering with Pen and Ink; Watson-Guption Publications, 1997.
- Berger, John**. Ways of Seeing. New York, Viking Press, 1972
- Charles Wallschlaeger & Synthia Basic Snyder**, **Basic Visual Concepts & Principles for artists, architects & designers**, McGraw Hill, USA, 1992.
- Ching, Francis D. K.** Architectural Graphics. New York: Van Nostrand Reinhold, 1975. Print.
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- Frank Lohan**; Pen and Ink Techniques; Contemporary books, 1978.
- Gombrich, E H.** The Story of Art. New York: Phaidon Publishers; distributed by Oxford University Press, 1966
- H. Gardner**, Art through ages.
- Hanks, A. David**. Decorative Designs of Frank Lloyd Wright, Dover Publications, Inc. New York, 1999.
- Hepler, E. Donald, Wallach, I. Paul**. Architecture Drafting and Design, 3rd Ed. McGraw-Hill Book Company, New York, 1977.
- International Library of Technology**; Elements of Pen and Ink Rendering, Rendering with Pen and Brush, BiblioBazaar, 2010.
- Itten, Johannes**. Design and Form: The basic course at the Bauhaus, Thames and Hudson Ltd., London 1997.
- Krier, Rob**. Architectural Composition, Academy Editions, London, 1988.
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- Paul Laseau**, Graphic Thinking For Architects and Designers, John Wiley & Sons, New York, 2001.
- Paul Zelanski & Mary Pat Fisher**, Design Principles & Problems, 2nd Ed, Thomson & Wadsworth, USA, 1996
- Pipes, Alan**. Drawing on 3-Dimensional Design. Thames and Hudson Ltd., London 1990.
- Shibikawa, Ikuyoshi and Takahashi, Yumi**. Designers Guide to Colour.
- Smithies, K.W.** Principles of Design in Architecture. Chapman and Hall, 1983
- Tibor K Karsai**, The Airbrush in Architectural Illustration; Van Nostrand Reinhold, 1989.
- Trewin Copplestone**, Arts in Society, Prentice Hall Inc, Englewood Cliffs, N. J. 1983.
- White, Alex (2011)**. The Elements of Graphic Design. New York, NY: Allworth Press.
- William Wilson Atkin**; Architectural Presentation Techniques; Van Nostrand Reinhold Co., 1976. ISBN 0442203616, 9780442203610
- Wucius, Wong**. Principles of Two Dimensional Design. Van Nostrand Reinhold 1972.

## ARCH 103: BUILDING MATERIAL AND CONSTRUCTION - I

COURSE	COURSE AREA	COURSE TYPOLOGY	NAME OF THE COURSE	TEACHING SCHEME					EVALUATION								TOTAL MARKS	EXAM DURATION (HRS)	
				L	T	S	CREDIT	TOTAL CLASS HRS	THEORY					STUDIO					
									MST 1 10%	MST 2 10%	A. MST 10%	SS 50% OR 30%	ESUE 40%	TOTAL	IA 10% OR 60%	EV 10% OR 40%			TOTAL
ARCH 103	TE	THEORY CUM STUDIO	BUILDING MATERIAL & CONSTRUCTION I	2		3	5	5	15	15	15	45	60	120	0	30	30	150	3

L - THEORY; S - STUDIO , T - TUTORIAL; C - CREDIT; HRS - HOURS; MST - MIDTERM TEST , A. MST - AVERAGE OF MIDTERM , ESUE - END SEMESTER UNIVERSITY EXAMINATION; IA - INTERNAL ASSESSMENT PROGRESSIVE; SS- FOLIO FINAL Sessional (INTERNAL) , EV - EXTERNAL VIVA VOICE, RVW - INTERMEDIATE REVIEW

### OBJECTIVES OF THE COURSE:

To understand the elementary and simple construction methods, explaining basic principles and considerations in the construction of buildings

### EXPECTED SKILLS / KNOWLEDGE TRANSFERRED:

To understand the techniques of construction of a simple load bearing structure with simple material like brick, stone etc. Knowledge required for specifying appropriate materials for various spaces in buildings

FOCUS: Building Materials and Load Bearing Const. Systems

- Students will get the understanding of materials of construction, basic principles of construction and elements of buildings through theory, relevant drawing & experience.
- Students will get the Understanding of materials and building system in a broad overview.
- Students will learn vocabulary related to building elements and construction.

### COURSE OVERVIEW:

This course is a combination of lecture & studio classes aimed at developing the students understanding of material properties and construction techniques with hands-on construction yard assignments to introduces to the methods and techniques of construction of basic elements of a simple building and provides information on the properties, use, installation and costs of basic building materials.

### BUILDING CONSTRUCTION:

- Basic materials of construction: natural and man-made
- Basic building elements and systems of building through case studies.
- Understanding of constructional behaviour of different elements of a construction system, in relation to the properties of materials.
- Keywords, Terms & its definitions.
- The concern with the appropriateness of materials to the context
- Load bearing system

### COURSE CONTENTS:

Introduction to basic elements of buildings and their importance: Structural concepts. Load bearing & non-load bearing walls; Construction details; Earthquake resistance; Types - walls, piers, footings, retaining structures;

- Introduction to different types of Masonry  
Brick Masonry: Brick: Brick bonds: walls, Garden wall bonding:
- Stone masonry: Stone: Rubble work:
- Composite masonry:
- Cladding:
- Openings: Lintels: Arches:
- Ground and upper floors: Flooring Finishes: Flat roofs:

### NOTE:

The class work and home assignments should include appropriate site visits by the students. The student will maintain field observations/record books. At least two exercises to be done in the construction yard. Each Unit should include market survey and construction site visit compulsorily.

### GUIDELINES FOR QUESTION PAPER SETTING

All Theory cum studio-based courses

- Part- A (5 NOS X 6 MARKS = 30 MARKS) Answer all questions
- Part- B (2 NOS X15 MARKS = 30MARKS)
- (Either or type)

(Since they are a mix of drawing and theory content, all

Part-A questions relate theory

Part-B questions are drawing based.

- It is not possible for a candidate to answer more than 4 drawing questions in a three-hour duration) to theory and all
- Students will be required to attempt 5+2 questions from the Eight questions, are to be set from entire syllabus. where 2 questions may be short answer, 2 questions may be short answer type with 2- 3 subheads and 2, short with 4 subheads answer type and 2 essay type questions which is compulsory.
  - Students should attempt total 7 Questions including the compulsory question.
  - Question paper is to be set covering the entire syllabus.

**REFERENCE BOOKS:**

- A. Agarwal** –Mud: The potentials of earth-based material for third world housing – IIED, London 1981.
- Agrawal, B. K.** Introduction to Engineering Materials. New Delhi: Tata McGraw Hill Education Ltd., 2013
- Ash, Ahmed.** Materials science in construction: an introduction. London: Taylor & Francis, 2015
- Barry, R.** The Construction of Buildings Vol. 2, 5th Ed. East-West Press. New Delhi, 1999.
- Beylerian, George M..** Material Connexion: The Global Resource Of New And Innovative Materials For Architects, Artists And Designers. UK: Thames & Hudson Ltd, 2005
- Bhavikatti, S. S.** Building Construction. Noida: Vikas Publishing House Pvt. Ltd., 2013
- Bhavikatti, S. S.** Materials of Construction Vol - 2. New Delhi: I. K. International Publishing House Pvt. Ltd., 2014
- Biggs, John M..** Introduction to Structural Dynamics. New Delhi: McGraw Hill Education India Pvt Ltd, 2014
- Bindra, S P. and Arora, S P.** Building Construction: Planning Techniques and Methods of Construction, 19th ed. Dhanpat Rai Pub. New Delhi, 2000.
- Charleson, Andrew.** The structure of architecture: Sourcebook for architects and structural engineers. London: Taylor & Francis, 2015
- Ching, Francis D. K.** Building Structures Illustrated. New York: John Wiley & Sons, Inc., 2014
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- HUDCO** – All you wanted to know about soil stabilized mud blocks, New Delhi, 1989.
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- Kotadiya A. S.** Building Construction. : Mahajan Publishing, 2014
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- Pandit, G. S.** Structural Analysis: A Matrix Approach. New Delhi: Tata McGraw-Hill Publishing Company Ltd., 2008
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- Patel, Nimish.** Stone Buildings of Gujarat. Ahmedabad: CEPT University, 2010
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- Sandaker, Bjorn N.** Structural Basis of Architecture. UK: Taylor & Francis, 2011
- Schodek, Daniel L..** Structures. New Delhi: PHI Learning Private Limited, 2014
- Shah, M. G..** Building Drawing: With an Integrated Approach to Built Environment. New Delhi: McGraw-Hill Publishing Company Ltd., 2013
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- Singh, Gurcharan.** BUILDING MATERIAL AND CONSTRUCTIONS. Delhi: Standard Book House, 2012
- Soni, Saurabh Kumar.** Building Materials and Construction. New Delhi: S. K. Kataria & Sons, 2013
- Use of Bamboo and a Reed in Construction – UNO Publications
- Watson, Donald.** Time Saver Standards for Building Materials and Systems: Design Criteria and Selection Data. New Delhi: Tata McGraw Hill Education Private Limited, 2009

## ARCH 104: ARCHITECTURAL DRAWING - I

COURSE	COURSE AREA	COURSE TYPOLOGY	NAME OF THE COURSE	TEACHING SCHEME					EVALUATION							TOTAL MARKS	EXAM DURATION (HRS)		
				L	T	S	CREDIT	TOTAL CLASS HRS	THEORY					STUDIO					
									MST 1 10%	MST 2 10%	A. MST 10%	SS 50% OR 30%	ESUE 40%	TOTAL	IA 10% OR 60%			EV 10% OR 40%	TOTAL
ARCH 104	SK	STUDIO	ARCHITECTURAL DRAWING - I			4	4	4							90	60	150	150	

L - THEORY; S- STUDIO , T -TUTORIAL; C - CREDIT-HRS: HOURS; MST - MIDTERM TEST , A.MST - AVERAGE OF MIDTERM , ESUE - END SEMESTER UNIVERSITY EXAMINATION: IA - INTERNAL ASSESSMENT PROGRESSIVE; SS- FOLIO FINAL Sessional (INTERNAL) , EV - EXTERNAL VIVA VOICE, RVWV - INTERMEDIATE REVIEW

### OBJECTIVES OF THE COURSE:

- To introduce architectural drawing techniques and to facilitate effective visual communication. The students will develop knowledge of orthographic projections, measured drawing and skill in Free Hand sketching

### EXPECTED SKILLS / KNOWLEDGE TRANSFERRED:

- Scale drawing, conventional architectural representations in drawings and graphics.
  - Students will develop the understanding & skills of technical drawing as a tool for visual communication.
  - Students will learn the basic drafting and visualization skill

### COURSE OVERVIEW:

- The course introduces the fundamental techniques of architectural drawing and develops the appropriate skills for visualization and representation.

### COURSE CONTENTS:

#### Introduction; Drawing:

- Basic and analytical geometry – Geometric Constructions
- Geometrical Drawing:
- Description of Plane Curves
- Solid Geometry: Sections of solid
- Architectural Symbols:
- Orthographic Projections, Auxiliary Projection
- Development of surfaces
- Axonometric views, Isometric views and other views.
- Measuring and Drawing to Scale:
- FreeHand Drawings: line strokes, light and shade techniques of simple, natural and 3D geometric forms. Study of proportions and scale; structure and axes of objects; Outdoor sketching of simple building forms.

### GUIDELINES

Assignments /Tasks is to be set from the entire syllabus, The topic of the project is to be displayed on Institute Notice Board fifteen days - a week time in advance OF commencement of the classes

### NOTE :

This is a studio subject and students should be made to prepare drawings as studio exercises along with the theoretical inputs. The studio work should be supplemented with appropriate site visits.

Evaluation is to be done through viva voce by an external examiner appointed by the university at Institute. Portfolios, after the university exam, shall be retained at the Institute level for the viva - voice

### REFERENCE BOOKS:

- Alan Jefferis, David A. Madsen, David P. Madsen. Architectural Drafting & design. Delmar Cengage Learning approach the built environment, 7th Ed. Tata McGraw Hill Pub., Delhi, 2000.
- Bhatt, N.D. and Panchal V.M. Engineering Drawing: Plane and Solid Geometry, 42nd ed. Charotar Pub., Anand, 2000.
- Bies, D. John. Architectural Drafting: Structure and Environment. Bobbs – Merrill Educational Pub., Indianapolis.
- Council Jensen. Engineering Drawing & Design. McGraw-Hill
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## ARCH 105: HISTORY OF ARCHITECTURE - I

COURSE	COURSE AREA	COURSE TYPOLOGY	NAME OF THE COURSE	TEACHING SCHEME					EVALUATION							TOTAL MARKS	EXAM DURATION (HRS)	
				L	T	S	CREDIT	TOTAL CLASS HRS	THEORY				STUDIO					
									MST 1 10%	MST 2 10%	A. MST 10%	SS 50% OR 30%	ESUE 40%	TOT AL	IA 10% OR 60%			EV 10% OR 40%
ARCH 105	AR	THEORY	HISTORY OF ARCHITECTURE I	2			2	2	10	10	10	50	40	100			100	3

L - THEORY; S- STUDIO , T-TUTORIAL; C - CREDIT-HRS: HOURS; MST - MIDTERM TEST , A.MST - AVERAGE OF MIDTERM , ESUE - END SEMESTER UNIVERSITY EXAMINATION; IA - INTERNAL ASSESSMENT PROGRESSIVE;SS- FOLIO FINAL Sessional (INTERNAL) , EV - EXTERNAL VIVA VOICE,RVW - INTERMEDIATE REVIEW

### OBJECTIVES OF THE COURSE:

To expose the students to a wide spectrum of architectural styles ranging from pre-historic to modern times.

To explain the students the evolution of architecture in relation to time with special emphasis on social, religious and environmental factors and to make the students understand the developments in the construction technology in different periods.

### EXPECTED SKILLS / KNOWLEDGE TRANSFERRED:

- 1) Acquire knowledge to identify the common characteristics among the monuments of a particular style.
- 2) Acquire graphic skills to present a building, analyze its elements and explain the composition.
- 3) Acquire knowledge of good practices of architecture in the past.

FOCUS: Early Civilization of World

- Students will understand & become aware of the culture in small-scale communities of early agro-urban civilizations
- Students will understand about Architecture as a direct response to contextual factors
- Students will understand space and form: evolution of architectural order

### INSTRUCTIONAL OBJECTIVES

The course creates awareness about the various architectural movements that influenced the building traditions of the three European nations. Development of the ability to sketch Plans, sections, elevations and architectural details is also intended.

### COURSE OVERVIEW:

History of Architecture to be studied as the development of building forms in response to social, religious, aesthetic and environmental factors. The study should focus on the three-dimensional forms, plan forms, façade organization, a structural solution, construction methods and ornamentation. The study should focus on the general trends and not on specific e.g. of buildings.

### COURSE CONTENTS:

Detailed study & analysis of architectural design fundamentals through significant e.g. in the light of the following for the periods mentioned in the modules – Genesis of seed ideas & concepts; Timeline; Socio-political background, key people involved; Climatic & geographic influence; General settlement pattern; Cities & its civic places; Construction technology & material; Design principles; Typology; Evolution; Spatial organization; Form & Detailing. The e.g. to represent the following historical styles are suggestive & students are encouraged to explore additional e.g. for a comprehensive understanding of the respective styles.

- Some nomadic and tribal communities in India – settlement, dwelling, and community space – a reflection of social, economic and contextual factors.
- A comparative community in Africa/Polynesia/ America.
- Indus Valley culture – City building, large-scale organizations, urban form, dwelling, social institutions
- Comparison to early urban cultures of Egypt, Mesopotamia, China, Central America
- Cities and early religious architecture in India. Rock-cut architecture and early temple forms
- A comparison to the urbanism and architecture of Greece & Rome
- Architectural configurations and elements as a response to contextual factors: land, topography, climate; materials and techniques; social organization.
- Spatial organization and form as an expression of social and political order: Scale,

geometry, form as architectural tools and disciplines.

- Architectural form as an expression of the cosmology and philosophy of a culture; geometry, proportion, orientation, hierarchy and precision as the tools.

#### GUIDELINES FOR QUESTION PAPER SETTING

All Theory Courses -

- Part- A (5 NOS X 2 MARKS = 10 MARKS) Answer all questions
- Part- B (2 NOS X 15 MARKS = 30 MARKS)
- (Either or type)

- Students will be required to attempt five questions from the Eight questions, are to be set from entire syllabus. where 2 questions may be short answer type which is compulsory with 2- 3 subheads and 2, short with 4 subheads answer type and 4 essay type questions.
- Students should attempt total Seven Questions including the compulsory question.
- Question paper is to be set covering the entire syllabus.

#### NOTE

Emphasis should be laid on understating of building evolution and form. The continuous evaluation shall be made of students work based on various models, assignments and sketching

#### REFERENCE BOOKS:

**Bindoo. D.D,** History of Architecture, Milind P Lakshana, Hyderabad – 2006. Wittkaner R Architectural Principles in the Age of Humanism, Chichester: Academy Editions 1998

**Copplstone, Trewin and Others.** World Architecture: An Illustrated History, 11th Ed. Hamlyn, London, 1979.

**Fletcher, Sir Banister.** A History of Architecture, 19th Ed. CBS Pub., Delhi, 1992.

**G.K.Hiraskar,** Great Ages of World Architecture, Dhanpat Rai & Sons, Delhi.

**Pier Luigi Nervi, General Editor** - History of World Architecture - Series, Harry N.Abrams, Inc. The pub, New York, 1972. Pub., New York, 1981.

**S.Lloyd and H.W.Muller,** History of World Architecture Series, Faber and Faber Ltd., London, 1986

**Schulz, Christian Norberg.** Meaning in Western Architecture, 2nd Ed. Rizzoli Intl.

**Spiro Kostof** - History of Architecture - Setting and Rituals, Oxford University Press, London, 1985

**Yarwood, Doreen.** A Chronology of Western Architecture. B.T. Batsford Ltd., London, 1987.

**ARCH 106: SEMINAR 1 (INTRODUCTION TO ART AND ARCHITECTURE)**

COURSE	COURSE AREA	COURSE TYPOLOGY	NAME OF THE COURSE	TEACHING SCHEME					EVALUATION							TOTAL MARKS	EXAM DURATION (HRS)			
				L	T	S	CREDIT	TOTAL CLASS HRS	THEORY					STUDIO						
									MST 1 10%	MST 2 10%	A. MST 10%	SS 50% OR 30%	ESUE 40%	TOTAL	IA 10% OR 60%			EV 10% OR 40%	TOTAL	
ARCH 106	AR	THEORY	SEMINAR I			1	1	1								30	40	70	100	3

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**COURSE OVERVIEW:**

Provides knowledge on traditional art form, innovations in and influences on architecture and thinking process in design;

**Objectives of the Course:** architectural communication is emphasised

**Expected Skills / Knowledge Transferred:** a seminar on what is architecture

**OBJECTIVES OF THE COURSE:**

To analyze various art forms, and understand the techniques involved in creative thinking.

**EXPECTED SKILLS / KNOWLEDGE TRANSFERRED:**

different skills for creative thinking, understanding various art forms, appreciate art and architecture.

**COURSE CONTENTS:**

Evaluation: Stages: Proposal, Mid-Review and on final submission of the paper.

Students contribute to the topic/area is of critical importance.

Course Contents:

**Unit – I**

Purpose and relevance of art,

**Unit – II**

Development of art; A survey of history of art forms; pre-historic period to the present times;

Changing nature of art through time in terms of content; form and material;

**Unit – III**

Exploration of art forms - the study of traditional and contemporary art forms - painting sculpture,

architecture, decorative arts, design arts, digital art. The relationship between art and

architecture from earliest times.

**Unit – IV**

Definitions and general understanding of architecture, the role of the architect in a building

project. The changing role of architects, his relation with other consultants, contractors and client,

technical

knowledge and other skills required as inputs. Various subjects to be learnt by architecture

students, their relevance to practice.

**Unit – V**

Various factors influencing the architecture of a region, architecture as a response to social,

technological and environmental forces. Evolution of shelter forms in regions of the world and

examples of vernacular architecture in the world, with particular reference to India.

Note:

- detailed out as per academic calendar
- a paper presentation on any subject of interest in the core or elective subjects.
- The Student needs to identify an area for research and in consultation with a guide make a proposal first. On approval, this is to be developed through the summer and culminate as a research paper. Requirements (from students): Proposal, reviews, final presentation and paper.
- a summer case study where the student has to select a built building by one of the architects
- and have a live document the building and analyze the building and a word of the concept
- according to the architect.

**Reference Books:**

Craven, C. Roy. Indian Art a Concise History.

Fisher, E. Robert. Buddhist Art and Architecture. Thames and Hudson, London, 1993.

Ghosh, An (Ed.). Jain Art and Architecture Vol. 1-3. ARCHatiya Jnanpith, New Delhi.

James C. Snyder, Introduction to Architecture, New York: Mc Graw Hill. Christopher Alexander, Pattern Language, New York: Oxford University Press Thomas Mitchell, Redefining Designing: From to Experience.

James Snyder and Anthony Y case, Introduction to Architecture, Mc Graw-Hill Book Company, New York, 1979.

Kumar, Raj (Ed.). Essays on Indian Art and Architecture. Discovery Pub., New Delhi, 2003.

Rapaport, Amos, House form & Culture

## ARCH 108: WORKSHOP I

COURSE	COURSE AREA	COURSE TYPOLOGY	NAME OF THE COURSE	TEACHING SCHEME					EVALUATION							TOTAL MARKS	EXAM DURATION (HRS)		
				L	T	S	CREDIT	TOTAL CLASS HRS	THEORY				STUDIO						
									MST 1 10%	MST 2 10%	A. MST 10%	SS 50% OR 30%	ESUE 40%	TOTAL	IA 10% OR 60%			EV 10% OR 40%	TOTAL
ARCH 108	SK	STUDIO	WORKSHOP I			2	2	2							60	40	100	100	

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### OBJECTIVES OF THE COURSE:

To introduce various fabrication skills and techniques necessary to produce scale- models, encourage the preparation of models as an essential phase in design development and evaluation. Developing overall skills in understanding various tools, processes and material.

### EXPECTED SKILLS / KNOWLEDGE TRANSFERRED:

Dexterity; Knowledge of materials and their properties; craft skills; visualization skills;

FOCUS: Manual Skills

- The student will learn different methods and techniques to represent an idea & thoughts
- The student will have various representation techniques at her disposal
- The student will be able to represent a design idea 3 dimensionally
- Use of presentation software

### COURSE OVERVIEW:

The course provides the foundation and capability to represent the concepts three-dimensionally.

Sketching Techniques

### COURSE CONTENTS:

**Sketching:** Sketching as a tool to develop ideas, to communicate ideas

**Craft:** Collages & Montages, Form Work

### Model Making

- Model Making (Paper, Thermocol, Cardboards, Clay, Wood, Etc.)
- Understanding various basic tools used for carpentry joinery and fabrication.
- Understanding various building materials and their tools used for cutting, joining and extension. Handling materials like wood, marble, steel, MS, plywood, POP, Aluminum etc.
- Understanding nailing, screwing, riveting and their various conditions and types of applications.
- Expression of forms- By handling various materials.

**Basic Use of Computers:** Presentation Softwares (MS Office, Prezi & Others)

**Photography:** inbuilt models, using lighting and natural background

### SESSIONAL WORK:

#### ASSIGNMENTS :

All the above modules will be evaluated in the form of verbal or written presentation of artwork, drawing work, model making, photography, etc. At least three major assignments involving the individual students to fabricate

Scale model of a piece of furniture, Presentation of models, mock-up of an Everyday Object

Three-dimensional Forms etc.

Documentation of the important phases of fabrication is must which shall become the basis for internal evaluation.

### GUIDELINES

Continuous Evaluation shall be made of students work based on various models, sketches assignments and market surveys.

One Major And rest minor tasks are to be set from the entire syllabus

The topic of the project is to be displayed on Institute Notice Board fifteen days in advance OF commencement of the classes

### NOTE:

Evaluation is to be done through viva voice. Portfolios, after the university exam, shall be retained at the Institute level for the viva- voice.

**REFERENCE BOOKS:**

- Bernald, S and Copplene, Myers.** History of Art.
- Ching, Francis D. K.,** and James Eckler. Introduction to Architecture. Print.
- Ching, Francis D. K.,** and Steven P. Jurosek. Design Drawing. New York: Van Nostrand Reinhold, 1998. Print.
- Ching, Francis D. K.,** Architecture: Form, Space, and Order. Hoboken, N.J: John Wiley & Sons, 2007. Print.
- Tim Mc Creight & Nicole Bsullak** Color on Metal
- Craven, C. Roy.** Indian Art a Concise History.
- Deepak John Mathew.,** Principles of design through photography. Wisdom Tree Publishers
- Douglas Cooper.,** Drawing and Perceiving. John Wiley & Sons.
- Edward D. Levinson.,** Architectural Rendering Fundamentals. McGraw-Hill
- Helmut Pottmann.,** Architectural geometry. Bentley Institute Press Illustrated story of art. DK Publications.
- Krier, Rob.** The element of Architecture. Academy Editions, London, 1992.
- Lorraine Farrelly.** Representational Techniques. Fairchild Books AVA
- Magnet, Jacque.** The Aesthetic Experiences: An anthropologist looks at the Visual Art.
- Martin Dawber.** Contemporary Illustration. Batsford, 2009
- Michael E. Doyle.** Colour Drawing. Wiley
- Catherine Norman, Ryland Peters & Small,** Paper Scissor Glue
- Phil Metzger.** The Art of Perspective: The Ultimate Guide for Artists in Every Medium. North Light Books, 2007
- Preble, Duame.** Art Forms.
- Ray Smith.** Artists Handbook. DK Publications.
- Richard Poulin.,** Graphic design +architecture. Rockport Publishers
- Robert W. Gil.,** Rendering with pen and ink., Thames & Hudson
- Snyder, C. James and Catanese, J. Anthony.** Introduction to Architecture.
- Tapert, Annette. Swid Powell:** Objects by Architects. Rizzoli, New York, 1990.
- Donna Kato & Natson Gupta,** The art of Polymer Clay
- Eugene Felder & Emmett Elvin,** The complete book of drawing techniques, by
- Thyagarajan.** Basic practical photography
- Wilson William Atkin.** Architectural Presentation Techniques. Van Nostrand Reinhold

## ARCH 109: COMMUNICATION SKILLS I

COURSE	COURSE AREA	COURSE TYPOLOGY	NAME OF THE COURSE	TEACHING SCHEME					EVALUATION							TOTAL MARKS	EXAM DURATION (HRS)	
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ARCH 109	SK	THEORY	COMMUNICATION SKILLS I	2			2	2	10	10	10	50	40	100			100	3

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### OBJECTIVES OF THE COURSE

To prepare them for participation in seminars, group discussions, paper presentation and general personal interaction at the professional level.

### EXPECTED SKILLS / KNOWLEDGE TRANSFERRED:

- Basic communication and presentation skills
- Students will develop the ability to understand and converse in English, able to understand complex literary texts
- Students will be able to perform well in the competitive area.
- Students will learn basic communication skill, and presentation skills
- The student will be able to present (write and present) design ideas in a the concise and clear manner
- The student will be conversant with the architectural design language and should be able to incorporate it into his vocabulary

### COURSE OVERVIEW:

To provide an adequate mastery of technical and communicative English Language training primarily, reading and writing skills, secondarily listening and speaking skills.

### COURSE CONTENTS:

- Understanding the basic structure, Grammar,
- command of language and build up vocabulary, speech and another part of the language
- Introduction to the science of speaking
- Skills of listening, Reading, Understanding, Speaking, writing & translation in the English language
- Using the verbal language for communication purpose
- Development of Architecture vocabulary Using accent and rhythm correctly Evaluation
- Study texts related to subject other than architecture
  - Presentation, Architectural texts, Vocabulary Skill
- Study texts related to subject other than architecture
- Presentation
- Architectural texts
- Vocabulary Skill

### NOTE

A Student Has To Produce A Presentation By The End Of The Term and proper presentations as it is part of the architecture for juries and presentations

### GUIDELINES FOR QUESTION PAPER SETTING

All Theory Courses -

- Part- A (5 NOS X 2 MARKS = 10 MARKS) Answer all questions
- Part- B (2 NOS X15 MARKS = 30 MARKS)
- (Either or type)

- Students will be required to attempt five questions from the Eight questions, are to be set from entire syllabus. where 2 questions may be short answer type which is compulsory with 2- 3 subheads and 2, short with 4 subheads answer type and 4 essay type questions.
- Students should attempt total Seven Questions including the compulsory question.
- Question paper is to be set covering the entire syllabus.

### NOTE

Emphasis should be laid on understating of architectural vocabulary, to help to do presentation graphically, verbally. The continuous evaluation shall be made of students work based on various assignments and presentations

### REFERENCE BOOKS

- A.S. Hornby, Oxford Advanced Learners Dictionary of Current English
- Alan Maley and Sandra Moulding, "Learning to listen – tasks for developing
- Dr.K.Anbazhagan .et.al., An English Course Book - Department of English and Foreign Languages, SRM University. SRM Publications, Chennai
- Eric H.Glendingning & Beverly Holmstrom, "Study reading – A course in reading skills for academic purpose", Cambridge University Press, 1992.
- J. Sethi, J & et al. Practice Course In English Pronunciation

John Kirkman, " *Good style – writing for science and technology*", E&FN Spon, an Imprint of Chapman & Hall, 1992.  
 Leena Sen, Communication Skills  
 Meenakshi Raman and Sangeetha Sharma, Technical Communication-Principles and Practice - Oxford University.  
 P. Prasad, Communication Skills  
 P. Prasad, The Functional Aspects Of Communication Skills  
 Peter Roach, English Phonetics And Phonology  
 R. K. Bansal and J.B. Harrison. , Spoken English, Orient Language  
 Sharon Bower, " *Painless public speaking*", Thorsons Publishers Ltd., 1982.  
 Stewart, Zimmer & Camp. " *Institute English and Communication*", McGraw Hill, 1987.  
 1. Jones, Leo. Working in English: Teacher's Book. Cambridge: Cambridge UP, 2003. Print.  
 2. Taylor, Grant. English Conversation Practice. New York: McGraw-Hill, 1967. Print.  
 3. Mudambadithaya G. S., Communicative English for Professional Courses  
 4. Communication Skills for Technical students, CDC, TITI, Bhopal, Somya Publications Pvt. Ltd. 4th Revised Edition, July 1995  
 5. Hornby, A.S., Advanced Learner's Dictionary of current English  
 6. Geoffrey Leech and Jan Svartvik, the Communicative grammar of English, ELBS  
 A.S. Hornby, Oxford Advanced Learners Dictionary of Current English  
 Alan Maley and Sandra Moulding, " *Learning to listen – tasks for developing*  
 Dr.K.Anbazhagan .et.al., An English Course Book - Department of English and Foreign Languages, SRM University. SRM Publications, Chennai  
 Eric H.Glendinning & Beverly Holmstrom, " *Study reading – A course in reading skills for academic purpose*", Cambridge University Press, 1992.  
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 Indore

**Deputy Registrar**  
 Shri Vaishnav Vidyapeeth Vishwavidyalaya  
 Indore