Exploring The Role Of Mood Boards As A Pedagogical Tool In Student Learning.

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Abstract: The Mood boards, which were originally designed and based on visual art, are adopted in a wide range of academic fields, which are a support for ideas, ideological thinking and merging. As educational units, they are accepted in the learning environment as aids for creative controls, as well as evaluated components in a course, especially within the design -based course. This research examines mood boards as a teaching and learning method to increase students' motivation, creativity and learning consequences in higher education. Focusing on the students in third -year interior design, this study examines their experience with the Boud Board building as part of the course. A mixed methodological approach was used using case study, student reflection, class observation and material analysis of student -produced mood boards. These research methods check how students connect to the visual development process and how it affects their ideological, beauty and cognitive development. The results suggest that mood boards improve the creative thinking of students a lot, encourages more depth in visual research engagement and facilitates ideological and beauty decision -making of beauty and beauty. Students further reported better confidence in expressing their views and expressing better understanding of professional needs in the design profession. This article concludes that the curriculum can enrich the experience of learning to the student by developing significant visual literacy, reflective practice and creative autonomy, including the structured mood board in the design. Conclusions provide important implications for teachers who want to increase educational strategies in creative surroundings.

***Index Terms* - Mood boards, Creative learning, Interior Design, Visual literacy, Creative Pedagogy**

I. INTRODUCTION

Long established mood boards in design and visual art are found to be relevant in rapidly different educational themes, which are in the form of ideas, ideological development and collaborative learning. Within educational surroundings, especially in creative and design -based programs, mood boards are now recognized not only as equipment for beauty exploration, but also as meaningful educational equipment that students support expressions of engagement, contemplative practice and complex ideas (Hinchalif and Wong, 2012; Davis, 2016). Their value lies in their ability to visually synthesize conceptual thinking and emotional tone, which increases a deep connection between students and their creative processes (Arnhem, 1997; Richhart, Church & Morrison, 2011).

This study examines the integration of Board Board Building as a structured learning strategy within an interior design course for higher education. In particular, it checks how students of the third year interior design connect to the Mood Board as part of a design module, and how this engagement affects their creativity, visual literacy and design thinking. By using the approach to the study of the case with mixed levels, research combines qualitative insights of students' reflections, class observations and material analysis of mood boards, with support to measure quantitative data to measure the results of perceived learning.

The study is in a module called the interior area and design, where the students participate in a series of targeted activities focused on the development of the mood board. These included research-based historical interpretations, user-centered design tasks, spatial analysis of the real world, furniture-focused compositions and a Capstone Design Studio project on the interior of the permanent hospital. Each of these exercises was designed to cultivate specific skills - from historical awareness and conceptual development to spatial plan and sustainable thinking - while strengthening the role of mood tray as a tool for design ideas and communication (Sticels, 2011; Oxman, 2004).

By checking how students navigate the visual development process through mood boards, this research provides insight into ways that can increase such practice that can increase the consequences of ideological clarity, beauty decisions and general learning. The findings aim to notify course design and educational strategies in creative higher education, to highlight mood boards as a valuable medium to bridge theoretical knowledge with practical applications (Halls and TewdWr-Jones, 2019; Di Russo, 2020).

II. THEORETICAL OVERVIEW
2.1 Moodboards as Visual Narratives.

The internal design as practice goes into coordination of space, form, function and beauty. The design is a clear understanding of the design wording in the context of the central elements of such coordination - points, line, shape, shape, room, color, light, pattern, texture and theory - basic, conditions, scales, rhythm, hierarchy, unit, opposite, harmony, weight, movement. Such elements are the funds that designers think, communicate and analyze.

The mood boards, historically employed in the exercise of design to interact and explain the visual direction, today have intellectual values such as cognitive and educational equipment. Theoretically, mood plates are used as a vehicle to translate the imprecise design language into solid visual stories. Mood boards provide the opportunity for the composition and integration of images, materials, colors and textures that express special design beliefs, topics and intentions of the user.

2.2 Psychology of MoodBoards in Education

Moodboards serve as powerful educational tools rooted in several psychological principles. They cater to visual learners, who comprise approximately 65% of the population, by presenting information in a visually organized format, enhancing both retention and recall (Cuevas & Dawson, 2018). Through the use of color, imagery, and symbolic associations, moodboards evoke emotional responses, increasing motivation, focus, and memory, while fostering a personal connection to the content (Samantha in Secondary, 2021). They also align with Cognitive Load Theory by simplifying complex ideas and reducing mental overload through structured visual representation (Education and Training Foundation, 2020). Furthermore, moodboards stimulate creativity and divergent thinking by encouraging open-ended exploration and multiple interpretations, essential for innovation and problem-solving (Watkins et al., 2012). Grounded in Constructivist Learning Theory, moodboards allow learners to construct their understanding by actively curating and organizing content. In education, they are widely applied across disciplines: in Design and Architecture for visualizing themes and materials, in Literature and Language for conveying tone and character, in Social Sciences for illustrating cultural or historical concepts, and even in STEM fields to map out ideas or inspire experimentation. Additionally, moodboards promote collaboration and peer interaction, enhancing both engagement and a sense of community in the learning process (Watkins et al., 2012).

2.3 Mood Boards in Teaching Architectural and Interior Design

In internal and architectural design education, mood boards are inevitable visual aids used to express ideological ideas, check materials and effectively describe spatial atmosphere. They provide a relationship between inspiring abstraction and specific design formulation. Through integration of images, color scheme, texture, materials and words, the students in the mood table enables students to determine the mood, tone and thematic direction of a design project in the first stage of formulation. Pedagogically speaking, Moodboard views easily read literacy, where students learn to organize and rebuild visual elements - an important skill for design subjects. Mood Board is used to think relevant about rooms, user experience, materiality and aesthetics. It improves spatial imagination and develops an understanding of the relationship between design elements.

Psychologically, Moodboard stimulates the stage and emotional thinking, which are important in the design. The process of mood -boarding production involves thinking about nonconformities, which students think of many solutions and styles. Watkins et al. (2012) It believes that mood boards also improve concept development through external students and develop their ideas before going to technical images or 3D models.

In group work or criticism, mood boards are effective communication tools that clearly allow students to express their vision and receive focused response. They also provide the facility for constructive learning, and are given students to create knowledge in active examination and imaginative decisions. Architectural and interior design teachers often appoint mood boards as a first step in studio projects, helping students reinforce their ideas, alliance with project stories and preserve psychological space factors, including atmosphere, light and physical experience.

2.4 Visual Literacy and Reflective Thinking

Visual reading skills - ability to read and generate meaning from visual information - Design Education has a basic skill. Richhart, Church and Morrison (2011) are strong advocates of "thinking", suggesting that the mood board clarifies the internal design process and enables students and teachers to monitor the development of concepts. This self -discipline improves metacognitive awareness and motivates students to explain their design goals more artistically and to assess their creative alternatives seriously.

In addition, the mood boards are able to participate in "Design Thinking", a procedure with problems based on sympathy, ideas and repetition (Oxman, 2004). Here, Mood Board is a unit that students not only engage in design capacity, but also clarify their understanding of the user requirements, spatial references and relevance to the material.

2.5 Pedagogical Frameworks and Curriculum Integration

The inclusion of mood boards at formal learning places has proven to be a positive impact on encouraging participation and design skills. Sticels (2011) emphasizes the capacity of mood boards that are in the form of formal assessment tools that facilitate recurrent growth and colleague learning. By reacting to the students again to rethink and evaluate their boards, instructors create a studio culture based on dialogue and continuous improvement.

In addition, such as Halls and TewdWr-Jones (2019), the mood board fills the space between visual fiction and analytical ideas and corresponds to creative principles for full learning, which supports creating knowledge through experience and interpretation. In design education, this creates the mood board both expressive and analysis tools should be one for around design professionals.

III.RESEARCH METHODS

The current research employed a mixed-methods case study research design to investigate the role of mood boards as learning tools in a third-year interior design course. Through case study research design, an in-depth, context-based investigation of students' learning behaviors and visual development processes was enabled, while the mixed-methods enabled richer triangulation of data, utilizing both qualitative description and quantitative measurement (Creswell & Plano Clark, 2018).
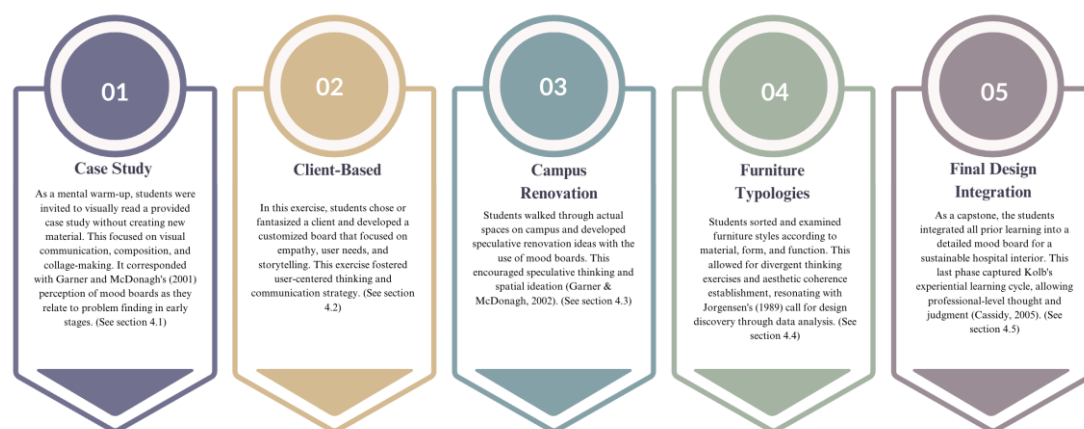
3.1 Participants and Context

The study was done in a design -based tertiary education, with 34 third -year architectural students studying internal rooms and design modules. The module was designed to develop the students' ideological, spatial and beauty skills through integrated design practice.

First, the students were unaware of the concept of a mood tray. To launch this visual and cognitive design help and tap the creative energies of the semester, the faculty included a sequentially the Mood Board exercises in the courses. They were formed to develop visual literacy, Mind Mapping Competence and contemplative ideas, which were based on the economic teaching principle (Kolb, 1984) and design cognition principles (Newell & Simon, Van Someran et al., In 1994; in 1994; in 1994;

These models see the progress of students through a series of trouble recognizing insights, thinking, thinking and solution expressions. The concept when it comes to the views of mood boards facilitates this process by explaining research, establishing a repetition cycle of thinking, doing and reflections (Garnham and Okhil, 1994; Holyoak & Morrison, 2005).

3.2 Structured Mood Board Activities

Five structured activities were integrated into the curriculum, each embodying a discrete cognitive and

01 Case Study	02 Client-Based	03 Campus Renovation	04 Furniture Typologies	05 Final Design Integration
As a mental warm-up, students were invited to visually read a provided case study without creating new material. This focused on visual communication, composition, and collage-making. It corresponded with Garner and McDonagh's (2001) perception of mood boards as they relate to problem finding in early stages. (See section 4.1)	In this exercise, students chose or fantasized a client and developed a customized board that focused on empathy, user needs, and storytelling. This exercise fostered user-centered thinking and communication strategy. (See section 4.2)	Students walked through actual spaces on campus and developed speculative renovation ideas with the use of mood boards. This encouraged speculative thinking and spatial ideation (Garner & McDonagh, 2002). (See section 4.3)	Students sorted and examined furniture styles according to material, form, and function. This allowed for divergent thinking exercises and aesthetic coherence establishment, resonating with Jorgensen's (1989) call for design discovery through data analysis. (See section 4.4)	As a capstone, the students integrated all prior learning into a detailed mood board for a sustainable hospital interior. This last phase captured Kolb's experiential learning cycle, allowing professional-level thought and judgment (Cassidy, 2005). (See section 4.5)

creative.

Figure 1. Five structured Moodboard activities

In each stage of the study, several techniques were used to gain insight. These included the survey questionnaire at the end of the semester that provided equal and open questions to assess the alleged effects on creativity, visual reading skills and learning engagement; Instructor observation of group dynamics, design dialogs and presentation exchanges; And after each activity, the student reflection, which documents changed the idea pattern and ideological changes.Mood boards were evaluated using a material analysis lubricant that focused on composition, ideological depth, physical exploration and thematic clarity. The analysis was performed using a mixed method approach: Quantitative data was analyzed using descriptive data to highlight general trends and student beliefs, while qualitative data-as a reflection of reflection, classes and open reactions was seized using CO-incredible coding (Bron and Clarke, 2006).

During all these activities, students were actively involved in the creation and reflection, which caught learning the principles (Atkinson and Claxton, 2003) and intuitive and analytical thinking (Von, 1979; 1979; 1979; Cinclair and Ashkanasia, 2005). By taking guidance from Bowd et al, the reflection was integrated at all stages. (1985) and Moon (2004), systematic learning of experienced activities.

IV. RESULTS AND DISCUSSIONS

The use of mood boards as a design help began in the early 1900s, which began as an ideal work in advertising and fashion. The mood boards later became an essential tool in interior design and architecture, and gave designers the ability to imagine and communicate almanac tanks, style instructions and thematic inspiration. Now they have moved to both digital and mixed formats for greater flexibility, interaction and visual treatment.

4.1 Visualizing the Past: Historical Interior Settings and Furniture in Mood Boards

As part of the module's inner space and furniture throughout history, students conducted a comprehensive study of internal design practice through history, with double attention to Western and Indian cultures. The curriculum outlined the defined properties of representative internal rooms, decorative exercises and furniture design in the western world until the twentieth century. At the same time, it discovered the development of internal environment and decorations in India during historical periods, including the long -term effect of popular and folk traditions.

As part of this structure, the students were tasked with getting a special historical period for research. His survey focused on the identification and analysis of the representative of the most important architectural and internal design properties of his elected period. This included examination of material culture, color straps, furniture typology, spatial layout and decorative details. From the analysis, the students were asked to create a mood board, which briefly reflects the identity of the beauty and ideological characteristics of the times.

Students Work			
Student Reflections	"This exercise enhanced my ability to visually communicate historical design concepts and deepened my understanding of how spatial elements convey cultural values." - *Ghobisha, III Year*	"In my exploration of historical design, I examined Colonial architecture through the Victoria Memorial, emphasizing its synthesis of European classical elements with Indian craftsmanship. The process of creating a mood board enhanced my ability to critically analyze and visually communicate the stylistic and cultural narratives embedded in Colonial design". - *Sarisha, III Year*	While studying Romanesque architecture, I explored the Pisa Cathedral complex to identify key stylistic elements. My mood board highlights features like arcades, blind arches, ribbed vaults, frescoes, and marble, helping me visualize how Romanesque interiors conveyed grandeur and spiritual expression. - *Adeline, III Year*

Table 1

Table 1 lists the different topics that students were given, as well as an overview of their outcomes and thoughtful responses.

When it comes to this module, historical use of mood boards corresponds to the educational goal of helping students to form relationships between previous design ideologies and modern visual communication practices. By studying historical inner spaces and translating them into mood boards, students are encouraged to move beyond the roots of stylistic properties and are linked to significant visual thinking instead. The process of curing images, materials and colors not only reinforces their understanding of historical materials, but also improves their ability to imagine spatial atmosphere, relevant aesthetics and materiality - fundamental to professional internal design practice.

Ultimately, this approach supports the development of both visual literacy and design sensitivity, enabling students to appreciate the historical development of interiors by creating the ability to apply this insight into modern design contexts.

4.2 Mood board as a tool to express interior design vocabulary

In the second phase, the students adopted a customer -centric view by choosing a classmate or a fictional user. By identifying user preferences and spatial requirements, the design solutions that were both stylistically suitable and functionally responsible.This insight was translated into the mood plates - visual compositions that occupy the intended environment, material, color, texture and stylistic direction.

Within this structure, the Mood Board not only acts as a design growth tool, but also as an effective medium to express the terminology of internal design.

This enabled students to clarify the interaction between design elements and principles, and strengthen their understanding of how abstract concepts are used in practice. Thus, this practice provided theoretical knowledge with creative applications, both designs promoted literacy and user -oriented thinking.

Figure 2.1   Figure 2.2

A Mood board made for the third year Sigma College of Architecture Student MS Surabhi for his customer and classmate Ms. Sopna is shown in Figure 2.1. The board's cool blues, white, sandstall neutral and driftwood grasses are affected by coastal and Mediterranean design. To create a relaxed beach vibe, Surabi used biological materials such as basket, worried wood, ancient furniture and glass and linen. Through carefully material and color grass, his design translates his emotional comfort in the visual stories, reflecting the intensive understanding of the customer's lifestyle.

A mood tablet created for Asenath, by Ms. Sona, the third year Sigma College of Architecture Student, is shown in Figure 2.2. With classic properties such as casting, chandeliers and sculptures, the design reflects an old money prayer and focuses around olive and beige color choices. The rich texture, warm lighting and fresh flowers all contribute to the large welcome environment. Sona used two different versions of the Mood Board, which allowed a minor adjustment in layout and style without giving up the main idea. This strategy shows their awareness of style and development of skills in custom design.

4.3 Mood Boards for Analyzing and Visualizing the Components of Interior Spaces

This feature has allowed students to analyze the internal places in the real world in their department, focus on spatial analysis and suggest ideological reforms. By using mood boards to communicate their suggested interventions, students combine observation skills with creative ideas, which facilitates deep understanding of space and design. The first step included a broad website analysis, where students seriously evaluated aspects such as setup, functionality, lighting, materiality and user interactions in rooms such as classrooms, hallways and general areas. This process promoted a deep understanding of how space affects behavior and emotions, as students also learned to inspect the smallest details they had previously ignored. In the second phase, students created a mood tray to visually communicate their proposed interventions, to find out how the design elements such as material straps, lighting and spatial flow can increase the user experience.

Table 4.1 A structured analysis of workflow places captures the development, and criticism of a structured analysis of the workflow site, which leads students directed through the spatial exploration of the real world. These works promoted spatial reading skills, creative thoughts and user -centric thinking. By connecting to a well -known environment, students developed a deep understanding of how the design affects both function and experience.
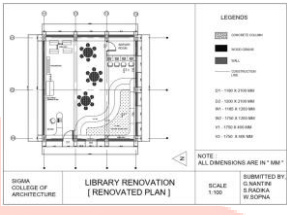
Task	Site Analysis and Documentation	Conceptual Mood Board Development	Critique and Reflection	Pedagogical Rationale
Exercise 4.1 **Cafetaria**				*"This task was most advantageous to me because it made me realize how the decisions in the design affect daily life. It's not just about doing a room good, but how people interact with it and feel.*
Exercise 4.2 **Library**				

Table 4.1

Exercise 4.1 shows the application of a design -based teaching method through a three -phase process: website analysis and documentation, conceptual moody development and criticism and reflection. In this example, the cafeteria placement in the department was chosen for intervention. The initial phase included detailed photographic documentation and spatial analysis, and encouraged students seriously to assess setup, light, materiality and user behavior. As a student, "When I first examined the room, I felt new. This phase cultivated deep sensitivity to how spatial consciousness and design decisions affect the user experience.

Overall, the project made analytical observations with creative ideas, and improved students' skills in visual communication, reflective practice and user -centered thinking.

Exercise 4.2 captures the extensive design process carried out by students to resume the library area in the Sigma College of Architecture. In accordance with the studio function, the process began with an intensive website analysis, where students documented existing conditions, spatial configurations, light quality, functional areas and physical conditions. This analytical phase enabled students to identify the least areas, disabled layouts and landscaping for user engagement. Their findings were made aware of, the students went on in the second phase - conceptual moody development. Here, the students translated the comments in curated visual stories, and combined the material palette, spatial gestures and furniture typology to express their proposed interventions. A student clearly mentioned, "the process of converting my ideas into a visual format asked me to think differently.

The final design proposal was presented through a detailed renovation scheme, which included response to the critical sessions that emphasized the unity of aesthetics and functionality. This practice not only improved students' technical thinking and visual articulation, but also created an understanding of emotional design effects- made regular academic interiors to meaningful spatial experiences.

These tasks gave the students an opportunity to practice spatial literacy, which enabled them to decode the technical and emotional qualities of the real world environment. Through the mood boards, students used design problems and creative ideas, which are the necessary skills in interior design education. In addition, the process of thinking sympathetic designs, as the students acted when it comes to familiar places, meant that they led to designing users' needs and environmental ideas.

This broader reflection emphasizes how students began to appreciate the real influence of their design work, especially the importance of user experience and functionality.

4.4 The Use of Furniture Mood Boards as a Design Tool in Conceptualizing Interior Spaces

As a standalone exercise, students were assigned to develop furniture -centered mood boards to detect the role of the furniture as core design components. Each student chose an interior design style from a set of 26 options, so they can be associated with diverse historical and modern aesthetics. The mood boards examined key elements such as shapes, functions, materiality and aesthetics, and helped students cure furniture choices in the inner room and refine the ability to straighten them.

In order to inform their design decisions, students underwent a literature review about anthropometry and ergonomics, which gained insight into human dimensions and comfort ideas in furniture design. He referred to academic texts and online resources to understand specific shapes and materials associated with various internal styles with functional furniture. In addition, the first functional function served as a basic practice, "furniture in internal location and history, a basic practice, which helped students identify and classify furniture types according to historical period and stylistic contexts.

Through this process, the furniture tray was used as a visual design tool so that students could mix beauty settings with functional understanding. He learned to learn how to know how parts of different furniture can affect spatial flow, environment and user experience. The mood boards -visuals became a means of storytelling, helping students create harmonious design stories and improve their skills in spatial thinking, design logic and visual communication.

Figure 3.1   *Figure 3.2*

Figure 3.1 and 3.2 offer mood boards created by Mr.nafeez and Ms. Ghobisha. His concept embraces his understanding and experience.

"Mood Board helped me organize all the things I did, from-agronomic principles to style-specific furniture types. It didn't just look good, it wasn't just about it being understood in both functional and stylistic."

"Working with the Mood Board gave me clarity. When I had held every piece - sofa, chair, table - I thought how people would talk to them.

These reflections explain how students not only used mood boards as a tool for visual expression, but also to add the stylistic identity of the research, user comfort and a harmonious and thoughtful design process, as a framework for decision -making.

4.5 Mood Boards as a Tool for Developing Sustainable Concepts in Hospital Interior Design

As an integral part of his design studio, the third year of interior design students engaged in a project, focusing on creating the interior of a durable hospital, using the Mood boards as a main idea and development tool. The purpose of this phase of the study was to find out the role of mood boards in facilitating ideological clarity and durable thinking in the healthcare system. Students used mood boards to visually cure the ideas related to environmentally friendly materials, biophilic elements, healing color straps, spatial properties and user - centric welfare facilities that promote spatial properties.

Through this process, stories of mood development of the board developed from being a simple visual collection in dynamic platforms to making permanent intentions artistic appearance and to make aesthetic decisions. Rejuvenation building and processing of mood boards allowed students to test ideas, reflect seriously on design options and coordinate their concepts with real health services and stability principles.
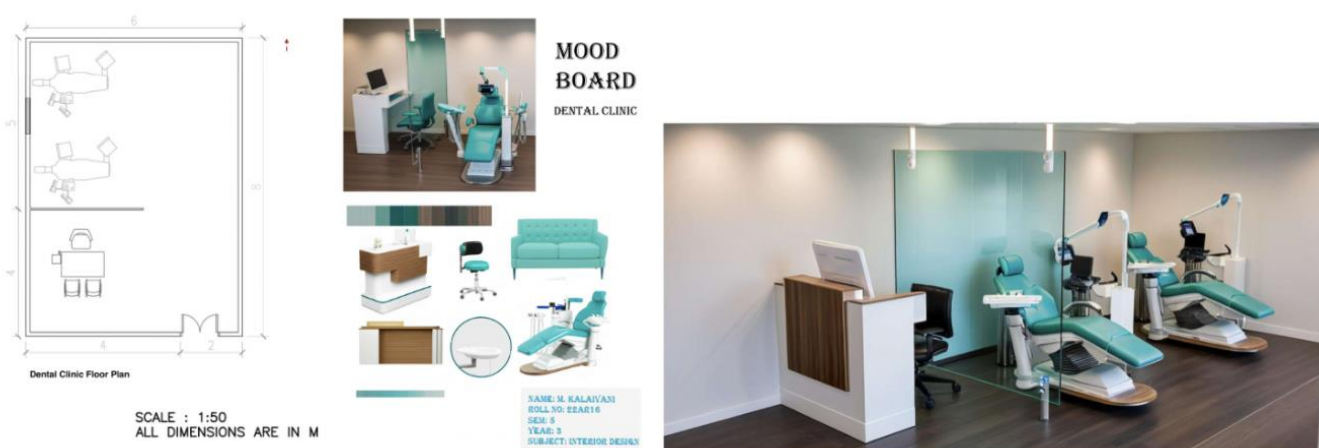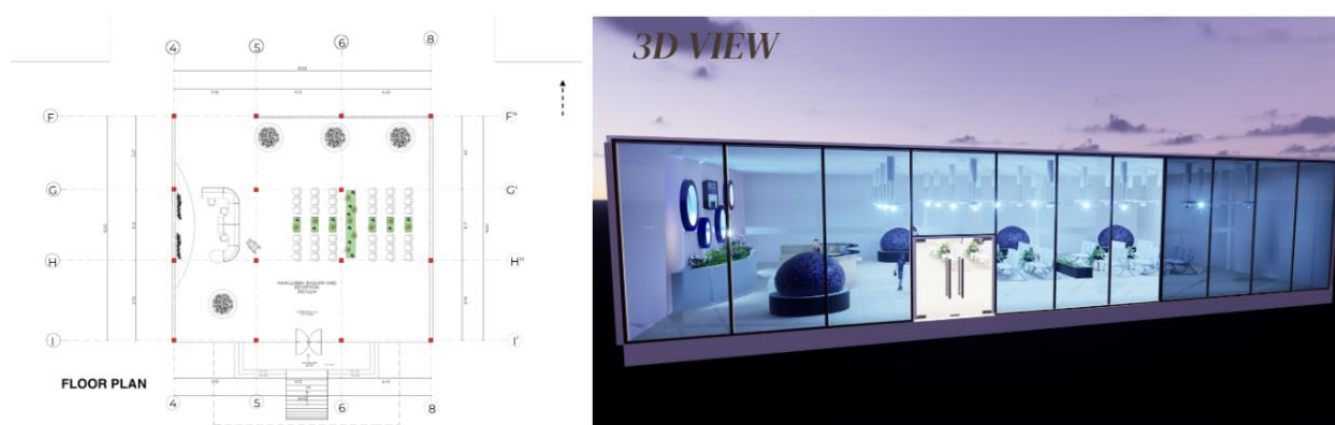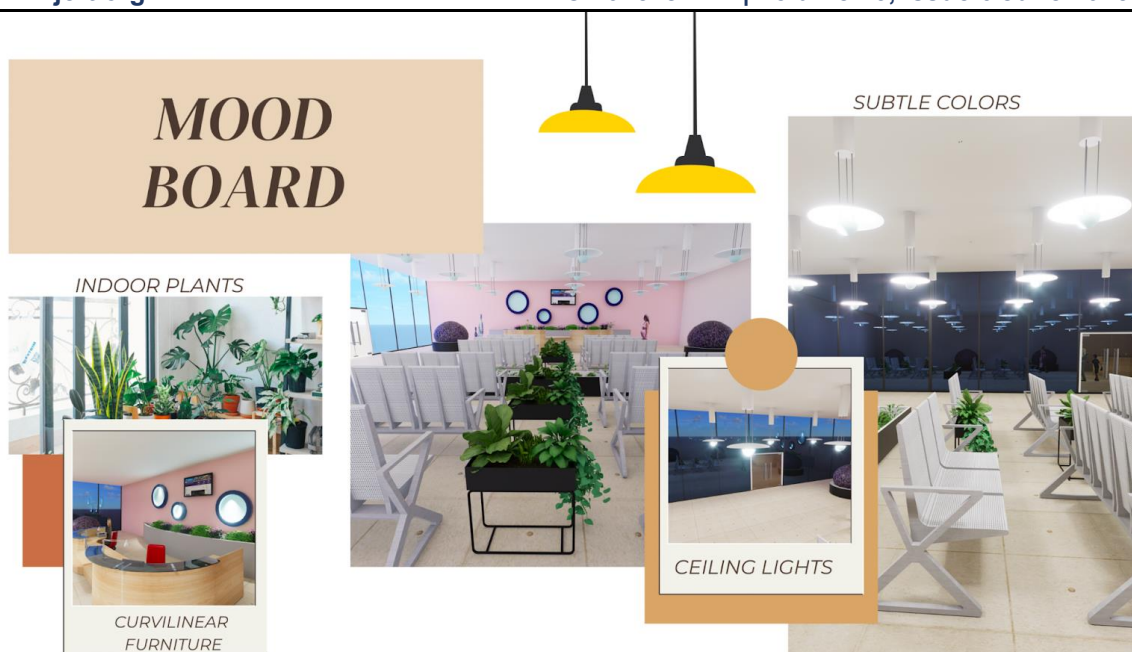

Figure 4.1

Figure 4.2

Figures 4.1 and 4.2 highlight the mood tray and design sketches with ideas created by Ms. Kalivani and MS Farelin for the design project for their final hospital.

The student's reflection revealed a significant impact on their design thinking and visual expressions. "I realized how much color and texture can affect the emotional experience in the hospital's location," said a student. Another reflection, "this process helped me add the user to the user stability to welfare-it is not just about green material, but also a place that recovers." A third student expressed: "I trusted written concepts, but now I see how visual ideas can be more effective and secure."

Faculty comments supported this insight, confirming that the mood board encouraged intensive commitment to permanent design and improved the ability to visually and convey the students' complex design intention. This approach showed how mood boards can not only serve as creative thinking equipment, but also serve as educational appliances in health services Internal environment such as theory, design morale and practical application.

This studio exercise emphasized how mood boards can find ideological thinking and real -world applications, and students can equip the skills to design sustainable, sympathetic and functional health environments.

4.6 Quantitative Survey Highlights

Out of 34 students, 30 responded to the end-semester survey. Table 4.2 structures the quantitative key findings.

Survey Item	Strongly Agree (%)	Agree (%)	Neutral (%)	Disagree (%)
The Mood board tasks improved my creativity	63%	30%	7%	0%
I can now create design concepts visually with more clarity	57%	33%	10%	0%
I found it easier to learn design vocabulary using mood boards	50%	40%	10%	0%

The Reflection tasks helped me grow as a designer/ Architect	60%	27%	10%	3%

Table 4.2

The overwhelmingly positive responses indicate that the use of mood boards contributed to improvements in creativity, conceptual clarity, and design vocabulary acquisition.

The discussion is structured around emergent themes identified through inductive coding and rubric-based evaluations, aligned with the structured mood board tasks and pedagogical goals.

4.7 Insight into thematic insights from students and surveys

Four primary subjects revealed by analysis of student reflections and examination responses:

a) Visual thinking as a bridge for ideological understanding

The students constantly stated that the process of collecting images, textures and materials in continuous visual stories helped to clarify abstract design ideas. One student said: "Mood Board helped me convert emotions and concepts to something tangible. I could finally look at my mind on paper."

This is in line with KOLB's experiential learning model and supports the use of mood boards as cognitive scaffolding, so that students can create internal ideas (Garnum and Okhil, 1994) outdoors.

B) Increased sympathy and user -centered consciousness

The client -based Mood Board was identified as the most attractive and meaningful activity of 76% of participants. The students expressed an increased ability to think from a fictitious user, and make rich and more emotional reflection of design decisions. This result is valid integration of sympathy building functions into design teaching.

C) Increased historical and stylistic terminology

In furniture typology mood boards, students demonstrated more flow in identifying and artificial stylistic elements. Words such as "lost legs", "modular systems" and "organic curvature" began to appear more in written reflections and criticism. This suggests that the mood board supported the vocabulary collection through visual classification and active comparison, and emphasized learning of design through typological analysis to Joganson (1989).

D) Reflection as a built -in learning habits

The reflections presented after each task developed into complexity over time. Early reflections were focused on technical aspects (e.g. image selection, layout), while the entries were later engaged with deep ideological and user -driven insights. It shows the development of progress's reflective exercises (Moon, 2004; Bowd et al., 1985) as an integral part of the design feeling.

4.8 Rubric-Based Mood Board Content Analysis

Mood boards were evaluated based on four criteria: **thematic clarity, composition quality, physical exploration and conceptual depth.** Notable trends include:

- **Case Study Board:** High visual consistency, but limited originality farming and analysis is suitable for the purpose of the function.
- **Customer -based board:** Enriched in storytelling, and performs strong emotional and relevant sympathy with the students.
- **Campus Renovation Board:** Speculative shows creativity, although some lack of spatial clarity in some due to limited technical drawing integration.
- **Furniture Typology Board:** Structured comparison and better vocabulary performed precision.
- **Hospital's Design Board:** Most students synthesized effectively aesthetics, spatial functions and permanent principles, reflecting advanced integration and professional level. A student integrated into the hospital's mood board integrated the Vernacular South Indian color palette and biophilic elements, reflecting the ability to link cultural references with sustainable health service design - an identity of design maturation.

4.9 Pedagogical Implications

The Findings serve mood boards not only as aesthetic tools, but also as multimodal learning instruments that support important thinking, design of vocabulary development and reflective exercises. When embedded with scaffolding and reflection through structured tasks, the guide students can guide intuition to articulation, and from abstraction to use through complex cognitive infections.

Overview from an Academic Point of View,

- A striking change for passive to active involvement with design references.
- Reticing strong colleague-to-kumpers during criticism sessions, especially when the mood boards were used as a dialogue.
- Increasing awareness among students about their own design identity, seen in recurrent motifs and material preferences.

V. CONCLUSION AND RECOMMENDATIONS

The study examined the educational role of mood boards in increasing ideological thinking, visual literacy and reflective practice among the third year interior design students. Through a structured chain of activities, the mood boards developed from stable visual collages, developed in dynamic learning equipment, which supported the students' cognitive, emotional and creative development. Reflections, relevant analysis and integration of user sympathy into each task created a layered learning experience that encouraged intensive design commitment.

Conclusions confirm that mood boards can serve as scaffolding, which may be able to enable students to enable abstract ideas external, explain the design order and develop their personal design identity. Their use facilitates changes in intuitive thinking, corresponding to experienced learning and design cognition principles. Students demonstrated an increase in confidence in visual communication, storytelling and relevant design, which reflects the necessary skills in modern internal practice.

However, the study also discovered boundaries, such as more dependence on cuisted online references and current superficial compositions. This important picture emphasizes the importance of purchasing, trainee scaffolding and authentic material exploration.

Recommendations for Educators and Design Instructors:

1. Integrates moods as progressive tools: From the concept to final design integration, Mood Board introduces in the linear sequence with learning outcomes.

2. Building of reflective writing: Visual function with structured reflection elaborates metacognitive awareness and design logic.

3. Foster sympathy-driven tasks: Use customer-based and reference-sensitive exercises to promote human focused thinking and narrative design skills.

4. Use Rubrics and Peer Critic: Structured Evaluation and Collaborative Reviews help students self-East and refine their visual language.

5. Encourage the original purchases of pictures: Students use individual photography, sketch and real world to get beyond the guide digital mimicry.

Recommendations for Future Research:

Additional research could compare results across design disciplines (such as fashion, architecture, and user experience) or examine the long-term effects of mood board learning on professional practice. Additionally, to evaluate technological fluency in design education, the use of digital platforms or augmented reality in mood board creation could be investigated.

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