

# 1. PROGRAM CONTENT

## FIRST YEAR / SEMESTER ONE

### FD 1001 FASHION STUDIO I

#### COURSE INTENT:

This course provides students with the necessary knowledge of understanding the human body proportions to appropriately take measurements and drafting sloper along with the knowledge of sewing skills and the terminologies used in Apparel industry.

The course aims to provide a solid foundation in sewing skills and pattern making techniques (Drafting and Flat pattern technique).

#### COURSE CONTENTS:

This course covers introduction to pattern making, drafting of women's patterns/slopers, drafting variations –dart manipulation technique, sleeve and collar variations. It also covers introduction to essential sewing skills required to work in the apparel industry, including hand sewing techniques. The process of cutting fabric, sewing, assembling components, seam finishing, and closures (plackets and zippers) is covered. The students will maintain sample swatch book with all the samples learnt during the course.

#### COURSE OUTCOMES:

On the completion of this course, the students should be able to:

- CO1: Define pattern making and sewing terminologies, symbols, and abbreviations.
- CO2: Create full scale basic pattern set.
- CO3: Develop patterns for fashion styles using dart manipulation techniques.
- CO4: Classify the sewing techniques required to construct a garment.
- CO5: Compile a file including all the patterns and sewing samples.

#### REFERENCES:

1. Janice Saunders Maresh. *Sewing For Dummies*.
2. Alison Smith. *The Sewing Book*.
3. Connie Amaden-Crawford. *A Guide to Fashion Sewing*. Fairchild Publications.
4. Lynda Maynard. (2010). *The Dressmaker's Handbook of Couture Sewing Techniques: Essential Step-by-Step Techniques for Professional Results*. Interweave Press.
5. Claire Shaeffer. (2008). *Claire Shaeffer's Fabric Sewing Guide*. Krause Publications.
6. Claire Shaeffer. *High Fashion Sewing Secrets from the World's Best Designers: A Step-By-Step Guide to Sewing Stylish Seams, Buttonholes, Pockets, Collars, Hems, And More*. Rodale Books Publisher.
7. McCunn D., Lew R. *How to Make Sewing Patterns*. Blue Feathers.

## **FD 1003                      OVERVIEW OF FASHION INDUSTRY**

### **COURSE INTENT:**

The objective of this course is to introduce the students to the fashion industry with emphasis on the fundamentals of fashion, growth of the fashion industry and segments of the fashion industry. The course will delve into the significant influences that shaped the global fashion industry such as Industrialization, Impact of technology, Globalization, Emergence of fashion designers and fashion centers.

### **COURSE CONTENTS:**

The course covers fundamentals of Fashion - Fashion terminologies, Fashion consumer groups, Fashion cycle, Fashion adoption theories, Fashion product categories. Growth of Fashion Industry – From Couture to Readymade apparel; Overview of 1900s through decades; Impact of Technology, Industrialization and Global Trade on the Fashion Markets. Fashion Business Formats – Retail and Selling Channels. Segments of Fashion Industry - Textile industry, Apparel industry, Trimming industry. Overview of Global Fashion Centres: France, Italy, England, Germany, Canada, and The United States. - fashion designers and labels. Overview of Indian Fashion Industry - Nature of fashion industry in India, Indian fashion designers and their labels

### **COURSE OUTCOMES:**

On the completion of this course, the students should be able to:

CO1: Explain the fundamentals of the fashion industry.

CO2: Summarize the development from couture to readymade clothing because of technological advancement.

CO3: Outline the end-to-end processes of the various segments of the fashion industry.

CO4: Relate to the impact of globalization and the growth of global fashion centres with respect to expertise, designers, and fashion weeks.

CO5: Analyse the ecological impact of the segments of fashion industry.

### **REFERENCES:**

1. Elizabeth Rouse. *Understand Fashion* B. S. P. Books, Oxford.
2. Elizabeth Bye. *Fashion Design*. Berg Publishers.
3. Gini Stephens Frings. *Fashion: From Concept to Source*. Prentice Hall, New Jersey.
4. Sharon Lee Tate. (2007). *Inside Fashion Design* (5th ed.). Baba Barkha Nath Printers.
6. Meher Castelino. (1994). *Fashion Kaleidoscope*. Rupa and Co.

## **FD 1005 RESEARCH & EXPRESSION**

### **COURSE INTENT:**

To introduce basic types of research such as reading, gathering different references, and collecting visuals. To appreciate various sources of inspiration and study of the same. To introduce basic brainstorming techniques and finalize an area of inspiration. To enable students to express the concept through the elements of design, exploration, product and written or audio-visual medium.

### **COURSE CONTENTS:**

The course contents emphasis on primary research, gathering information from various sources and recording; introduction to brainstorming techniques such as mind mapping, concept listing, metaphors to derive key concepts; recording and collating the different stages of research in a journal. Correlating concepts to the elements and principles of design; expression of concepts through explorations, product and written or audio-visual medium; exposure to the basics of MS Word, MS PowerPoint, Adobe Illustrator and Adobe Photoshop at the different stages mentioned above.

### **COURSE OUTCOMES:**

On the completion of this course, the students should be able to:

CO1: Show the outcomes of primary research through short notes, visuals, and objects.

CO2: Identify the key ideas from primary research through a visual collage.

CO3: Interpret the key ideas into concepts through elements and principles of design.

CO4: Make use of research and exploration to develop a product or installation.

CO5: Compile the research into a comprehensive presentation with design synopsis.

### **REFERENCES:**

1. Aspelund, Karl. (2010) *Design Process*. Fairchild Publications
2. Seivewright, S. & Sorger, R. (2017). *Research and Design for Fashion*. Bloomsbury
3. Mbonu, E. (2014). *Fashion Design Research*. Laurence King Publishing
4. Gaimster, Julia. (2013) *Visual Research Methods in Fashion*. London Bloomsbury Publishing
5. Lawson Bryan. (2019) *Design Student's Journey Understanding How Designers Think*. Routledge Taylor & Francis Group
6. Lawson Bryan. (2005) *How Designers Think Design Process Demystified*. London Routledge

## **FD 1007 WORLD ART & DESIGN**

### **COURSE INTENT:**

The course intends to introduce various art movements spanning different civilizations, regions, and time periods. From key features, mediums used to the evolution of the art movements will be explained through significant art works. The course will enable the student to relate to the art and design movements as sources of inspiration and design research.

### **COURSE CONTENTS:**

The course covers Prehistoric and Early Civilizations; Early Christian Art and Byzantine Period; Romanesque and Gothic period; Renaissance, Baroque, Rococo, Mannerism, Neoclassicism, Romanticism; 20<sup>th</sup> century Art movements and Isms. The various movements will be explored through a brief backdrop of the time, demonstration of key features of the art movement/period, with specific focus on mediums and techniques used, patterns, courses through key works such as art/sculpture/installation/design/typography.

### **COURSE OUTCOMES:**

On the completion of this course, the students should be able to:

CO1: Explain with the help of a timeline, the development of art and design.

CO2: Interpret the key features and characteristics of various art movements.

CO3: Relate the mediums and techniques used, significant motifs, patterns, courses to the various art movements, and significant works.

CO4: Apply the knowledge of art and design in contemporary context.

CO5: Analyse present day design on how it takes inspiration from art movements.

### **REFERENCES:**

1. Janson, H. W., & Janson, A. F. (2001). *History of Art (Sixth ed.)*. Thames and Hudson.
2. Arnason, H. H. (1985). *History of Modern Art: Painting, Sculpture, Architecture*. Prentice Hall.
3. Pile, J. (2013). *A History of Interior Design*. Thames & Hudson.
4. Cumming, V., & others. (2010). *Dictionary of Fashion History*. BERG.
5. Geertz, C. (1977). *The Interpretation of Cultures*. Basic Books
6. Barnard, A., & Spencer, J. (1996). *Encyclopedia of Social and Cultural Anthropology*. Taylor & Francis.

## **FD 1009 VISUALIZATION & REPRESENTATION**

### **COURSE INTENT:**

The course introduces students to graphic representation of ideas, concepts, and design principles. It enables a student's mastery of Co-ordination skills, Perceptual skills, Sketching, Drawing, Rendering etc., over various expressive media, as well as a discovery of aesthetic principles and tastes.

### **COURSE CONTENTS:**

The content covers enhancement of perceptual skills in visual representation, Sensitization of artistic perception, Development of Visuomotor integration, Proficiency in visualization and representation. Drawing different shapes and forms in various mediums - Drawing from nature, product drawings, perspective drawing, representing spaces, tonal values with different mediums of drawing. Exploration of various mediums for rendering - Pen and ink rendering, pencil and color pencil, watercolor rendering etc.

### **COURSE OUTCOMES:**

On completion of this course, students should be able to:

CO1: Illustrate with focus on proportion, scale, and spatial relationships.

CO2: Translate the elements and principles of design to represent design ideas.

CO3: Analyse various drawing techniques for the interpretation of nature in art, and human proportions in varied environments.

CO4: Apply elements and principles of design in graphical representation of the project developed.

### **REFERENCES:**

1. Broomer F. Gerald. (1974). *Elements of Design: Space*. Davis Publications Inc., Worcester, Massachusetts.
2. Wong Wucius. (1977). *Principles of two dimensional Design*. Van Nostrand Reinhold, NY
3. Dodson B. (1990). *Keys to Drawing*. North Light Publications, Cincinnati.
4. Edwards B. *Color by Betty Edwards: A Course in Mastering the Art of Mixing Colors*. Penguin Group Inc, New York. ISBN: 1-58542-199-5
5. Mark W., Mary W. (1999). *Drawing for Absolute Beginner*. F&W Publications, Cincinnati.
6. Davis M. L. (1996). *Visual Design in Dress*, (3rd ed.). Prentice Hall, Canada.
7. Graves M. (1951). *Art of Colour and Design*, (2nd ed.). Macgraw-Hill Book Company
8. Hayashi Studio. (1994). *Water Colour Rendering*. Graphic-Sha Publishing Co., Ltd.
9. Robert W. Gill. (1984). *Manual of Rendering in pen and ink*. Thames and Hudson, London.

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## **FD 1011                      PROFESSIONAL COMMUNICATION SKILLS**

### **COURSE INTENT:**

The objective of this course is to educate the students on the advantage of good hold over major communication & language skills of listening, speaking, reading and writing though exploring various mediums. The course aims at developing communication skills in writing, speaking as well as body language.

### **COURSE CONTENT:**

The content covers communication comprehensively, addressing various forms and factors. It explores language skills, communication barriers, and etiquette. Verbal communication elements like diction and body language are discussed, as well as written communication aspects such as sentence formation and document structuring. Business communication scenarios, including emails and job applications, are outlined. Presentation skills, including meeting conduct and visual aids, are also touched upon. The content provides a broad understanding of communication in diverse contexts.

### **COURSE OUTCOMES**

On completion of this module, students should be able to

CO1: Recall the importance of graphic and verbal communication in professional settings. Recognize the role of presentation skills in effective communication with clients and stakeholders.

CO2: Explain the significance of confidence in both graphic and verbal communication.

CO3: Apply refined presentation skills in real-world scenarios, specifically when engaging with clients and stakeholders.

CO4: Compare the components of efficient communication, including graphic and verbal elements.

CO5: Assess the impact of enhanced graphic and verbal communication skills on successful interactions with clients.

### **REFERENCES:**

1. Geetha Jajivan, & Kiranmai. (Year of Publication). *Course in Listening and Speaking Skills Part I*. Foundation Books Pvt Ltd.
2. Lorven. (Year of Publication). *Enrich Your Communication in English*.
3. McKay, M., Davis, M. & Fanning, P. (2008). *Messages: The Communication Skills Book*, New Harbinger Publications
3. Perkins, P.S., & Brown, L. (2008). *The Art and Science of Communication: Tools for Effective communication in the workplace*, John Wiley and Sons
4. Krizan et al (2010). *Effective Business Communication*, Cengage Learning.
5. Scot, O. (2009). *Contemporary Business Communication*, Biztantra, New Delhi.
6. Chaney & Martin (2009). *Intercultural Business Communication*, Pearson Education
7. Penrose et al (2009). *Business Communication for Managers*, Cengage Learning.

## FIRST YEAR / SEMESTER TWO

### FD 1002 FASHION STUDIO II

#### COURSE INTENT:

This course is a continuation of pattern making and garment construction learnt in the earlier semester. The course would provide students with the necessary knowledge and skills to create patterns by pattern manipulation using the basic pattern blocks and the essential skills required for converting patterns into a sewn garment.

#### COURSE CONTENTS:

The course includes Drafting Basic Pattern blocks for Menswear. Scaling-up and scaling down of Sloppers; Pattern manipulation for transforming basic blocks into various styles; Drafting types of skirts, Pants, Princess Bodice and Torso (Kurta/Sheath). It also includes Garment Components and Construction including cutting fabric, stitching, assembling pieces; Stitching of garment components – Types of Pockets, Construction of sleeve and skirt variation, Construction of basic patterns with fit analysis.

#### COURSE OUTCOMES:

On completion of this module, students should be able to

CO1: Define men's' body measurement and pattern making techniques.

CO2: Experiment with Scaling-up and scaling down of Sloppers.

CO3: Construct skirt variations, princess bodice and torso.

CO4: Develop muslin toiles for fit analysis.

CO5: Compile a file including all the patterns and sewing samples.

#### REFERENCES:

1. Armstrong H.G. *Pattern Making for Fashion Design*. Prentice Hall, New York.
2. Aldrich W. (2008). *Metric Pattern Cutting for Women's Wear*. Willey Blackwell Publication.
3. Aldrich W. (2008). *Metric Pattern Cutting for Men's Wear*. Willey Blackwell Publication.
4. Hollen N. R., Kundel C.J. *Pattern Making by Flat Pattern Method*. Prentice Hall Publication.

**FD 1004                      FUNDAMENTALS OF FASHION ILLUSTRATION**

**COURSE INTENT:**

To introduce students to basic concepts of illustration of male, female and child figures with reference to eight-head figure and elongated eight-head figures. To introduce garment details, garment rendering using various medium.

**COURSE CONTENTS:**

The course includes Introduction to human anatomy, drawing block/ robot figures; Drawing fashion figures (Men, women and children figures) - 9 head and 10 head drawings – fleshed figures, profile figures,  $\frac{3}{4}$  frontal pose; Exploration of varied medium for fashion figure drawing. Introduction to garment details - Necklines, collars, sleeves, waistlines, cuffs, yokes, pockets, openings, hemlines, tops and bottoms etc; Garment rendering - Fashion croquis and garment details rendering with light and shadow using different medium.

**COURSE OUTCOMES:**

On completion of this course, the students should be able to:

CO1: Illustrate male, female and child figures with details in varied forms.

CO2: Make use of different mediums to illustrate fashion figures.

CO3: Apply drawing techniques to illustrate garment details and garments.

CO4: Make use of different mediums to render garment details and garments on fashion figures.

CO5: Compose garment range on suitable fashion figures complete with rendering.

**REFERENCES:**

1. Abling, Bina. *Fashion Sketchbook*. New York: Fairchild Publications.
2. Allen, Anne & Seaman Julian. *Fashion Drawing: The Basic Principles*. London: Batsford Fashion Books.
3. Barnes, Colin. *Fashion Illustration*. Macdonald.
4. Bryant M.W. *Fashion Drawing – Illustration Techniques for Fashion Designers*

**FD 1006 HISTORY OF COSTUME I**

**COURSE INTENT:**

To introduce students to clothing development in India and Southeast Asia and provide a brief overview of the subsequent changes in Indian art history, architecture, and folk art. To emphasize on the knowledge of costume as design sources for fashion design research and application in clothing and accessories.

**COURSE CONTENTS:**

The course includes Introduction to art as communication, ritual/religion, historical record, and self-expression; Indian art, folk art, architecture, sculpture and clothing development through the era spanning Indus, Vedic, Mauryan, Sunga, Satavahanas, Gupta and Post Gupta Period, Pallavas, Chola Periods, Mughal Dynasty and the British Rule; Outline of Southeast Asian culture and traditional clothing; Understanding of socio-cultural, political influence on clothing development.

**COURSE OUTCOMES:**

On completion of this module, students should be able to

CO1: Explain with the help of a timeline, the development of textiles, clothing and culture in India and Southeast Asia.

CO2: Develop an awareness of clothing development as design sources for the design research process.

CO3: Make use of the knowledge of clothing development for illustration, design, and product development.

CO4: Analyze the influence of the social, cultural, and political factors and art periods on design and clothing.

CO5: Criticize present day fashion how it takes inspiration from historical sources.

**REFERENCES:**

1. Pathak, A. (2008). *Indian Costumes*. Lustre Press Roli Books
2. Alkazi, R. (2006). *Ancient Indian Costume*. Art Heritage
3. Chandra, P. (1985). *The Sculpture of India 3000 B.C.-1300 A.D.* Cambridge University Press
4. Kossak, S.M & Watts, E. W. (2001). *The Art of South and Southeast Asia. The Metropolitan Museum of Art*
5. Hua, M. (2011). *Chinese Clothing*. Cambridge University Press

## **FD 1008      DESIGN PROCESS**

### **COURSE INTENT:**

The course intends to introduce the different processes involved in bringing clothing and accessories from concept to realization. Develop knowledge on the current apparel product lines, research techniques, user identification, design boards, fabric and trims explorations and range based on the concept finalizes.

### **COURSE CONTENTS:**

The course includes Introduction to elements and principles of design with examples; Appreciation of products across different verticals; An overview of current apparel product lines in the market; Research on a topic; use of brainstorming and mind mapping method to develop a concept and to identify a user group; Develop design boards using digital software; represent explorations through fabric, trim and surface design boards; Range development based on explorations and represented with rendered illustrations. Compile the process through research journal and comprehensive presentation; Demonstrate a comprehensive grasp of the design process and its application in real-world scenarios.

### **COURSE OUTCOMES:**

On completion of this module, students should be able to

CO1: Recall the elements, and principles of design across different product verticals.

CO2: Identify a research topic and a user profile using brainstorming & mind mapping techniques.

CO3: Develop boards, fabric trim and exploration to support the concept.

CO4: Design a range based on the concept and exploration.

CO5: Compose a comprehensive presentation using digital soft wear.

### **REFERENCES:**

1. Karl Aspelund. (2010). *The Design Process*. Fairchild Publications.
2. Bryan Lawson. (2005). *How Designers Think: The design process demystified*. Biddles Ltd.
3. Bryan Lawson. *What Designers Know*.
4. Nigel Cross. (2011). *Design Thinking*. Breg Publishers

## **FD 1010 MATERIAL EXPLORATION**

### **COURSE INTENT:**

This course intends to enhance perception towards appreciation of visual grammar, cultivate creative potential, develop visualizing sense, and acquire knowledge of artistic techniques like model making to bring ideas to life through visual expression. Enhancement of creative skills in various materials, media & techniques for creating art forms/ models. Coordination skills, Perceptual skills, as well as a discovery of aesthetic principles and tastes that will guide them throughout the various studio projects and later in practice.

### **COURSE CONTENTS:**

The course covers Usage of the primary medium, use of tools and techniques; Learning different types of technique based on the materials; Presentation/Execution/Installation; Development of prototypes through constructive methods application & exploration of different media, materials & methods. Use of different hand tools and hand-held power tools; Construction & creation of artwork for design presentation; Value & support validity of ideas, quality of work & aesthetic significance

### **COURSE OUTCOMES:**

On the completion of this module, the students should be able to:

CO1: Introduction of primary material for model making.

CO2: Experimentation with different materials, tools, and techniques.

CO3: Compare expressive mediums to communicate and enhance the visual representation and application of appropriate materials.

CO4: Explore tools and materials and experimental methods to develop models.

CO5: Infer the appropriate usage of selective materials best suitable for model making/prototype.

### **REFERENCES:**

1. R Norton, Yanes. (2005). *Freehand Drawing for Architects and Interior Designers*. M.D. and Dominguez, E.R.
2. Dunn, N., (2010). *Architectural Model Making*. Lawrence King Publishing Ltd., London.
3. Farrelly, L. (2008). *Basics Architecture – Representation Techniques*. AVA Publishing, SA Switzerland.
4. Van Verkel, B. (2010). *Architectural Model lead to Design*. DAMDI, Korea.
5. David Neat.(2013). *Model-making Materials and Methods*.
6. Bjarki Hallgrimsson.(2012). *Prototyping and Modelmaking for Product Design*.

## **FD 1012 ENVIRONMENTAL SCIENCES**

### **COURSE INTENT:**

The content of the course on Environmental Sciences typically covers a wide range topics related to environmental conservation: issues, principles, practices, design, integration of the built environment, and explores the relationship between the environment and its surroundings, addressing concerns and future effect.

### **COURSE CONTENT:**

The course covers Introduction to Environmental Sciences; Ecosystems and Biodiversity; Environmental Pollution and Resource Management; Climate Change and Sustainable Development; Sustainable Environmental Design.

### **COURSE OUTCOMES:**

CO1: Infer the scope and multidisciplinary nature of Environmental Sciences course.

CO2: Interpret the concept of ecosystem and importance of biodiversity conservation.

CO3: Identify recent environmental pollution and resource management strategies.

CO4: Interpret the climate change challenges for sustainable development.

CO5: Adapt awareness of sustainable environmental design.

### **REFERENCES:**

1. Dash, M. C. (1993). *Fundamentals of Ecology* Tata McGraw Hill. New Delhi-373pp.
2. Dash, M. C. *Ecology, chemistry and Management of environmental Pollution*. Macmillan, 2004.
3. Bharucha, E. (2004). *Textbook of Environmental studies*.
4. Miller Jr, T. G. (2022). *Environmental Sciences*. Wadsworth Publishing Co.(TB).
5. Kibert, C. J. (2016). *Sustainable construction: green building design and delivery*. John Wiley & Sons.

## SECOND YEAR/ SEMESTER THREE

### FD 2001 FASHION STUDIO III

#### COURSE INTENT:

This course as a continuation to the earlier semester aims to develop a range of Ethnic wear. Emphasis is on the application of embroideries, hand sewing, pattern making, and material studies/textiles learnt in the earlier semester.

#### COURSE CONTENTS:

The course focuses on Ethnic wear with emphasis on Design research, Concept boards, Range development, Pattern development, Material sourcing and Construction. The course culminates with Portfolio and Research Journal which would include mentor details, acknowledgment, introduction, Design boards (Inspiration/Concept, mood, customer profile, look/style derivation, Illustrations, material board with fabric and trim details), spec sheet, cost sheet, photoshoot, and stage-wise work documentation.

#### COURSE OUTCOMES:

On completion of this module, students should be able to

CO1: Build design boards according to the chosen theme.

CO2: Develop patterns for finalized ensemble.

CO3: Develop tech pack and cost sheet.

CO4: Construct finalized ensemble as per the design using appropriate finishing techniques.

CO5: Compile portfolio for documentation and presentation.

#### REFERENCES:

1. Armstrong H.G. *Pattern Making for Fashion Design*. Prentice Hall, New York.
2. Aldrich W. (2008). *Metric Pattern Cutting for Women's Wear*. Willey Blackwell Publication

## **FD 2003      ADVANCED FASHION ILLUSTRATION**

### **COURSE INTENT:**

This course intends to emphasize the aspects of fabric rendering such as light, shadow and drape. Students will be taught motif and print repeat development, rendering with the same. Significance and the practice of developmental sketches for a range; stylization of finalized range. To demonstrate fashion flat development with technical details. Integration of digital software for illustration and representation.

### **COURSE CONTENTS:**

The course Emphases on fabric rendering on croquis manual and digital; Motif and print pattern development and rendering with the same; Developmental sketching for a range; Stylized fashion illustration; Fashion flats with technical details.

### **COURSE OUTCOMES:**

On completion of this module, students should be able to

CO1: Infer the features of fabric rendering such as light, shadow and drape.

CO2: Develop motif, print pattern, and render on garments using digital software.

CO3: Apply drawing techniques for range development.

CO4: Make use of different techniques and medium to stylize fashion figures.

CO5: Develop fashion flats with technical details using digital software.

### **REFERENCES:**

1. Abling, Bina. (2012). *Fashion Sketchbook*. New York: Fairchild Publications.
2. Borelli, L. (2007). *Fashion Illustration by Fashion Designers*. Chronicle Books Ltd, US.
3. Dawber A. (2007). *Big Book of Fashion Illustration*. Batsford, London.
4. Hywel, Davies (2013). *Fashion designers Sketchbooks*. Laurence King Publishing
5. Bryant, Michele Wesen (2011). *Fashion drawing Illustration techniques for fashion designers*. Prentice Hall

**FD 2005 HISTORY OF COSTUME II**

**COURSE INTENT:**

This course aims to introduce students to the significance and development of textiles, clothing and culture from prehistoric times to the Middle Ages. To provide a brief view of the influence of art on clothing. To emphasize on the knowledge of costume as design sources for fashion design research and application in clothing and accessories.

**COURSE CONTENTS:**

The course will include study of the time periods beginning with social, cultural and political influences on the development of textiles and clothing components. Origin of Costumes - Classification of costumes, development of costumes from painting and tattooing. Prehistoric and Early Civilizations - Mesopotamia, Babylon, Persian, Egypt. Classical Civilization: Greece, Rome, and Byzantine. Middle Ages- 6<sup>th</sup> to 15<sup>th</sup> century.

**COURSE OUTCOMES:**

On completion of this module, students should be able to

CO1: Explain with the help of a timeline, the development of textiles, clothing and culture from prehistoric times to the Middle Ages.

CO2: Develop an awareness of clothing development as design sources for the design research process.

CO3: Make use of the knowledge of clothing development for illustration, design, and product development.

CO4: Analyze the influence of the social, cultural, and political factors and art periods on design and clothing.

CO5: Criticize present day fashion and how it takes inspiration from historical sources.

**REFERENCES:**

1. Phyllis G. Tortora, Keith Eubank. *Survey of Historic Costume*. Fairchild Publications.
2. Boucher L., Deslandre Y. *20,000 Years of Fashion the History of Costume and Personal Adornment*.
3. Lester K.M. *Historic Costume*. Charles and Benet Co, Illinois.
4. Evans H. *Costumes Throughout Ages*. J.B. Lipincott, New York.
5. Truner W. *The Mode in Costume*. Charles Scribners Sons Inc, New York.
6. Biglow M.S. *Fashion in History*, Burgees Publishing Co.

## **FD 2007          FIBRE TO FABRIC**

### **COURSE INTENT:**

This course helps the students to understand various textile fibers, yarns, fabrics, and their applications. The basic knowledge of fabrics enables the budding designers to choose appropriate fabric per season, occasion and end use for the different lines created.

### **COURSE CONTENTS:**

The course includes Classification of Textile Fibres; Sustainable fibers; Analysis of fibre; Spinning: spun yarn and filament yarn, Yarn numbering system, Yarn classification, properties of yarns, yarn quality requirements for weaving and knitting. Analysis of yarn: twist, ply, and end-use. Weaving: Loom, basic woven fabric structures, point paper designing of basic weaves. Analysis of fabric structure and end use. Knitting and Non-woven: Knitting machine, basic knit structures. Non-woven: web formation and types of bonding. Analysis of fabric structure and end-use. The course culminates with Project that includes Preparation of Fabric Swatch journal and Fabric Swatch board with technical details (Fabric name, Fabric structure, composition, Fabric weight or GSM).

### **COURSE OUTCOMES:**

On completion of this module, students should be able to

CO1: Classify textile fibres and understand their suitability for end use.

CO2: Summarise different methods of spinning and types of yarn.

CO3: Analyse different weaves and suitable end use.

CO4: Analyse different knitted and non-woven structures and suitable end use.

CO5: Compile fabric swatch journal with technical details.

### **REFERENCES:**

1. Hallett, C. and Johnston, A. (2010). *Fabric for Fashion*. Laurence King Publishing.
2. Baugh, G. (2012). *The Fashion Designers Textile Directory*. Thames & Hudson.
3. Cadigan, E. (2014). *Sourcing and Selecting Textiles for Fashion*. Bloomsbury Publishing.
4. Collier, B.J., Bide, A. and Tortora, P.G. (2008), *Understanding Textiles*. Pearson.
5. Corbman, B.P. (1985). *Textiles: Fibre to Fabric*. McGraw Hill Education
6. Fletcher, K. & Hawken, P. (2012). *Fashion and Sustainability*. Laurence King Publishing.
7. Thompson, R. (2014) *Manufacturing processes for Textile and Fashion Design Professionals*. Thames & Hudson

**FD 2009          DRAPING**

**COURSE INTENT:**

This course is an introduction to three-dimensional form of apparel. The course is practical that requires students to work on dress forms to realize different styles of skirts, dresses and bodice. The course focuses on creative approaches to draping and garment construction.

**COURSE CONTENTS:**

The course includes Fabric characteristics and Terminology used in draping; Preparation of dress form. Muslin grain lines: straight and bias. Importance of fabric preparation; Basic bodice (front & back), dart manipulation, princess bodice, neckline variation. Toile development; Basic skirt, A line skirt, Pleated skirt, skirt with a yoke, gore skirt, peg skirt. Toile development; Draping of the torso, princess line torso. Toile development. The course culminates with Project that involves using any one of the sloper to develop one garment with fashion fabric according to the concept.

**COURSE OUTCOMES:**

On completion of this module, students should be able to

CO1: Classify draping vocabulary and fundamental rules pertaining to the technique of draping.

CO2: Demonstrate the ability to apply basic rules of draping in relation to skirt, bodice, dress, and their variations.

CO3: Develop the ability to think and develop three dimensions muslins.

CO4: Develop toiles from the pattern developed using draping techniques to analyze the fit.

CO5: Design, develop patterns and construct one garment as per the theme following the fundamental rules of draping.

**REFERENCES:**

1. Jaffe, H. and Relis, N. (2004). *Draping for Fashion Design* (4th ed.). Prentice Hall Publishers, USA. ISBN-13: 9780131109377.
2. Crawford, C. A. (2006). *A Guide to Fashion Sewing* (5th ed.). USA: Fairchild Publications. ISBN: 9781563671630

## **FD 2011      TRADITIONAL INDIAN TEXTILES**

### **COURSE INTENT:**

Traditional Indian Textiles would provide students with a comprehensive understanding of the rich and diverse textile heritage of India. It would cover a range of topics, including historical and cultural contexts, traditional textile techniques, regional variations, and the significance of textiles in various aspects of Indian life.

### **COURSE CONTENTS:**

Traditional Indian Textiles would cover a broad spectrum of topics to provide students with a comprehensive understanding of the course. It includes Introduction to Indian Textiles; Regional Textile Traditions; Traditional Textile Techniques; Contemporary Perspectives and Practical Application.

### **COURSE OUTCOMES:**

On completion of this module, students should be able to

CO1: Classify and appreciate the traditional textiles of India.

CO2: Create awareness about the regional textiles of India.

CO3: Distinguish the traditional textile techniques based on colour, motifs, and fabric.

CO4: Identify the influencing factors for development and evolution of traditional textiles.

CO5: Explore the traditional techniques of dyeing, printing, and embroidery to develop contemporary fashion products.

### **REFERENCES:**

1. Gillow, J.; Barnard, N. *Indian textiles*. Thames and Hudson
2. Naik S. D. *Traditional embroideries of India*. APH Publishing.
3. Harvey J., *Traditional textiles of Central Asia*. Thames and Hudson

## SECOND YEAR/ SEMESTER FOUR

### FD 2002 FASHION STUDIO IV

#### COURSE INTENT:

The course is an introduction to Menswear basics. The students learn the skill of patternmaking and garment construction for men's formal wear. It will help student to create tech-pack and estimate costing of garments and present it in creative way.

#### COURSE CONTENTS:

The course covers menswear collection involving Design Development: Theme Selection & Development of theme, mood, look, customer profile, fabric board, etc; Pattern Development: Development of brown paper pattern as per finalized ensemble using standard measurements; Cost Estimate and Tech pack: Develop tech-pack for each ensemble component. Estimation and costing of each design; Garment Construction: Fabric and lining cutting for all the component of ensemble as per brown paper developed. The studio work with compiled as portfolio with relevant documentation of all the boards as per theme, cost sheet, tech-packs, and developmental sketches as well as swatches with photoshoot of the collection in professional way for presentation

#### COURSE OUTCOMES:

On completion of this module, students should be able to

CO1: Build design boards according to the chosen theme.

CO2: Develop patterns for finalized ensemble.

CO3: Develop tech pack and cost sheet.

CO4: Construct finalized ensemble as per the design using appropriate finishing techniques.

CO5: Compile portfolio for documentation and presentation.

#### REFERENCES:

1. Donnanno, A. (2014). *Fashion patternmaking techniques: women/men: Vol. 1, How to make skirts, trousers and shirts*. Promopress; Illustrated edition. ISBN-13: 978-8415967095
2. Davies, H. (2008). *Modern menswear*. Laurence King Publishers. ISBN-13: 978-1856695404
3. Winifred Aldrich. (2010). *Metric Pattern Cutting for Men's Wear*. Willey Blackwell Publishers.
4. Roberto Cabrera, Denis Antoine, (2015). *Classic tailoring Techniques for Menswear*. Bloomsbury Publishers
5. Crawford, C. A. (2006). *A Guide to Fashion Sewing (5th ed.)*. USA: Fairchild Publications. ISBN: 9781563671630
6. Page, C. D. (2015). *Shirt making workbook: pattern, design and construction resources*. Creative publishing. ISBN-13: 978-1589238268.

**FD 2004 CAD & GRADING**

**COURSE INTENT:**

The course is intended to familiarize the students with the concept of manual and computer grading for fashion.

**COURSE CONTENTS:**

It also includes patternmaking, grading, and marker planning using manual methods and on the specialized software used in the apparel industry.

**COURSE OUTCOMES:**

On completion of this module, students should be able to

CO1: Relate to Apparel grading terminologies and CAD software tools.

CO2: Create a size range of patterns for basic slopers using manual grading technique.

CO3: Experiment with different manual grading techniques for design variations.

CO4: Demonstrate ability to use different tools on pattern making and grading software.

CO5: Make use of pattern making and grading software to create design variations.

**REFERENCES:**

1. Moore C.L., Mullet K. (2008). *Concepts of Pattern Grading: Techniques for Manual and Computer Grading*. Fairchild Publications.
2. Jack Handford. (2004). *Professional Pattern Grading for Men's, Women's and Children's Apparel*. Fairchild Books and Visuals.
3. Gerry Cooklin. *Pattern Grading for Women's Clothes*. Willey Blackwell.
4. Kathy Mullet, Carolyne Moore. *Concepts of Pattern Grading: Techniques for Manual and Computer Grading*. Fairchild Publications.
5. TUKA CAD user manual

**FD 2006 HISTORY OF COSTUME III**

**COURSE INTENT:**

The course intends to introduce students to the significance and development of textiles, clothing and culture from Renaissance to Victorian Era, early 20<sup>th</sup> century. To provide a brief view of the influence of art on clothing. To emphasize on the knowledge of costume as design sources for fashion design research and application in clothing and accessories.

**COURSE CONTENTS:**

The course will include study of the time periods beginning with social, cultural and political influences on the development of textiles and clothing components. The different time periods covered include Renaissance: Italian and Northern Renaissance; Baroque and Rococo period; Directoire and Empire period; Romantic Era; Crinoline and Bustle periods; and Victorian Era.

**COURSE OUTCOMES:**

On completion of this module, students should be able to

CO1: Explain with the help of a timeline, the development of textiles, clothing and culture from Renaissance to Victorian Era.

CO2: Develop an awareness of clothing development as design sources for the design research process.

CO3: Make use of the knowledge of clothing development for illustration, design, and product development.

CO4: Analyze the influence of the social, cultural, and political factors and art periods on design and clothing.

CO5: Criticize present day fashion how it takes inspiration from historical sources.

**REFERENCES:**

1. Phyllis G. Tortora, Keith Eubank. *Survey of Historic Costume*. Fairchild Publications.
2. Boucher L., Deslandre Y. *20,000 Years of Fashion The History of Costume and Personal Adornment*
3. Lester K.M. *Historic Costume*. Charles and Benet Co, Illinois.
4. Evans H. *Costumes Throughout Ages*. J.B. Lipincott, New York.
5. Truner W. *The Mode in Costume*. Charles Scribners Sons Inc, New York.
6. Biglow M.S. *Fashion in History*. Burgees Publishing Co.
7. H.W. Janson, Anthony F. Janson. *History of Art*. Harry N. Abrams, Inc.

**FD 2008 TEXTILE PROCESSING**

**COURSE INTENT:**

This course aims to introduce students to various fabric preparatory process, dyeing, printing and finishing techniques appropriate for different fabrics and end uses.

**COURSE CONTENTS:**

The processing of textiles include Fabric preparatory process like singeing, desizing, shearing and cropping, scouring, bleaching etc; Dyes and dyeing processes for textiles with emphasis of dyes suitable for cellulosic material, protein material and synthetic material; Dyeing methods; Effluent treatment methods; Eco standards and eco labels; Textile printing methods such as printing-block printing, stencil printing, screen printing, duplex printing etc; Fabric finishing which includes chemical finishes, mechanical, and functional finishes. The culmination of the course is a project that includes preparation of fabric swatch journal of pretreatment process, Tie & dye, Batik, Block printing, Screen Printing and developing a fashion product using tie & dye and printing technique.

**COURSE OUTCOMES:**

On completion of this module, students should be able to

CO1: Define the need for preparing fabrics before finishing according to the fiber content.

CO2: Classify dyes and dyeing methods appropriate for fabric type and end-use.

CO3: Choose and apply various styles and methods of printing.

CO4: Apply sustainable and ecological fabric finishing and disposal of textile effluents.

CO5: Compile fabric swatch journal with dyed and printed samples.

**REFERENCES:**

1. T. L. Vigo (2002). *Textile Processing and Properties: Preparation, Dyeing, Finishing and Performance (Textile Science and Technology)*. Elsevier.
2. Koushik C. V., Antao Irwin Josico. (2004). *Chemical Processing of Textiles – Grey Preparation and Dyeing*. NCUTE Publication, New Delhi.
3. Clifton G. Overholser (2013). *Chemical Processing of Textiles*. Random Publications
4. Dominique Cardon (2007). *Natural Dyes: Sources, Tradition, Technology and Science*, Archetype Publications Ltd.
5. A.R Horrocks and S.C Anand (2000). *Handbook of Technical Textiles*, The Textile Institute, CRC Press.
6. Michael and Irene Ash (Compilers). (2001). *Handbook of Textile Processing Chemicals*. Synapse Information Resources, U.S.
7. Sara J. Kadolph and Sara B. Marcketti. (2016). *Textiles*. Pearson Education.
8. Rose Sinclair. (2014). *Textiles and Fashion: Materials, Design and Technology*. Woodhead Publishing.
9. Rob Thompson. (2014). *Manufacturing Processes for Textile and Fashion: For Design Professionals*. Thames & Hudson Ltd.

10. Laurie Wisburn (2012). *Mastering the Art of Fabric Printing and Design*. Chronicle Books.
11. Kate Wells. (2000). *Fabric Dyeing and Printing*. Conran Octopus Ltd.

### THIRD YEAR/ SEMESTER FIVE

#### FD 3001 FASHION STUDIO V

##### COURSE INTENT:

The course intends to expose the students to design a range of Knitwear with an objective of inculcating the skills of design research, pattern development and construction.

##### COURSE CONTENTS:

The focus of the course is on Knit wear with emphasis on Design research, Concept boards, Range development, Pattern development, Material sourcing and Construction. The portfolio and research journal developed should include mentor details, acknowledgment, introduction, Design boards (Inspiration/Concept, mood, customer profile, look/style derivation, Illustrations, material board with fabric and trim details), spec sheet, cost sheet, photoshoot, and stage wise work documentation.

##### COURSE OUTCOMES:

On completion of this module, students should be able to

CO1: Build design boards according to the chosen theme.

CO2: Develop patterns for finalized ensemble.

CO3: Develop tech pack and cost sheet.

CO4: Construct finalized ensemble as per the design using appropriate finishing techniques.

CO5: Compile portfolio for documentation and presentation.

##### REFERENCES:

1. Armstrong. (2013). *Patternmaking for fashion design*. Pearson Education New Delhi
2. David Coffin. (2011). *Making Trousers for Men and Women: A Multimedia Sewing Workshop*.
3. Julie Cole. (2016). *Patternmaking with Stretch Knit Fabrics*. Bloomsbury Academic USA.  
ISBN-13 : 978-1501305047

## **FD 3003 CRAFT DOCUMENTATION**

### **COURSE INTENT:**

The objective of this course is to develop the student's ability to identify art culture and critically study the symbols, colours, and art form used. This course is an extension of the traditional Indian textiles where students learn to appreciate the craft and techniques used by craftspeople. This course aims to provide possible solutions to develop products using craft.

### **COURSE CONTENTS:**

The students are encouraged to choose any area of craft like traditional dyeing, printing, textile or embroidery, and art. The students need to document the information and submit a report. Develop a range of garments/products using the craft/art form documented and submit the portfolio. The course includes research on the selected textile craft/art form with emphasis on history, importance, traditional techniques used, colours, motifs, fabrics used traditionally in the craft/art form. It also covers the role of NGOs in uplifting the craft/art form and the policies for the upliftment of the sector; Problems faced by the craftspeople; Study of the current market trends. The students have to develop a range of garments/products following the design process. The suggestions are made for products as per the market requirements. The course culminates with construction of garments/products as per the range developed using the craft creatively and documentation of the collected information in the form of a report.

### **COURSE OUTCOMES:**

On completion of this module, students should be able to

CO1: Summarize and appreciate the traditional Indian textiles and art form.

CO2: Identify the problems faced by the craft people and suggest possible solutions.

CO3: Apply the design process to translate the traditional art form to the contemporary requirement.

CO4: Develop garments/products using traditional techniques creatively.

CO5: Compile and document traditional craft data in a systematic way.

### **REFERENCES:**

1. Gillow, J; Barnard, N. (1993). *Traditional Indian Textiles*. Thames Hudson
2. Naik, S. D. (1996). *Traditional Embroideries of India*. APH Publishing

**FD 3005 HISTORY OF COSTUME IV**

**COURSE INTENT:**

This course aims to introduce students to the significance and development of textiles, clothing and culture in the 20<sup>th</sup> century, from Edwardian Era to the late 1900s and the turn of the 21<sup>st</sup> century. To provide a brief view of the influence of art on clothing. To emphasize on the knowledge of costume as design sources for fashion design research and application in clothing and accessories.

**COURSE CONTENTS:**

The course will include a study of the time periods beginning with social, cultural and political influences as well as the influences of inventions, subcultures and mass manufacture on the development of textiles, clothing and fashion. The time periods included are Edwardian or Belle Epoque; WWI, Automobile and Aviation Era, WWII and the New Look by Dior; Subcultures, High fashion and Ready to wear fashion; Power dressing and the influence of music and cinema; and Technological advancement in fabrics and fashion in the 21<sup>st</sup> century.

**COURSE OUTCOMES:**

On completion of this module, students should be able to

CO1: Explain with the help of a timeline, the development of textiles, clothing, and culture from Edwardian Era to the late 1900s and the turn of the 21<sup>st</sup> century.

CO2: Develop an awareness of clothing development as design sources for the design research process.

CO3: Make use of the knowledge of clothing development for illustration, design, and product development.

CO4: Analyze various influences on design and clothing, spanning social, cultural, and political factors and impact of inventions, subcultures, music and cinema.

CO5: Criticize present day fashion how it takes inspiration from historical sources.

**REFERENCES:**

1. Phyllis G. Tortora, Keith Eubank. *Survey of Historic Costume*. Fairchild Publications.
2. Boucher L., Deslandre Y. *20,000 Years of Fashion the History of Costume and Personal Adornment*.
3. Lester K.M. *Historic Costume*. Charles and Benet Co, Illinois.
4. Evans H. *Costumes Throughout Ages*. J.B. Lipincott, New York.
5. Truner W. *The Mode in Costume*. Charles Scribners Sons Inc, New York.
6. Biglow M.S. *Fashion in History*. Burgees Publishing Co.

## **FD 3007 APPAREL PRODUCTION AND QUALITY CONTROL I**

### **COURSE INTENT:**

The course introduces the students on the functions, machines and materials used in various departments in an apparel industry. The basic understanding on the function and process involved in an apparel industry helps them to choose the best techniques, machineries, specifications, and standards suitable for their designs as well as to attain the best product quality.

### **COURSE CONTENTS:**

The course includes Introduction to apparel industry; Raw material sourcing and inspection; Apparel preproduction process; Apparel assembling process; Care labelling, garment pressing and packaging

### **COURSE OUTCOMES:**

On completion of this module, students should be able to

CO1: Outline various departments, production planning techniques and plant layout of an apparel industry.

CO2: Summarize raw material sourcing and inspection.

CO3: Outline the apparel pre-production process and related machines.

CO4: Summarise garment assembling techniques and related machines.

CO5: Explain the importance of care labelling, pressing and packaging.

### **REFERENCES:**

1. Raj Kishore Nayak and Rajiv Padhye (Editors) (2015). *Garment manufacturing technology*, The Textile Institute, Woodhead publishing.
2. Carr.H, Latham. B. (2008.) *The Technology of Clothing Manufacture*. Blackwell Scientific Publications.
3. T. Karthik, P. Ganeshan, and D. Gopalakrishnan (2017). *Apparel Manufacturing Technology*. CRC press, Taylor, and Francis Group.
4. Gerry Cooklin, Steven Hayes and John McLoughlin. (2006). *Introduction to clothing Manufacture*. Blackwell Publishing.
5. Pradip V. Mehta (1998) *Managing Quality in the Apparel Industry*. New Age International Private Limited

## **FD 30\*\*OPEN ELECTIVE**

The students would be given an opportunity to choose the open elective from the courses offered by MAHE and online courses.

### THIRD YEAR/ SEMESTER SIX

#### FD 3002 FASHION STUDIO VI

##### **COURSE INTENT:**

This course as a continuation of the earlier semester aims to design and develop Couture garments. Emphasis is on the understanding of the basics of corset making, hand sewing, application of embroideries, pattern making, and material studies/textiles learned in the earlier semester.

##### **COURSE CONTENTS:**

The course on Couture Design includes Design research, Concept boards, Range development, Pattern development, Material sourcing, and Construction. The course culminates with Portfolio and Research Journal that should include mentor details, acknowledgment, introduction, Design boards (Inspiration/Concept, mood, customer profile, look/style derivation, Illustrations, toiles, material board with fabric and trim details), spec sheet, cost sheet, photoshoot, and stage-wise work documentation.

##### **COURSE OUTCOMES:**

On completion of this module, students should be able to

CO1: Build design boards according to the chosen theme.

CO2: Develop patterns for the finalized ensemble.

CO3: Develop tech pack and cost sheet.

CO4: Construct the finalized ensemble as per the design using appropriate finishing techniques.

CO5: Compile portfolio for documentation and presentation.

##### **REFERENCES:**

1. Armstrong H.G. *Pattern Making for Fashion Design*. Prentice Hall, New York.
2. Aldrich W. (2008). *Metric Pattern Cutting for Women's Wear*. Willey Blackwell Publication.

## **FD 3004      DESIGN DISSERTATION**

### **COURSE INTENT:**

The course is intended to guide the student through identification of problem areas, analysis of user needs and profile, evaluation of current solutions or market relevance. This will be followed by design area/topic finalization, explorations, range development and documented as a report. The study will materialize as a Design Collection or Industry project in the upcoming semester.

### **COURSE CONTENTS:**

The course covers Introduction to the dissertation elements, from literature review, problem analysis, user study, evaluation of current solutions or market relevance, and trend analysis. The student is expected to refine the explorations to a concept, combine with relevant aesthetics and represent through design boards, fabrics, range development, identification of techniques and vendors, samples etc. The study will be documented as a report covering the entire study, adhering to technical writing norms.

### **COURSE OUTCOMES:**

On completion of this module, students should be able to

CO1: Explain the significance of design research from literature review to user profile, market analysis and finalization of design area.

CO2: Identify the problem area, user profile and needs, market relevance and conceptualization.

CO3: Develop design boards, explorations of fabric manipulation, surface ornamentation, styles, and construction techniques.

CO4: Determine sources of fabric and trims, vendors, and production plan.

CO5: Compile the stages from literature review to explorations and final design range as a report relevant presentation tool.

### **REFERENCES:**

1. Ezinma Mbonu. (2014) *Fashion Design Research*. Laurence King Publishing
2. Simon Seivewright, Richard Sorger (2007) *Research and Design for Fashion*. Fairchild Books
3. Karl Aspelund (2010) *Design Process*. Fairchild Books
4. Nigel Cross (2011) *Design Thinking*. Bloomsbury
5. Michele Wesen Bryant (2016) *Fashion Drawing*. Laurence King Publishing
6. Basia Szkutnicka (2010) *Flats: Technical Drawing for Fashion*. Laurence King Publishing

**FD 3006 FASHION MERCHANDISING AND MARKETING**

**COURSE INTENT:**

The objective of this course is to impart knowledge about the fashion market and marketing strategies. It also provides insight into merchandise planning and costing.

**COURSE CONTENTS:**

The course outlines Nature and scope of marketing; Understanding industrial and consumer markets, market research, marketing mix, market segmentation, targeting and positioning; Product mix, new product development, product life cycle concept, Pricing objectives and methods, Consumer behaviour and buying decision processes. Planning process and objectives, marketing audits and SWOT analysis; Traditional approach to promotion, fashion advertising and sales promotion, personal selling, and international marketing communications. Direct marketing, online and internet marketing; Merchandising-definition, role and responsibilities of a merchandiser Sourcing- Selecting merchandise and vendors, 6 months merchandising plan-buying calendar, Inventory planning, buying systems; Cost concepts, Types of costs, Fixed costs, Variable costs- preparation of Cost Sheets- costing techniques, Types of Costing techniques- Job Costing, Examples on process costing, Examples on costing for Batch costing, Examples on costing for Joint products, by- products, Introduction to Differential costing, Problems on Differential costing and Marginal costing and Marginal costing with examples, Introduction to Break Even Analysis, Deriving for break-even point, assumptions and application of break-even analysis, Problems on Break Even Analysis and PV Ratio

**COURSE OUTCOMES:**

On completion of this module, students should be able to

CO1: Explain fashion market and marketing concepts.

CO2: Identify marketing strategies, pricing and opportunities.

CO3: List various methods of fashion marketing communication.

CO4: Develop merchandise planning and sourcing.

CO5: Estimate merchandise costing.

**REFERENCES:**

1. Gini Stephens Frings. (2007). *Fashion: From Concept to Consumer*. Prentice Hall Publishers.
2. Burns L D. (2007). *The Business of Fashion: Designing, Manufacturing, and Marketing*. Fairchild Publications.
3. Mike Easey. (2009). *Fashion Marketing*. Blackwell Science Ltd.
4. Laine stone, Jean Samples. (1985). *Fashion merchandising- An Introduction*. Mc-grawHill Book Co.1985.
5. *Costing for Fashion Industry*, Michael Jeffrey, Nathalie Evans (2011), Berg Publishers, United Kingdom

## **FD 3008 APPAREL PRODUCTION AND QUALITY CONTROL II**

### **COURSE INTENT:**

The course introduces the students to quality control, standards, and textile testing methods related to the apparel manufacturing industry. The knowledge of quality control and various textile testing methods helps select suitable textile materials, garment accessories, and enhancements while designing the collection and verifying the quality and functional properties of the raw materials and apparel.

### **COURSE CONTENTS:**

The course includes Introduction to quality control and standards; Lean manufacturing techniques; Quality evaluation of trims and accessories; Quality evaluation of fabric and garment; Sustainable practices in apparel industry.

### **COURSE OUTCOMES:**

On completion of this module, students should be able to

CO1: Summarize the importance of maintaining quality standards in the apparel industry.

CO2: Outline lean manufacturing techniques.

CO3: Explain the process of testing trims and accessories.

CO4: Explain the process of testing fabric and garment.

CO5: Summarise various sustainable practices in the apparel industry.

### **REFERENCES:**

1. Sara J. Kadolph (2007). *Quality Assurance for Textiles and Apparel 2nd Edition*. Fairchild Books.
2. Pradip V. Mehta (1998). *Managing Quality in the Apparel Industry*. New Age International Private Limited
3. Raj Kishore Nayak and Rajiv Padhye (Editors) (2015). *Garment manufacturing technology*. The Textile Institute, Woodhead publishing.
4. Booth JE (1996). *Principles of textile testing*. C B S Publishers and Distributors
5. Jennifer Farley Gordon and Colleen Hill (2015) *Sustainable Fashion-Past, present and Future*. Bloomsbury.

## FOURTH YEAR / SEMESTER SEVEN

### FD 4001 DESIGN COLLECTION

#### COURSE INTENT:

This course as a continuation to the earlier semester aims to develop a range of collection. Emphasis on the developed designs in Design Dissertation with the application of pattern making techniques and surface embellishment, finishing techniques, and with fashion show/ portfolio shoot.

#### COURSE CONTENTS:

The course covers Design Collection- Pattern development, Material sourcing, Surface Embellishment, Construction, Garment finishing, and presentation (Fashion Show/ Portfolio Shoot). The course culminates with Portfolio and Research Journal that should include mentor details, acknowledgment, introduction, Design boards (Inspiration/Concept, mood, customer profile, look/style derivation, Illustrations, material board with fabric and trim details), spec sheet, cost sheet, photoshoot, and stage-wise work documentation.

#### COURSE OUTCOMES:

On completion of this module, students should be able to

CO1: Build design boards according to the chosen theme.

CO2: Develop patterns for finalized ensemble.

CO3: Develop tech pack and cost sheet.

CO4: Construct finalized ensemble as per the design using appropriate finishing techniques.

CO5: Compile portfolio for documentation and presentation.

#### REFERENCES:

1. Armstrong H.G. *Pattern Making for Fashion Design*. Prentice Hall, New York.
2. Aldrich W. (2008). *Metric Pattern Cutting for Women's Wear*. Willey Blackwell Publication.
3. Aldrich W. (2008). *Metric Pattern Cutting for Children's Wear and Babywear*. Willey Blackwell Publication
4. Winifred Aldrich. (2010). *Metric Pattern Cutting for Men's Wear*. Willey Blackwell Publishers.

## **FD 4003 PORTFOLIO DEVELOPMENT**

### **COURSE INTENT:**

This course enables the student to develop a professional portfolio which portrays the students design philosophy and creativity.

### **COURSE CONTENTS:**

The course emphasis on the significance of portfolio in a design career and describing the essential content of portfolio by using best examples. The students will curate the projects that are most representative of their skillset, that reflect their accomplishments, skills, designs, values and attributes in a resourceful way. Focus on Design Collection and Internship projects are suggested. The portfolio will be compiled using relevant software and will include cover page, content page, resume, projects and credits/bibliography.

### **COURSE OUTCOMES:**

On completion of this module, students should be able to

CO1: Outline the significance of portfolio in career and describing the essential content for portfolio.

CO2: Compare the various formats to prepare portfolio based on orientation, page size, portfolio size for print or online platforms.

CO3: Choose from among the prevalent trends in representation, colour schemes and other relevant aspects to design the portfolio.

CO4: Compose the contents of each project in a comprehensive manner which represents design philosophy, skills and resume.

CO5: Compile the portfolio using relevant design software for print or online platforms.

### **REFERENCES:**

1. Joanne Barrett (2012) Designing your fashion portfolio. Bloomsbury
2. Sandra Burke (2006) Drawing techniques of portfolio presentation. Burke publishing
3. Linda Tain (1998) Portfolio presentation for fashion designers. Fairchild books

## **FD 4005          ENTREPRENEURSHIP**

### **COURSE INTENT:**

The course intends to introduce the students to the basics of entrepreneurship, the Current scenario for start-ups in India, and introduces to the concept of starting a new venture.

### **COURSE CONTENTS:**

The course includes Meaning of entrepreneur, evolution of the concept, characteristics and challenges of an entrepreneur, types of entrepreneurs; Fashion entrepreneur's traits. Role of entrepreneurs in economic development, entrepreneurship in India, and barriers to entrepreneurship; Small Scale Industries (SSI) – Characteristics, Objectives, Registration of SSI. Government policy towards SSI. Impact of liberalization, privatization, and Globalization; Entrepreneurial growth in India: Role of government in supporting entrepreneurship; Institutional support through different Schemes; Starting a business: Business plan structure and steps in starting a business.

### **COURSE OUTCOMES:**

On completion of this module, students should be able to

CO1: Explain the concept of entrepreneurship.

CO2: Analyse the role of entrepreneurs in economic development.

CO3: Identify the government schemes and policies for entrepreneurial growth in India.

CO4: Demonstrate the process of starting a business.

CO5: Propose a project plan for a start-up.

### **REFERENCES:**

1. Vasant Desai, (2007). *Dynamics of Entrepreneurial Development & Management*, Himalaya Publishing House,. New edition
2. David H. Holt, (1991). *Entrepreneurship: New Venture Creation*, Published by Prentice Hall.
3. Hammer, Michael & Champy, James, (1993). *Reengineering the Corporation: A Manifesto for Business Revolution*; New York: Harper Business.
4. Harvard Business School Faculty, *Entrepreneur's Toolkit*, Boston, Harvard Business School Press, 2005.
5. Heath, Chip and Heath, Dan (2011). *Switch: How to Change Things When Change Is Hard*. New York, Broadway Books.

## **FD 30\*\*OPEN ELECTIVE**

The students would be given an opportunity to choose the open elective from the courses offered by MAHE and online courses.

## FOURTH YEAR / SEMESTER EIGHT

### FD 4002      INTERNSHIP

#### **COURSE INTENT:**

This course on Internship intends to offer students an opportunity to work in an apparel manufacturing or ancillary industry. enable students to get acquainted with the demands of the profession, including carrying out independent critical study of each department of the industry and its functions and provide an opportunity to develop networking skills for life-long learning and career enhancement.

#### **COURSE CONTENT:**

During the internship, students are expected to gain understanding of the company profile, organizational hierarchy, key functions of positions/ departments, product(s) range – classification and description, end to end process of each department/ job role. A critical study of fabric & trim sourcing, pattern development, sampling, manufacturing techniques – garment parts and assembly, finishing and quality control, labelling and packaging, should be carried out. To be followed likewise for ancillary industries. Day-to-day tasks and responsibilities, and project brief and progress should also be recorded. Design/product development project should be carried out at firm as per brief assigned. The required office documentation should also be recorded for academic purposes.

#### **COURSE OUTCOMES:**

CO1: Explain the organizational background and hierarchy, aspects of team-work and product range.

CO2: Outline and relate to the department – wise end to end processes.

CO3: Apply acquired learning to carry out tasks and responsibilities assigned at the firm.

CO4: Develop design project based on the brief assigned.

CO5: Compile the office documentation, design project brief and internship experience using relevant presentation tools.

#### **REFERENCES:**

B. Des Fashion Design Practice Manual 2024 – 2025

## **FD 4004      STUDY REPORT**

### **COURSE INTENT:**

This course enables the students to document the projects undertaken during the internship. The Practice School manual provides the guidelines and details the requirements to be completed during the internship tenure at an apparel manufacturing industry or ancillary industry.

### **COURSE CONTENTS:**

The students will document the process flow in the industry and its functions, projects carried out and tasks and responsibilities, during the tenure at an apparel manufacturing industry or ancillary industry. The guidelines as provided in the **B Des FD Practice School Manual**, are to be followed for the compilation of the same.

### **COURSE OUTCOMES:**

On completion of this module, students should be able to

CO1: Explain the product(s) or product range of the industry interning.

CO2: Interpret the market trends/clientele requirement/trend report for design direction.

CO3: Infer the functional and aesthetic requirements of the market/clientele/brand.

CO4: Develop design boards, creatives, illustrations, swatches, embroideries, prints, to achieve the requirements.

CO5: Compile the company profile, the product(s) or product range, project brief, development stages and final outcome into a study report, as per the internship manual.

### **REFERENCES:**

B. Des Fashion Design Practice Manual 2024 – 2025

**ELECTIVES**  
**DESIGN SPECIFIC ELECTIVES**

**FD 3010 KIDS WEAR**

**COURSE INTENT:**

The course intends to expose the students to design a range of Kidswear with the objective of inculcating the skills of design research, pattern development, and construction.

**COURSE CONTENTS:**

The course is focused on Kidswear segment with relevant Design research, Concept boards, Range development, Pattern development, Material sourcing, and Construction. The course culminates in Portfolio and Research Journal that should include mentor details, acknowledgment, introduction, Design boards (Inspiration/Concept, mood, customer profile, look/style derivation, Illustrations, material board with fabric and trim details), spec sheet, cost sheet, photoshoot, and stage-wise work documentation.

**COURSE OUTCOMES:**

On completion of this module, students should be able to

CO1: Build design boards according to the chosen theme.

CO2: Develop patterns for the finalized ensemble.

CO3: Develop tech packs and cost sheet.

CO4: Construct the finalized ensemble as per the design using appropriate finishing techniques.

CO5: Compile portfolio for documentation and presentation.

**REFERENCES:**

Aldrich W. (2008). *Metric Pattern Cutting for Children's Wear and Babywear*. Willey Blackwell Publication

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**FD 3012      UNIFORM DESIGN**

**COURSE INTENT:**

The course is designed to inculcate the skills of developing functional clothing.

**COURSE CONTENTS:**

The course includes Selection of sectors for developing uniforms. Research on the work profile for the selected sector; Design Process and Development of boards; Making patterns, preparing toiles and stitching a garment based on the finalized design with focus on garment and design detailing. The course culminates with Portfolio that should include mentor details, acknowledgment, introduction, concept development, boards – theme, mood, look, customer profile (manual and digital), fabric board with fabric details (trade name, fiber, yarn, fabric structure, GSM), colour board, style derivation, Illustrations (rendering textiles). Should also include trims, spec sheet, cost sheet. The students should maintain research journal.

**COURSE OUTCOMES:**

On completion of this module, students should be able to

CO1: Analyze the requirements of the type of profession and prevalent uniform types.

CO2: Build research and design boards for designing Uniform Design range.

CO3: Develop patterns as per the design.

CO4: Construct uniform garments as per the design with suitable finishes.

CO5: Develop portfolio for documentation and presentation.

**REFERENCES:**

1. Armstrong H.G. *Pattern Making for Fashion Design*. Prentice Hall, New York.
2. Aldrich W. (2008). *Metric Pattern Cutting for Women's Wear*. Willey Blackwell Publication.
3. Aldrich W. (2008). *Metric Pattern Cutting for Men's Wear*. Willey Blackwell Publication.
4. Aldrich W. (2008). *Metric Pattern Cutting for Children's Wear and Babywear*. Willey Blackwell Publication
5. Roberto Cabrera, Denis Antoine, (2015). *Classic tailoring Techniques for Menswear*. Bloomsbury Publishers.

**FD 3014      CAPSULE COLLECTION**

**COURSE INTENT:**

This course aims to provide students with a comprehensive understanding of the design and development process involved in producing a small, cohesive, and highly curated collection of garments. The course aims to prepare students for careers in fashion design, entrepreneurship, and sustainable fashion within the context of a capsule collection, to equip students with the skills and knowledge needed to create a focused and market-ready collection that reflects their design vision and meets industry standards

**COURSE CONTENTS:**

The module is designed to build guiding students through the process of conceptualization, design, production, and presentation of a cohesive and market-ready collection. It includes Introduction to Capsule Collections; Concept Development and Market Research; Design Principles; Sustainable Fashion and Fabric Selection; Technical Sheets and Garment construction; Presentation Skills and Critique that includes Compilation and Creating the final boards (Market research board to Fabric swatch board) and presenting in-line capsule collection to peers and instructors. Receiving feedback and critique to further refine your work.

**COURSE OUTCOMES:**

On completion of this module, students should be able to

CO1: Build research and design boards for designing Capsule collection.

CO2: Develop client profile.

CO3: Propose styling look boards.

CO4: Construct Capsule collection garments and patterns as per the design.

CO5: Develop portfolio for documentation and presentation.

**REFERENCES:**

1. Wendy Mak. *The Capsule Wardrobe: 1,000 Outfits from 30 Pieces.*
2. Nina Garcia. *The One Hundred: A Guide to the Pieces Every Stylish Woman Must Own.*

**FD 3016 AVANT GARDE**

**COURSE INTENT:**

This course intends to project the concept of avant-garde as a viable and radical approach to instilling creativity in a fashion design practitioner through putting together unconventional materials to represent shape and form in the ultimate sculpting of a silhouette, encouraging students to think outside the norm to create original designs. Students will explore experimental techniques, materials, and forms, break the boundaries of designing and developing experimental garments.

**COURSE CONTENTS:**

The course includes exploration of unconventional artistic movements, experimental techniques, and groundbreaking artists. The course could delve into the historical context, key figures, and the evolution of avant-garde movements in various art forms- visual arts, literature, music, or performance; Understanding the societal impact and the ways movements challenge traditional norms; Introduction to avant-garde in Fashion and its purpose on innovation and experimentation. Followed by initiation of the design research leading to the creation of the innovative concepts and design boards executing the final range development, Finding the right fabric to materials and exploring the vivid possibilities of pattern making and garment construction in crafting a product. Students will also study is the design collaborations between high-end avant-garde fashion designer brands and low-end mainstream mass-market brands. The end product is the Portfolio and Research Journal that should include mentor details, acknowledgment, introduction, Design boards (Inspiration/Concept, mood, customer profile, look/style derivation, Illustrations, material board with fabric and trim details), spec sheet, photoshoot, and stage wise work documentation.

**COURSE OUTCOMES:**

On completion of this module, students should be able to

CO1: Classify the high-end Avant Garde Fashion designers and movements.

CO2: Develop design boards pertaining to the study Avant Garde.

CO3: Experiment with materials, forms, and techniques.

CO4: Construct a range of original designs as an Avant Garde collection.

CO5: Develop portfolio for documentation and presentation.

**REFERENCES:**

1. Roberto Cabrera, Denis Antoine, (2015). *Classic tailoring Techniques for Menswear*. Bloomsbury Publishers.

## FASHION ALLIED ELECTIVES

### FD 3018 FASHION STYLING AND PHOTOGRAPHY

#### COURSE INTENT:

The course aims to equip students with the skills and knowledge required to create visually compelling fashion stories, understand the industry dynamics, align with fashion photographers and potentially build a portfolio to enter the field professionally.

#### COURSE CONTENTS:

The fashion styling and photography course aims to provide a comprehensive understanding of the symbiotic relationship between fashion, styling, and visual storytelling. By exploring the history of fashion and the role of styling in creating a narrative through clothes. understanding how to visually communicate the essence of a clothing line or a fashion concept. Students will experience hands-on skills in makeup collaboratively with models, and other professionals to execute a cohesive vision.

This course encourages students to work on photo shoots, gaining practical experience in styling and photography, through collaborations with fashion design students.

#### COURSE OUTCOMES:

On completion of this module, students should be able to

CO1: Demonstrate the principles of fashion styling by executing a visual concept through mood and story boards.

CO2: Build a curated visually compelling outfit that communicates a specific narrative or concept.

CO3: Experiment with designers, models, makeup artists, and other professionals to execute a look.

CO4: Compare image editing, retouching, and finalizing images to meet industry standards.

CO5: Develop a Visual story by Creating a professional portfolio displaying their styling work.

#### REFERENCES:

1. Roland Barthes. *The Fashion System: Explores the language and symbolism of fashion, providing insights into how fashion communicates.*
2. Angela Cartwright and Tom McLaren. *Styling the Stars: Lost Treasures from the Twentieth Century Fox Archive" by: A fascinating look at the role of stylists in creating iconic looks in film and photography.*
3. "Camera Work: Stieglitz, Steichen, Strand, 1903-1917" by Pam Roberts: *Examines the early days of photography, including fashion photography, and the groundbreaking work of influential photographers.*

## **FD 3020 FASHION FORECASTING**

### **COURSE INTENT:**

This course aims to introduce students to identify the trends based on the spirit of time and develop a fashion forecast. It helps students to understand the forecasting process and its significance in planning the collection and business decisions.

### **COURSE CONTENTS:**

The course includes Basics of Fashion Trends and Forecasting; Historical overview of forecasting; The framework of fashion change; Consumers' Role in Fashion Adoption; Consumer methods for forecasting professionals; Process of Fashion Trends Analysis and Forecasting; Trend Forecast and Business Decisions

### **COURSE OUTCOMES:**

On completion of this module, students should be able to

CO1: Relate with the concept of fashion trends, and forecasting analysis.

CO2: Explain the framework of fashion change.

CO3: Summarize consumers' role in fashion adoption and consumer research techniques used by forecasting professionals.

CO4: Develop fashion forecast.

CO5: Relate trend forecast and business decisions.

### **REFERENCES:**

1. Kim, E. Fiore, A.M. & Kim, H. (2011). *Fashion Trends Analysis and Forecasting*. Bloomsbury
2. Rousso, C. (2012). *Fashion Forward: A guide to fashion forecasting*. Bloomsbury
3. Scully, K & Cobb, D.J (2012). *Colour Forecasting for Fashion*. Laurence King Publishing
4. Brannon, E.L (2010). *Fashion Forecasting*. Fairchild Publications
5. Henrick, V. (2007). *Anatomy of Trend*. McGraw-Hil Publications.

## **FD 3022 FABRICS FOR INTERIOR DESIGN**

### **COURSE INTENT:**

Knowledge and understanding of the functional and aesthetic requirements of textiles for a range of Interior applications. To acquaint the students on textile materials that can be used in Interior Design, types of fabrics and accessories used in interiors and to incorporate its applications in interiors

### **COURSE CONTENTS:**

The course includes Introduction to interior fabrics, emphasizing elements, design, color, and applications; Classification of fabrics for interiors, covering various types and their specific applications; Overview of upholstery, including types, materials, and techniques. Exploration of seating elements like sofas, chairs, chair pads, and cushions; Window treatments such as sheer curtains, curtains, drapes, reflecting textiles, and blinds; Carpets and rugs introduction, including types, materials, applications, and care; Examination of interior textiles for specific rooms, such as bedrooms and bathrooms. Bedroom textiles like sheets, pillowcases, blankets, mattress covers, and dust ruffles. Bathroom textiles including shower curtains, terry towels, and robes. Discussion on wall coverings, screens, and room dividers; Introduction to creative art and accessories in interior design. Exploration of creative art objects, materials, types, and applications like wall hangings, ceramics, wall textures, and murals. Overview of interior textiles with emphasis on items like cushions, lampshades, paintings, curios, table coverings, mats, tablecloths, napkins, and coasters; Introduction to care and maintenance, emphasizing various material types. Techniques for stain removal in upholstery, sofas, cushions, carpets, table linen, and bedroom/bathroom linen.

### **COURSE OUTCOMES:**

On completion of this module, students should be able to

CO1: Classify various types of interior fabrics and their elemental characteristics.

CO2: Interpret the knowledge of various finishes and furnishings in an interior setting.

CO3: Analyse the various material options suitable as per context and climate.

CO4: Apply creative art and crafts in Interior settings.

CO5: Define the various care and maintenance techniques for fabrics and treatments in Interiors.

### **REFERENCES:**

1. Elsasser, H.V. (2004). *Know Your Home Furnishings*. Fairchild Publications.
2. Peacock, J. (2000). *Illustrated Guide for Sewing Home Furnishings*. Thames and Hudson.
3. The Editors of Fox Chapel Publishing. (2010). *Illustrated Guide to Sewing Home Furnishings: Expert Techniques for Creating Custom Shades, Drapes, Slipcovers and More*. Fox Chapel Publishing
4. Donserkery K.G. *Interior Decoration in India*. Taraporeval sons and co.
5. Melanic Paine. *Curtains and shades*. Readers Digest, US.

**FD 3024      DESIGN JOURNALISM**

**COURSE INTENT:**

The course intends to provide an opportunity for understanding and expressing various issues concerning design.

**COURSE CONTENT:**

The course content is focused on reading, writing and presenting explorations of the concerns and opportunities from design. The course objective is to encourage learners in developing narratives in perceived arguments & essential decision-making. The methods of inquiry to explore these subjects will assist the students in critical thinking in Design studies. The overview outlines the nature of contemporary journalism, while its significance explores the nature of study involved. Different techniques and genres are studied towards constructing narratives, which are also analyzed from the publishing domain. The relevance of emerging media is observed along with the inherent role of ethics.

**COURSE OUTCOMES:**

CO1: Relate various integral aspects of journalism.

CO2: Interpret the purpose and significance of journalism in design.

CO3: Construct a method and develop techniques of different kinds of narratives.

CO4: Discover the publishing process involved in design journalism.

CO5: Appraise the importance of emerging media and the role of ethics.

**REFERENCES:**

1. Wiseman, Carter. (2014) *Writing Architecture: A Practical Guide to Clear Communication about the Built Environment*.
2. Ada Louise Huxtable. (2010). *On Architecture: Collected Reflections on a Century of Change*. Bloomsbury Publishing.
3. Gene Foreman, Daniel R. Biddle, Emilie Lounsberry, Richard G. Jones. (2021). *The Ethical Journalist - Making Responsible Decisions in the Digital Age*. Wiley Blackwell.
4. Coomaraswamy, Ananda. (1995). *Essays in Architectural Theory*. Oxford University Press.
5. Doherty, Skye. (2017). *Journalism Design: The NewsCube, Interactive Technologies and Practice*.

## INTERDISCIPLINARY ELECTIVE

### FD 4007 INTRODUCTION TO UX & SYSTEM DESIGN

#### COURSE INTENT:

The course aims to introduce fundamentals of user experience and service design. The primary focus of the course is to acquaint students with a comprehensive understanding of design fundamentals, methodologies, user research, and interface design. They will develop proficiency in high-fidelity wireframing, prototype development, and stay abreast of emerging technologies in the dynamic field of interaction design.

#### COURSE CONTENTS:

The course includes UX Design Fundamentals - Design paradigm, User interface, Human-computer interface (User-centric computing), background; User Interface design - Notable development in GUI design, principles of visual communication in interface design; Design Methodology - Design and research methods, Waterfall model, Iterative model, Participatory design approach, co-design, Heuristic evaluation, Mental model, Design thinking process, User Experience laws for best practices; User Research and Ideation - User Study, Data collection methods, Data analysis (Qualitative and Quantitative), Persona, Affinity mapping, surveys, Interviews, Task Analysis, Low fidelity wireframing and user testing, A/B testing, Multivariate testing, Material design guidelines, design for iOS; High-Fidelity Wireframing and Prototype Development - Creation of mood board, Visual language, Visual elements, Brand Identity, Visual perception, The Gutenberg diagram, User eye tracking study in UI design User testing, Upcoming technologies in the field of interaction design.

#### COURSE OUTCOMES:

On completion of this module, students should be able to

CO1: Understand the key components of interaction and services design.

CO2: Analyze the application of User Experience laws for best practices in diverse design scenarios.

CO3: Apply principles of visual language, user testing methodologies, user perception in the creation of mood boards and low-fidelity wireframes.

CO4: Conduct usability testing on the prototype and suggest alterations for further design development.

CO5: Critically assess user experiences and apply emerging technologies in the ever-evolving field of interaction design.

#### REFERENCES:

1. Tenner, E. (2015). *The design of everyday things by Donald Norman*. Technology and Culture, 56(3), 785-787.
2. Weinschenk, S. (2011). *100 things every designer needs to know about people*. Pearson Education.
3. Krug, S. (2000). *Don't make me think!: a common sense approach to Web usability*. Pearson Education India.
4. Eyal, N. (2014). *Hooked: How to build habit-forming products*. Penguin.

## **FD 4009 BRAND MANAGEMENT**

### **COURSE INTENT:**

The course intends to introduce the students to the Brand Management philosophy in business and management principles applied to the same. The Brand Management course covers a range of topics related to building, managing, and sustaining a brand.

### **COURSE CONTENTS:**

In this course, students examine how a favorable brand and memorable brand experiences can influence a firm's ability to withstand competitive pressures and thrive in dynamic market conditions. They will study brand management from the consumer perspective to highlight the importance of customer perceptions in bringing brands to life and the role of brand knowledge in building brand equity. Students will become acquainted with cutting-edge frameworks, concepts and tools that have been adopted across industries and around the globe to build lucrative brand franchises. Additionally, students will consider the role of marketing communication vehicles and platforms in effective brand management.

### **COURSE OUTCOMES:**

On completion of this module, students should be able to

CO1: Define the basics of brand management.

CO2: Outline brand strategy and identity.

CO3: Classify brand communication process.

CO4: Analyze brand equity, brand metrics and analytics.

CO5: Appraise crisis management, brand protection, and global brand management.

### **REFERENCES:**

1. Kevin Lane Keller, Parameshwaran and Issac Jacob. (2015). *Strategic Brand Management*. 4th Edition, Pearson Education
2. YLR Moorthi. (2002). *Brand management*. 2/e, Vikas Publishing
3. Jean Noel Kapferer. (2003). *Strategic brand management*. 2/e, Kogan Page
4. Pran K Choudhury. (2001). *Successful branding*. 1/e, University Press Ltd.
5. Barbara Kahn. (2013). *Global Brand Power: Leveraging Branding for Long-Term Growth*. Wharton School Press

## **FD 4011 ECOMMERCE & RETAILING**

### **COURSE INTENT:**

The course intends to build and equip students with the knowledge and skills needed to understand, navigate, and excel in the dynamic world of Apparel online business and Retailing. Overall, the course aims to prepare students for the complexities and opportunities within the Apparel e-commerce and retailing sector, fostering a combination of theoretical understanding and practical application.

### **COURSE CONTENTS:**

The course includes identify evolution of e-commerce. Key concepts: B2B, B2C, C2C, and C2B, E-commerce business models; Digital marketing strategies for e-commerce; Overview of retailing E-tailing vs. traditional retailing Omnichannel retailing; Supply chain and logistics in e-commerce, Inventory management, Order fulfilment and customer service; Social media marketing. Search engine optimization (SEO) and search engine marketing (SEM).

### **COURSE OUTCOMES:**

On completion of this module, students should be able to

CO1: Summarize the Fundamentals of E-Commerce and awareness of the main components and concepts of e-commerce; the vital role it plays in modern business practice.

CO2: Compare different methods of Apparel Retailing; E-tailing vs. traditional retailing, Omnichannel retailing.

CO3: Analyse Apparel E-commerce Operations and Retailing. Supply chain and logistics in e-commerce, Inventory management, E-Commerce Marketing Strategies. Order fulfilment and customer service.

CO4: Examine Retailing in the Digital Age. Emerging Trends in E-Commerce and Retailing.

CO5: Outline E-Commerce Infrastructure, Legal and Ethical Issues in E-Commerce.

### **REFERENCES:**

1. Efraim Turban, David King, Merrill Warkentin, and H. Michael Chung. (2011). *Electronic Commerce: A Managerial and Social Networks Perspective 2012*. Prentice Hall, Inc., New Jersey.
2. Laudon K., and C. G. Traver. (2012). *E-Commerce business, Technology, and society*. 8/E, Prentice Hal
3. Enders, A., Hungenberg, H., Denker, H., & Mauch, S. (2008). *The long tail of social networking*. European Management Journal, 26(3), 199–211
4. Tanner Larsson. (2016). *E-commerce Evolved: The Essential Playbook to Build, Grow & Scale a Successful E-commerce Business*.

## **FD 4013 VISUAL MERCHANDISING**

### **COURSE INTENT:**

The course intends to introduce the students to visual Merchandising. To enable the students in developing concept to induce interest in consumer for shopping. Inculcating the importance of space management and resource management. Encouraging students in having hands on experience in developing visual merchandizing spaces.

### **COURSE CONTENTS:**

Introduction to the fundamentals, elements and principles of Visual merchandizing. Market study on retail and designer outlets, Strategies to enhance visual display, Brainstorming/ Mind mapping, concept development, development of all design boards followed by prototype or real-life space and final mapping of budget and costing of docket.

### **COURSE OUTCOMES:**

On completion of this module, students should be able to

CO1: Define Visual merchandizing and its fundamentals.

CO2: Outline the influence of VM in retail and designer stores, strategies to induce interest in customers using brainstorming and Mind mapping methods.

CO3: Development of the concept and design board using digital software.

CO4: Appraise the space and resources, cost sheet and budget.

CO5: Create a VM based on the concept chosen.

### **REFERENCES:**

1. Martin M Pegler. *Visual Merchandising and Display*. Fairchild Books, New York
2. Judy Bell., Kate Ternus. *Silent Selling – Best Practices and Effective Strategies in Visual Merchandising*. Fairchild Books, New York.

## CONTEXTUAL ELECTIVES

### FD 4015 SUSTAINABLE & CIRCULAR FASHION

#### COURSE INTENT:

The objective of this course is to Introduce concepts of sustainability and circularity in design. Provide insights into upcoming design strategies and business models. Emphasis on the need for sustainable design strategies.

#### COURSE CONTENTS:

Introduction to Sustainability; Sustainable Design Thinking and Practice for Fashion; Consequences of sustainable practices; Circular Design Strategies in Fashion; Circular Product Lifecycle; Sustainability through Collaboration and Sustainability Measurements and Standards

#### COURSE OUTCOMES:

On completion of this module, students should be able to

CO1: Explain sustainable and circular practices and their impact.

CO2: Relate to sustainable practices in design, sourcing, manufacturing, and marketing.

CO3: Relate to the significance and impact of circular design strategies.

CO4: Appraise emerging business models for achieving sustainability.

CO5: Propose a product/ business model/strategy to achieve sustainability.

#### REFERENCES:

1. Fletcher, K. (2017). *Sustainable Fashion & Textiles*. Design Journeys. Earthscan
2. Gwilt Alison (2014). *Practical guide to sustainable fashion*. Bloomsbury Publishing
3. Fleming Rob (2013). *Design education for a sustainable future*. Taylor and Francis
4. Gordon Farley, Jennifer; Colleen, Hill (2015) *Sustainable fashion Past, present and future*. Bloomsbury Publishing
5. Michael, Braungart; William, McDonough (2019) *Cradle to Cradle*. Vintage.
6. Earley, Rebecca; Politowicz, Kay. (2010) *Textiles Environment Design (TED)*Ten.

## **FD 4017      ADVANCED DRAPING**

### **COURSE INTENT:**

This course is an extension to basic draping course. It enables the students to use draping technique for making different and complicated patterns. It teaches how to drape fashion-forward, conceptual designs that use elements of couture construction to elevate the work to the highest level of fashion.

### **COURSE CONTENTS:**

Development and converting dart excess into gathers, pleats, multiple darts and tucks. Toile development

Development of various dress styles using the basic dress - Basic sheath, princess dress with flare, empire dress. Toile development

Slip dress, Bra top dress, Cowl effects at different location in dress. Toile development.

3 D draping, Origami techniques, conceptual dresses. Toile development.

Following the Design Process, develop, drape and construct a dress as per the concept and theme using appropriate sewing techniques.

### **COURSE OUTCOMES:**

On completion of this module, students should be able to

CO1: Develop patterns for dress and bodice variations as per the concept.

CO2: Demonstrate the ability to apply advanced draping rules to create conceptual designs.

CO3: Experiment with different fabrics and creative techniques of draping.

CO4: Analyse fit and design by constructing toile from pattern developed using draping technique.

CO5: Design, develop patterns and construct one garment as per the theme using creative draping techniques.

### **REFERENCES:**

1. Kiisel, K. (2022). *Advanced Creative Draping*, Laurence King Publishing (17 February 2022), ISBN-13 : 978-1913947729
2. Jaffe, H. and Relis, N. (2004). *Draping for Fashion Design (4th ed.)*. Prentice Hall Publishers, USA. ISBN-13: 9780131109377.
3. Crawford, C. A. (2006). *A Guide to Fashion Sewing (5th ed.)*. USA: Fairchild Publications. ISBN: 9781563671630

## **FD 4019      ACCESSORY DESIGN**

### **COURSE INTENT:**

The course introduces the students to the different segments of accessory industry. The course involves exploring, processing and experimenting with thoughts, ideas & materials in order to establish a platform for new ideas and a powerful personal expression.

### **COURSE CONTENTS:**

It includes introduction, segments, materials of fashion accessories; Fashion bags, Fashion jewelry, Head gears, travel accessory; Design process in designing fashion accessories as per the concept given. Developing the prototype of the accessory.

### **COURSE OUTCOMES:**

On completion of this module, students should be able to

CO1: Summarize the segments of the fashion accessory industry.

CO2: Identify the materials used to make fashion accessories.

CO3: Design and develop fashion accessories as per end-user requirements.

### **REFERENCES:**

1. Celia Stall-Meadows. *Know Your Fashion Accessories*. Fairchild Publications
2. Craik, J. (2011). *The Fashion Accessories Book*. BERG Publications.
3. Gerval, O. (2010). *Fashion Accessories (Studies in Fashion)*. Firefly Books.
4. Genova, A. (2011). *Accessory Design*. Fairchild Publications.
5. Meadows, C.S. (2004). *Know Your Fashion Accessories*. Fairchild Publications.
6. Peacock, J. (2000). *Fashion Accessories: The Complete 20th Century Sourcebook*.  
Thames and Hudson

## **FD 4021 SURFACE ORNAMENTATION**

### **COURSE INTENT:**

The course aims to explore the various techniques of fabric manipulation for creating surface ornamentation on fabric.

### **COURSE CONTENTS:**

This course delves into the diverse realm of surface ornamentation on fabric, encompassing specialized embroideries, patchwork, applique work, Smocking, honeycomb, and innovative creative techniques. In unit 1, students engage in remembering and understanding by identifying various special embroidery techniques and exploring their historical and cultural contexts. Unit 2, the focus shifts to applying patchwork and applique techniques, coupled with analyzing their structural and aesthetic impacts. Unit 3 challenges students to create intricate Smocking and honeycomb patterns, fostering a creative approach. Unit 4 elevates cognitive skills to evaluating as students critically analyze and compare various creative surface ornamentation techniques. Finally, in Unit 5, students synthesize their knowledge by creating a unique product that integrates multiple techniques, showcasing their ability to apply, analyze, and create in a comprehensive project. The portfolio encompasses swatches, digital boards, and the final product, reflecting a holistic understanding and application of fabric manipulation for surface ornamentation.

### **COURSE OUTCOMES:**

On completion of this module, students should be able to

CO1: Recall and identify various special embroidery techniques.

CO2: Demonstrate an understanding of the historical and cultural contexts of special embroideries.

CO3: Apply patchwork and applique techniques to fabric.

CO4: Analyze the structural and aesthetic impact of patchwork and applique work on fabric.

CO5: Develop the product integrating surface ornamentation techniques.

### **REFERENCES:**

1. Tomoko Nakamichi. (2010). *Pattern Magic*. Laurence King Publishers.
2. Barden B. (2003). *Embroidery Stitch Bible*. Search Press Publishers.
3. Gail Lather. (1993). *Inspirational Ideas for Embroidery on cloths and Accessories*.

**YEAR THREE/ SEMESTER SIX**  
**(for those students taking 3rd year exit)**

**FD 3026          INTERNSHIP**

The students would be given an opportunity to do the internship in garment industry or any fashion house for a period of one semester. The internship guidelines provided need to be strictly adhered to.

**FD 3028          STUDY REPORT**

The study report needs to be submitted for one project taken-up during the internship as per the guidelines provided.