



**MANIPAL UNIVERSITY
JAIPUR**

**BACHELOR OF DESIGN (Fashion Design)
B. DES (Fashion Design) Four Year Degree Programme**

APPLICABLE FROM THE ACADEMIC YEAR 2024 - 2025

Department of Fashion Design

School of Design & Art

Faculty of Design

Manipal University Jaipur

Content

Semester II

FAD-1208 Community Engagement & Social Responsibility – [1,0,4,3]

Course Objectives:

- To understand the role of community engagement and socio-cultural responsibility in the crafts sector.
- To gain insights into sustainable practices in artisan communities and implement strategies to support their long-term viability.
- To develop skills to support and enhance the visibility of artisan communities through effective collaboration.
- To apply learned principles to design and implement projects that improve the well-being and economic status of artisans.

Course Content:

Introduction to Crafts and Artisan Communities, Understanding Social Responsibility in Artisan Contexts, Models of Community Engagement for Artisans, Ethical Considerations in Artisan Engagement, Implementing Community Engagement Initiatives in Craftsmanship, Advocacy and Social Change in Craftsmanship, Reflection and Action Planning for Artisan Engagement.

Learning Outcomes:

Students should be able to

- Understand the significance of integrating community engagement and social responsibility within the crafts sector, recognizing their impact on social and economic development.
- Apply sustainable practices to support the longevity and health of artisan communities, including ethical sourcing and environmental sustainability.
- Develop collaborative skills to empower artisan communities and enhance their visibility and recognition, fostering effective partnerships with local stakeholders.
- Design and implement community projects that create tangible improvements in the well-being and economic status of artisans, focusing on market access, education, and capacity building.

References:

- Ranjan, M. P. (2007). *Handmade in India*. Council of Handicraft Development Corporations.
- Altman, M., 2015. *Artisan Entrepreneurs in Old and New Economies*. University of California Press.
- Bain, L., 2017. *Handmade in India: A Geographic Encyclopedia of Indian Handicrafts*. Routledge.
- Korhonen, M., & Snellman, A., 2018. *Crafting the Future: Creative Business and the Consequences of Globalization*. Bloomsbury Publishing.
- Matarasso, F., 2019. *A restless art: How participation transforms communities and democracy*. Calouste Gulbenkian Foundation.
- UNESCO., 2020. *Intangible Cultural Heritage*. Retrieved from <https://ich.unesco.org/en/intangible-cultural-heritage>

FAD-1201 Textile Studies-I– [2,0,0,2]

Course Objectives:

- To gain a comprehensive understanding of the transformation of various fibers into yarns and fabrics, focusing on their properties, classifications, and the technical processes involved.
- To understand the methods of yarn formation, including traditional and advanced spinning techniques, and to study the basic and complex structures of fabric weaving and knitting.

Course Content:

Introduction to Textile Fibers: Definition and classification of textile fibers, Natural fibers (e.g., cotton, wool, silk) and synthetic fibers (e.g., polyester, nylon), Properties and characteristics of different fiber types: Yarn Formation, Spinning methods (e.g., ring spinning, open-end spinning) Yarn properties and qualities, Fabric Construction, Introduction to various techniques: Basic weave structures (e.g., plain weave, twill weave, satin weave), Fabric properties and characteristics, Advanced Weaving Techniques: Introduction to advanced weaving methods (e.g., jacquard weaving, dobby weaving), Textile innovations in weaving technology

Learning Outcomes:

Students should be able to

- Understand and differentiate between natural and synthetic fibers, recognizing their unique properties and applications.
- Understand the various types of yarns and fabrics through different physical test.
- Demonstrate fabric weaving process, including basic weaves.
- Differentiate the method of weaving and knitting.

References:

- Barker, A., 2008. *Textile Design*. Laurence King Publishing.
- Collier, A., & Tortora, P. G., 2015. *Understanding Textiles* (7th ed.). Pearson.
- Kadohph, S. J., & Langford, A. L., 2010. *Textiles* (11th ed.). Pearson Prentice Hall.
- Shore, D. K., 2012. *The Art of Modern Lace Making*. Dover Publications.

Third Semester

FAD-2101 Textile Studies-II– [2,0,0,2]

Course Objectives:

- To understand the processes of dyeing, printing and finishing techniques.
- To explore various dyeing methods, printing techniques and their impact on textile properties and aesthetics.

Course Content:

Textile Dyeing Techniques: Introduction to dyeing processes, Dyeing effects and patterns: Textile Printing, Introduction to textile printing styles and methods: Surface design and pattern development, Printing effects and finishes: Textile Finishing Processes, Overview of textile: finishing techniques, Functional finishes, Aesthetic finishes

Learning Outcomes:

Students should be able to

- Describe different textile dyeing techniques and their applications.
- Evaluate the impact of printing processes on textile properties and aesthetics.
- Understand various finishing techniques and their effects on textiles.
- Apply dyeing and printing techniques to create textile designs and products.

References:

1. Faucher, S., 2018. *Sustainable Fashion and Textiles: Design Journeys* (2nd ed.). Routledge.
2. Kadoh, S. J., & Marcketti, S. B., 2019. *Textiles* (12th ed.). Pearson.
3. McQuillan, H. (Ed.), 2018. *Textiles and Fashion: Materials, Design and Technology*. Woodhead Publishing.
4. Miodownik, M., 2015. *Stuff Matters: Exploring the Marvelous Materials That Shape Our Man-Made World*. Mariner Books.
5. Tortora, P. G., & Collier, A., 2017. *Understanding Textiles* (8th ed.). Pearson.

FAD-2102 Fashion Studies [2, 0, 0, 2]

Course Objectives:

- To introduce the students to fashion terminologies, fashion scenario and fashion industry.
- To have a comprehensive understanding of the world of design, its principles, aesthetics and terminology in Indian and international market.
- To develop the students understanding of elements and principles of fashion and their use in a givensilhouette of women's wear and exploring innovative approach to enhance the look.
- To study 'designer' work from around the world in order to understand the notions of look/style/trends/collection etc.

Course Contents:

Study of Fashion Terminology, Fashion Cycles, Fashion Adoption, and Fashion Movements like (Belle poque, Flapper etc). Fashion Consumers. Fashion Global History. Designer's USP, Brands

for Men, Women and Kids. Elements & Principles of fashion design and explorations of the same using different mediums and expressions. Fashion capitals. Study of various designers and their work.

Learning Outcomes:

Students should be able to

- Identify appropriate terminology used in fashion world.
- Evaluate the fashion cycles, principle of fashion, fashion consumer groups and fashion as business.
- Study the history of fashion through the ages.
- Compare and identify fashion capitals, national and international fashion designer plus fashion brands.
- Understand the importance and working of the Design Process and develop an individualistic approach towards the same.

References:

1. Aspelund, K., 2010. *The Design Process*, New York, Fairchild Books.
2. Dillon Susan, 2011. *The Fundamentals of Fashion Management*, London UK AVA Publishing.
3. Editors of Phaidon, 2013. *The Fashion Book - New & Expanded Edition* New edition, London UK, Phaidon Press.
4. Eundeok Kim, Ann Marie Fiore & Hyejeong Kim, 2011. *Fashion Trends: Analysis & Forecasting (understanding Fashion)* Oxford, UK, Berg Publishers.
5. Frings, Gini Stephens, 2010. *Fashion: From Concept to consumer*, New Jersey, Prentice Hall.
6. Ireland, P.J., 2003. *Introduction to Fashion Design*, Oxford, Batsford.
7. Jeunissen Jose & Brand Jan., 2006. *Global Fashion Local Tradition on the globalization of Fashion*, 2nd Edition, Arnhem - Netherlands, Uitgeverij Terra Lanoo B.V Publishing.
8. Mc. Calls, 2011. *Fashion in Color*, London UK, The Hamlyn Publishing Group Ltd.
9. Mc Kelvey, K. and Munslow, J., 2012. *Fashion Design: Process, Innovation and Practice*, New York, Wiley.
10. Piras, C. and Roetzel, B., 2002. *Ladies: A Guide to fashion and Style*, Germany, DuMont.
11. Rouse, Elizabeth., 1999. *Understand Fashion*, Oxford UK, Blackwell science.
12. Sharpe Enterprises Inc., 2005. *The Fashion Bible: The 10 things you need to know about the Fashion industry*, Bloomington IN USA, AuthorHouse Publishing company.
13. Sumathi, G.J., 2002. *Elements of Fashion and Apparel Design*, New Delhi, New Age International Publications.

FAD-2103 Pattern Making-I (Women's wear) [0, 0, 4, 2]

Course Objectives:

- To develop skills in pattern making techniques specific to women's wear (Western and Indian wear).
- To learn dart manipulation, pattern creation through drafting and draping methods, and the use of dress forms for accurate fitting.
- To learn garment details such as trims and mastering the estimation of fabric consumption through marker planning.

Course Contents:

- Western wear: Dart Manipulation: Slash and spread/ pivotal method, Skirts variations, Sleeves variations, neckline and collar finishes basic pant and torso.
- Indian wear: Basic Kurti/variations, Salwar/ variations, Churidar, Blouse and petticoat.

Learning Outcomes:

Students should be able to:

- Develop proficiency in drafting and draping techniques for basic women's wear patterns, adaptable to diverse styles.
- Demonstrate the understanding of garment details and trim study, apply fitting adjustments, and prepare specification sheets.
- Cultivate pattern making skills for women's wear, employing drafting, draping, and grading techniques, while optimizing fabric usage & trim by pattern layout planning.

References:

1. Shoben, J., & Ward, C. (2014). Pattern cutting: The architecture of fashion. Laurence King Publishing.
2. Holloway, A. (2016). Pattern cutting: The complete guide to sizing and grading. Bloomsbury Visual Arts.
3. Aldrich, W. (2015). Pattern cutting for lingerie, beachwear and leisurewear. Wiley.
4. Miller, J. L. (2010). Fabricating Women: The Seamstresses of Old Regime France, 1675–1791. Duke University Press.
5. Rich, M. (2019). Sewing and Clothing Care. Macmillan International Higher Education.
6. Armstrong, H. (2014). Patternmaking for fashion design. Pearson.
7. Aldrich, W. (2011). Metric pattern cutting for women's wear. Wiley.
8. Muller, K. (2012). Draping for apparel design. Fairchild Books.
9. Doyle, K. G. (2015). How to use, adapt, and design sewing patterns.

FAD-2104 Garment Construction Details-I [0, 0, 4, 2]**Course Objective:**

- To understand and apply the different constructional skills used to stitch women's wear garments.
- To develop understanding of appropriate garment assembling sequence of women's wear.
- To understand use of different kinds of aids used to construct women's wear garment.

Course Contents:

Construction methods of different types of: Pockets. Collars. Waist Finishes, Fastener and closure (buttons, zipper Velcro etc.) attachment.

Western wear: Basic bodice construction with sleeve attachment. Basic skirt construction. Stitching of basic torso. Stitching of pants.

Indian wear: Blouse, kurti salwar, & churidar (with & without belt). Use of different types of aids & attachments used to finish opening and closing of garments.

Learning Outcomes:

Students should be able to

- Develop an understanding and application of appropriate construction techniques.

- Construct and finish the garment as per industrial standards of quality.
- Critically analyze the fit and fall of the constructed garment and make necessary fitting adjustments.
- Prepare specification sheets of the stitched garment.

References:

- Aldrich, W., 2008. *Metric Pattern Cutting for Women's Wear*, Oxford, Wiley Blackwell Publication.
- Amaden-Crawford, C., 2010. *A Guide to Fashion Sewing*, New York, Fairchild Books.
- Armstrong, H.J., 2009. *Pattern Making For Fashion Design*, New York, PrenticeHall.
- Di Marco, S.M., 2010. *Draping Basics*, New York, Fairchild Books.
- Nakamichi, T., 2010. *Pattern Magic- Stretch Fabrics*, London, Lawrence King Publishing.
- Nakamichi, T., 2010. *Pattern Magic*, London, Lawrence King Publishing.
- Nakamichi, T., 2011. *Pattern Magic- II*, London, Lawrence King Publishing.
- Shaeffer, C., 2001. *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*, New York, Rodale Books Publisher.
- Shaeffer, C., 2008. *Fabric Sewing Guide*, Wisconsin, Krause Publications.

FAD-2105 Fashion Illustration – I [0, 0, 4, 2]

Course Objectives:

- To develop skills in sketching women fashion figures, focusing on poses and movements.
- To learn to illustrate fabric textures and drapes in fashion designs.
- To understand creating detailed flat sketches for design execution.

Course Contents:

Basic sketching (Visual and live sketchings), Draping the fashion figures with different silhouettes in context to Women's Wear with front, back & side view. Understanding the drapes and falls of fabric in context to the texture. Drawing flat sketches/technical drawings of garments. Develop the specification sheets for better understanding & execution of created/selected design in pattern making & construction. Rendering with various mediums with respect to the texture and drape of the fabric. Develop a range of ensembles for women's wear for a given brief.

Learning Outcomes:

Students should be able to

- Draw women's fashion figures with emphasis on poses and movements.
- Represent different fabrics and textures through rendering in illustrations.
- Apply garment details, fit, and embellishments through illustrations using different mediums.

References:

1. Abbing, B., 2007. *Fashion Sketchbook*, New York, Fairchild Books.
2. Allen, A. and Seaman, J., 1993. *Fashion Drawing: Basic Principles*, Oxford, Batsford.
3. Drudi, E. and Paci, T., 2010. *Figure Drawing For Fashion Design*, Amsterdam, Pepin Press.
4. Ireland, P.J., 1993. *Fashion Design Illustration: Womens wear*, Oxford, Batsford.
5. Ireland, P.J., 1993. *Figure Templates For Fashion Illustration*, Oxford, Batsford.

6. Mc Kelvey, K. and Munslow, J., 2007. Illustrating Fashion, New Delhi, John Wiley & Sons.

FAD-2106 Advanced computer applications [0, 0, 4, 2]

Course Objectives:

- To learn digital design techniques using Adobe Photoshop and Adobe Illustrator.
- To enhance students' skills in creating professional fashion design presentations, including fashion boards, logos, and marketing materials.
- To develop proficiency in digital drawing and conceptualization for fashion design.

Course Content:

Adobe Photoshop: Introduction to Photoshop, Overview of the interface, basic functionalities, and application in fashion design, Tools & Their Uses, Color and Lighting, Digital Coloring (6 hours)

Techniques for managing color and applying dynamic lighting effects, Masks and Channels, Fashion Boards, Drawing Tools: Creating a Logo, Collaterals: Visiting Card, Brochure, Poster etc.

Adobe Illustrator: Introduction to Illustrator, focusing on the workspace and key tools, Figures and Styling

Creating and manipulating fashion figures and styling details, Facial Features and Hairstyles, Fashion Draping - Dresses, Footwear, Developing a Range, Spec Sheet and Cost Sheet.

Learning Outcomes:

Students should be able to

- Acquire computer skills for effective presentations and layouts for mood board, illustration, sketching.
- Develop skills of freehand drawing by applying various filter techniques like water color, airbrushing, charcoal and other artistic effects to existing images.
- Demonstrate skills related to fashion figures, accessory designing and garment designing techniques digitally.

References:

1. Aldrich, Winifred. (1994). CAD in Clothing and Textiles, Cantonsville, MD, USA. Wiley-Blackwell Publication.
2. Dayton Linnea & Gillespie Cristen. (2006). The Photoshop Cs/Cs2 Wow, San Francisco Bay. Peachpit Press Publication.
3. Susan Lazear. (2009). Adobe Photoshop for Fashion Design, Pearson Publication.
4. Markus Lovadina.(2009). Digital Painting in Photoshop: Industry Techniques for Beginners: A comprehensive introduction to techniques and approaches, 3D Total Publishing.
5. Marianne Centner, Frances Vereker. (2011). Fashion Designer's Handbook for Adobe Illustrator, 2nd Edition, Wiley Publication.

FAD-2107 Integrated Project -I – [1,0,6,4]

Course Objectives:

- To design and develop women's wear for a specific market segment or client, incorporating current trends and client needs.
- To conduct research on trend forecasts including silhouettes, fabrics, and colors to inform design decisions.
- To utilize pattern making, draping, and sewing techniques to bring conceptualized designs to fruition.

Course Content:

Develop a theme that is well researched for its content, trend and forecast study of fabric, color and silhouette with client understanding for basic women's wear (Range of five ensembles). Illustrated representation of final five ensembles using appropriate rendering techniques. Conversion of a visual to a 3- Dimensional Form. Design Studio: Pattern making for the desired one ensemble from the range of five Ensembles. Appropriate sewing techniques used for realizing the ensemble.

Learning Outcomes:

Students should be able to

- Understand the principles and elements of fashion in developing the women's wear designs.
- Develop a unique approach to the 'Design Process' through gaining comprehension and understanding of its principles.
- Develop the 'Design Boards' with inspiration, mood, color, style, silhouette, materials, and trims, leading to a complete collection based on the 'Design Brief'.
- Culminate the design process with a product that effectively justifies the design brief and process.

References:

1. Aspelund. K., 2010. *The Design Process*, New York, Fairchild Books.
2. Cassin, S.J., 1986. *Illustrated Encyclopedia of Costume and Fashion*, London, Cassell Publishers.
3. Ellinwood, J.G., 2010. *Fashion by Design*, New York, Fairchild Books.
4. Gold, A.L., 2010. *World of Fashion*, New York, Fairchild Books.
5. McKelvey, K., 2008. *Fashion Source Book*, Oxford, Wiley-Blackwell Publication.
6. Smith, P., et al., 2014. *You can find inspiration in everything, if you can't, look again*, U.K., Violette Editions.

FAD-21XX Dyeing & Printing technology – [0,0,6,3]

Course Objectives:

- To understand advanced dyeing and printing methods utilized in the textile industry, covering a range of techniques and their applications to fabric treatment.
- To explore the different dyeing and printing techniques, understanding their uses and impacts on the

characteristics of fabric.

Course Content:

Introduction to Dyeing and Printing Technology, Principles of Coloration. Dyeing Methods: Direct Dyeing, Disperse Dyeing, Reactive Dyeing, Vat Dyeing. Printing Methods: Screen Printing, Rotary Printing, Digital Printing, Transfer Printing, Chemicals and Auxiliaries Used in Dyeing and Printing, Color Matching and Quality Control. Environmental Considerations in Dyeing and Printing. Recent Developments in Dyeing and Printing Technology

Learning Outcomes:

Students should be able to

- Explain the principles of dyeing and printing technology.
- Identify different dyeing and printing methods and their applications.
- Demonstrate practical skills in dyeing and printing processes.
- Evaluate the impact of dyeing and printing on fabric properties and quality.

References:

1. Brassington, D., 2015. *Textile Printing*. New York: Woodhead Publishing.
2. Clark, S., 2012. *Introduction to Textile Printing*. London: Bloomsbury Publishing.
3. Gohl, E. P., & Vilensky, L. D., 2013. *Textile Science*. Zurich: Elsevier.
4. Gulrajani, M. L., 2017. *Dyeing and Printing: A Handbook*. Mumbai: New Age International.
5. Shore, J., 2014. *Textile Printing*. Chicago: University of Chicago Press.

FAD-21XX Sustainable Fashion [0, 0, 6, 3]

Course Objectives

- To develop an understanding of the environmental and social impacts of the fashion industry.
- To explore sustainable design principles and techniques.
- To analyze sustainable materials and sourcing strategies.
- To evaluate ethical production practices and labor standards in fashion.

Course Content:

Introduction to Sustainable Fashion: Understanding the environmental and social impacts of the fashion industry, Overview of sustainable fashion practices and principles. Materials and Sourcing: Exploration of sustainable fabric options (e.g., organic cotton, bamboo, recycled polyester), Strategies for responsible sourcing and supply chain management. Design Techniques for Sustainability: Design principles focused on durability, versatility, and longevity, Techniques for minimizing waste and maximizing material efficiency, Ethical Production and Labor Practices: Examination of fair trade and ethical labor standards in fashion production, Case studies highlighting ethical manufacturing processes. Marketing and Consumer Education: Strategies for communicating sustainability efforts to consumers, The role of marketing in promoting sustainable fashion. Fashion Technology and Innovation: Introduction to technological advancements in sustainable fashion (e.g., 3D printing, zero-waste pattern

cutting), Exploration of innovative materials and manufacturing processes.

Learning Outcomes:

Students should be able to

1. Identify and analyze the environmental and social impacts of the fashion industry.
2. Evaluate various sustainable materials and develop effective sourcing strategies that align with ethical standards.
3. Understand and incorporate principles of durability, versatility, and waste minimization, utilizing sustainable design techniques.

References:

1. Black, S. (2008). *Eco-Chic: The Fashion Paradox*. Black Dog Publishing.
2. Brown, S., & Walker, S. (2014). *The Fashion Designer's Textile Directory: The Creative Use of Fabrics in Design*. Thames & Hudson.
3. Collier, A., & O'Reilly, E. (2016). *Sustainable Fashion: A Handbook for Educators*. Bloomsbury Academic.
4. Fletcher, K., & Tham, M. (2019). *Fashion and Sustainability: Design for Change* (2nd ed.). Laurence King Publishing.
5. Gwilt, A., & Rissanen, T. (2011). *Shaping Sustainable Fashion: Changing the Way We Make and Use Clothes*. Earthscan.
6. Postrel, V. (2003). *The Substance of Style: How the Rise of Aesthetic Value Is Remaking Commerce, Culture, and Consciousness*. HarperCollins.
7. Puckett, J., & Smith, R. (2017). *Slow Fashion: Aesthetics Meets Ethics*. Bloomsbury Visual Arts.
8. Williams, D. (2016). *Fashion and Sustainability: Design for Change*. Laurence King Publishing.

FAD-21XX Principles of Fashion Marketing – [0,0,6,3]

Course Objectives:

- To introduce students to the principles and theories of fashion marketing.
- To analyze consumer behavior and its impact on fashion marketing strategies.
- To examine branding strategies and their application in the fashion industry.
- To explore retailing concepts and trends in the fashion market.
- To understand the role of promotion and communication in fashion marketing campaigns.

Course Content:

Introduction to Fashion Marketing, Understanding Consumer Behavior in Fashion, Branding in the Fashion Industry, Retail Management and Merchandising, Fashion Promotion and Advertising, Digital Marketing in Fashion, Market Research and Analysis, Ethical and Sustainable Marketing Practices in Fashion.

Learning Outcomes:

Students should be able to

- Identify and explain key principles and theories of fashion marketing.
- Analyze consumer behavior trends and their implications for fashion marketing strategies.
- Evaluate branding strategies used by fashion companies and their effectiveness.
- Apply retail management techniques to address challenges in the fashion market.
- Develop fashion marketing campaigns utilizing various promotional channels.

References:

- Easey, M., 2018. *Fashion Marketing*. Routledge.
- Diamond, J., 2019. *Fashion Retailing: A Multi-Channel Approach*. Bloomsbury Publishing.
- Okonkwo, U., 2019. *Luxury Fashion Branding: Trends, Tactics, Techniques*. Palgrave Macmillan.
- Bhardwaj, V., & Fairhurst, A., 2010. *Fast Fashion: Response to Changes in the Fashion Industry*. Bloomsbury Publishing.
- Solomon, M. R., 2019. *Consumer Behavior: Buying, Having, and Being*. Pearson.
- Jobber, D., & Ellis-Chadwick, F., 2016. *Principles and Practice of Marketing*. McGraw-Hill Education.

FAD-21XX Craft study & documentation [0, 0, 6, 3,]**Course Objectives**

1. To gain an in-depth understanding of the critical role of the craft community and its integral relationship with Indian society, emphasizing its cultural and economic significance.
2. To learn systematic documentation techniques for various craft traditions, incorporating aspects such as philosophy, aesthetics, techniques, resource management, social structures, and marketing.
3. To study the influence of traditional crafts on contemporary design and fashion.

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Course Content:

Introduction to the crafts tradition of India, details about the different crafts, their classifications, regional distribution etc. Each of these topics will incorporate aspects such as the

- Philosophy and aesthetics
- Materials, processes and techniques
- Environment and resource management
- Social structures
- Economy and marketing
- International examples

***Students are required to visit the identified craft clusters for detailed study and documentation.**

Learning Outcomes:

Students should be able to

1. Experience the unique visual and material culture of India, developing values focused on conservation, environmental protection, and heritage preservation.
2. Demonstrate an understanding of the intricate relationship between craft, economics, culture, and aesthetics, recognizing its multifaceted impact on society.
3. Comprehend the relationship between traditional practices and contemporary trends, including aspects of form and function, and the connection between creators and consumers.
4. Understand study and documentation of craft traditions, including field visits to craft clusters, to understand and record various facets of these traditions effectively.

References:

1. Barnard, N. and Beeche, R., 1996. Arts and crafts of India. London: Conran Octopus.
2. Chatterjee, M. and Roy, A., 2002. India. London: Dorling Kindersley.
3. Cooper, I. and Gillow, J., 1996. Arts and crafts of India. London: Thames and Hudson.
4. Hunt, W., 2005. Indian crafts and lore. Pottsboro, Tx.: Crazy Crow Trading Post.
5. Krishna, N. and Rajamani, V., 1992. Arts and crafts of Tamilnadu. Ahmedabad: Ashok Leyland.
6. Kramrisch, S., Cousins, J. and Vasudeva Poduval, R., 1999. The arts and crafts of Travancore. Thiruvananthapuram: Dept. of Cultural Publications, Govt. of Kerala.
7. Nath, A. and Wacziarg, F., 1994. Arts and crafts of Rajasthan. Ahmedabad: Mapin.
8. Peterson, S., 1997. Pottery by American Indian women. New York: Abbeville Press.
9. Ranjan, A. and Ranjan, M., 2009. Handmade in India. New York: Abbeville.
10. Salomon, J., 2015. The Book of Indian Crafts and Indian Lore. New York: Skyhorse Publishing.

Fourth Semester

FAD-2201 Research Methodology [3, 0, 0, 3]

Course Objectives:

1. To familiarize students with the fundamental concepts and techniques of research methodology in fashion design.
2. To enable students to conduct academic research, including problem identification, literature review, methodology formulation, and data analysis.
3. To develop skills in writing research proposals and reports with an emphasis on ethical considerations in research.

Course Content:

Introduction to Research: Definitions, types of research, and its significance in fashion design, Research Process: Overview of the research process from inception to completion, Problem Identification: Techniques for identifying research problems and formulating research questions, Literature Review: Strategies for conducting a thorough literature review and its importance in the research process, Research Design: Qualitative, quantitative, and mixed methods approaches; selecting an appropriate design for fashion-related research, Data Collection Methods: Surveys, interviews, observation, and other relevant methods for data collection in fashion research, Data Analysis: Basic statistical techniques and qualitative data analysis methods, Research Ethics: Ethical considerations in research, including consent and confidentiality, Writing Research Proposals and Reports: Structure and components of research proposals and reports; academic writing styles.

Learning Outcomes:

Students should be able to

- Understand the theoretical underpinnings of research methodology and apply them to fashion design research.
- Identify appropriate research problems and formulate research questions.
- Conduct a comprehensive literature review and choose suitable research methodologies.
- Collect and analyze research data effectively and ethically.
- Prepare and present research proposals and reports that meet academic and professional standards.

References:

1. Bell, J., & Waters, S. (2014). *Doing Your Research Project: A Guide for First-Time Researchers*. Open University Press.
2. Bryman, A. (2016). *Social Research Methods*. Oxford University Press.
3. Creswell, J.W., & Creswell, J.D. (2017). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. Sage Publications.

4. Kothari, C.R. (2004). Research Methodology: Methods and Techniques. New Age International.
5. Kumar, R. (2019). Research Methodology: A Step-by-Step Guide for Beginners. Sage Publications.
6. Mertens, D.M. (2018). Research and Evaluation in Education and Psychology: Integrating Diversity with Quantitative, Qualitative, and Mixed Methods. SAGE Publications.

FAD-2202 Creative Pattern Making, Draping and Garment Construction [0, 0, 6, 3]

Course Objective:

- To equip students with advanced knowledge in pattern cutting for high-fashion garments, both structured and contoured.
- To enhance pattern development techniques, especially in relation to the unique constraints and properties of various fabric types.
- To introduce advanced and innovative approaches in pattern making, focusing on complex designs and construction methods.

Course Contents:

Contouring Principles and Applications in high-fashion garment development, Structured Garment Development including corset construction with boning/signing, Advanced Draping Techniques like cowls, rouching, and fluting, Complex Design Construction such as Halter, one-shoulder, and boat neck garments, including the attachment of cups and appropriate construction techniques, Design Realization and Transformation Reconstruction (TR) techniques, Grading.

Learning Outcomes:

Students should be able to

- Understand and apply contouring principles in the development of high-fashion garments, tailoring them to fit body shapes accurately.
- Develop and construct structured garments, including the intricate construction of corsets with boning.
- Develop innovative patternmaking and draping skills for complex garment designs enhancing the aesthetic appeal of garments.
- Understand and apply Transformation Reconstruction (TR) techniques in creative pattern making, enabling the creation of unique and innovative garment designs.

References:

1. Aldrich, W., 2004. Metric Pattern Cutting for Women's wear, Oxford, Blackwell Publishing.
2. Armstrong, H. J., 2009. Pattern making For Fashion Design , New York, Prentice Hall.
3. Di Marco, S.M., 2010. Draping Basics, New York, Fairchild Books.
4. Maynard, L., 2010. The Dressmaker's Handbook of Couture Sewing Techniques: Essential Step by Step Techniques for Professional Results, U.S.A., Interweave Press.
5. Shoben, M.M. & Ward, J.P., 2005. Pattern Cutting & Making Up: The Professional Approach. New Delhi, CBS Publishers & Distributors.
6. David Sabine & Sato Shingo., 2018. Pattern Making Equestrian apparel – Part I, M. Mullar & Sohn

FAD-2203 Wearable Art [0, 0, 4, 2]**Course Objectives:**

1. To explore the intersection of fashion design and visual arts, emphasizing creative expression and innovation.
2. To develop skills in conceptualizing and creating wearable art pieces that push the boundaries of traditional fashion and textile use.
3. To study the impact of wearable art on contemporary fashion and cultural expressions.

Course Content:

Introduction to Wearable Art: Definitions, history, and evolution of wearable art in various cultures, Art and Fashion Fusion: Exploring how contemporary artists and designers merge visual arts and fashion design, Materials and Techniques: Study and experimentation with unconventional materials and techniques in creating wearable art, Concept Development: Methods for developing artistic concepts that can be translated into wearable forms, Body as Canvas: Understanding the human body as a medium for artistic expression; considerations of form, scale, and movement, Interactive Wearable Art: Incorporating elements of technology, such as light and movement, into wearable art pieces, Sustainability in Wearable Art: Examining eco-friendly practices and materials in the creation of wearable art.

Learning Outcomes:

Students should be able to

- Understand the historical and cultural contexts of wearable art.
- Develop the ability to integrate concepts and techniques from both art and fashion to create innovative wearable pieces.
- Demonstrate proficiency in handling various materials and techniques suitable for wearable art.
- Critically assess the aesthetic, functional, and ethical dimensions of wearable art.

References:

1. Bolton, A. (2010). Alexander McQueen: Savage Beauty. Metropolitan Museum of Art.
2. Koda, H., & Bolton, A. (2002). Extreme Beauty: The Body Transformed. Metropolitan Museum of Art.
3. McQuaid, M. (2005). Changing Fashion: A Critical Introduction to Trend Analysis and Cultural Meaning.
4. Steele, V. (2010). The Berg Companion to Fashion.

FD-2204 Fashion Illustration-II [0, 0, 4, 2]**Course Objective:**

- To develop proficiency in sketching men's fashion figures focusing on accurate portrayal and design aesthetics.

- To learn the art of rendering fabrics and textures in men's wear illustrations, emphasizing the drape, fall, prints & textures of different fabrics used in men's wear clothing.
- To demonstrate skills in creating detailed flat drawings of men's wear garments, with a focus on precision and specification.

Course Contents:

Illustration of Men's wear fashion figures, understanding poses and movements unique to each category, Draping fashion figures with diverse Men's wear silhouettes, understanding the interplay of fabric textures and garment falls, Drawing flat sketches and technical drawings of Men's wear garments, focusing on garment construction and design detailing, Rendering illustrations using various mediums and techniques, tailored to the textures and drapes of fabrics in Men's wear, Developing a range of Men's wear designs for a given brief, showcasing creativity and technical understanding.

Learning Outcomes:

Students should be able to

- Draw Men's wear fashion figures, capturing the nuances of poses and movements.
- Represent different fabrics and textures in Men's wear illustrations, showing understanding of material properties.
- Illustrate garment details, fabric types, fits, and embellishments through precise illustrations using different mediums.
- Create detailed Men's wear fashion illustrations and garment flats.

References:

1. Abing, B., 2007 . Fashion Sketchbook, New York, Fairchild Books.
2. Allen, A. and Seaman, J., 1993 . Fashion Drawing: Basic Principles, Oxford, Batsford.
3. Borrelli, L., 2000. Fashion Illustration Now, London, Thames & Hudson.
4. Drudi, E. and Paci, T., 2010. Figure Drawing For Fashion Design, Amsterdam, Pepin Press.
5. Ireland, P.J., 1993. Fashion Design Illustration: Womens wear, Oxford, Batsford.
6. Ireland, P.J., 1993. Figure Templates For Fashion Illustration, Oxford, Batsford.
7. Mc Kelvey, K. and Munslow, J., 2007. Illustrating Fashion, New Delhi, John Wiley & Sons.

FAD-2205 Creative Textiles [0, 0, 4, 2]

Course Objectives

- To develop an approach towards a holistic design process in textile creation, focusing on the integration of various design elements.
- To explore advanced techniques in surface ornamentation and needlework, pushing the boundaries of traditional methods.
- To apply innovative techniques and finishes on fabrics, tailoring them for specific end uses.
- To Understand and appreciate the use of different techniques in combination to construct aesthetically appealing and cohesive textile compositions.

Course Content:

Surface ornamentation. Styles and Methods of ornamentation, Technology, material and techniques of ornamentation (Resist style of Dyeing, embroidery), Idea generation, visual and material exploration, Experimentation through workshop methods. Design Development and

application of color, Repeats, Patterns and compositions in design, Texturing of fabric with color application and stitching techniques, Visual and verbal presentation of design inspiration, process and outcome. Khaka making and inks used for khaka. Tassels, Crochet, Card weaving..

Learning Outcomes:

Students should be able to

- Analyze and study archived textiles, gaining insights into historical and traditional textile techniques.
- Develop creative visual ideas for contemporary textiles, responding innovatively to imagery, pattern, composition, structure, and surface.
- Explore and apply practical, creative, and decorative textile techniques, broadening their skillset in textile design.

References:

1. Carter, C. (1996). Machine embroidery. New York: Clarksons.
2. Ganderton, L., & Wood, D. (1991). Creative stitch craft. Australia: Murdoch Books.
3. Naik, S. D. (1996). Traditional embroideries of India. New Delhi: APH.
4. Rayment, J. (2004). Creative tucks and textures for quilts and embroidery. London: BatsFord.
5. Rosemary, C. (1999). Indian embroidery. New Delhi: Prakash Books.
6. Sabel, S. (1996). New craft machine embroidery. London: Lorenz Books.
7. Shailaja, D., et al. (2006). Surface designing of textiles fabrics. New Delhi: New Age International (P) Ltd. Publishers.
8. Shaw, C., et al. (1996). Quilting patchwork and applique project book. Crabtree.
9. Shrikant, U. (2000). Ethnic embroidery of India. Mumbai: Honesty.
10. Thomas, M. (1998). Dictionary of embroidery stitches. U.K.: Hodder and Stroughton.
11. Tomnay, S. (2007). Quilting patchwork & applique. London: Thames and Hudson.

FAD-2206 Integrated Project-II [1, 0, 6, 4]

Course Objectives:

- To be able to design and develop Indian women's evening wear for a market segment/brand/client.
- To develop the skills of research on trend forecast of silhouettes, fabric and color using WGSN.
- To demonstrate the understanding and skills of pattern making, draping and sewing to realize the conceptualized design in context to evening women's wear.

Course Content:

Concepts and research: Development of a theme that is well researched for its content, trend and forecast study of fabric, color and silhouette with client understanding for basic women's wear (Range of five ensembles). Create series of 'Design Boards' referring to inspiration/mood/color/style/silhouette /materials /trims and derive a complete collection as per the 'Design Brief' Illustrated representation of final five ensembles using appropriate rendering techniques. Conversion of a visual to a 3-Dimensional Form. Design Studio: Pattern making for the desired one ensemble from the range of five Ensembles.

Appropriate sewing techniques used for realizing the ensemble.

Learning Outcomes:

Students should be able to

- Identify the existing trends in Indian women's wear fashion by observing other established designer's work and brands. Demonstrate an understanding of Indian wear styles and details consciously while developing designs for women's evening wear project.
- Demonstrate skills of developing 'Design Process' and an individualistic approach towards the same as per brief.
- Culminate the design process with an end product which justifies the brief and design process.

References:

1. Aspelund, K. (2010). The Design Process. Fairchild Books: New York.
2. Betzina, S. (2010). Power Sewing Step-by-Step. Taunton Press.
3. Calvey, A., & Stipelman, S. (2012). Flats: Technical Drawing for Fashion. Laurence King Publishing: London.
4. Cassin, S. J. (1986). Illustrated Encyclopedia of Costume and Fashion. Cassell Publishers: London.
5. Crawford, A. (2010). A Complete Guide to Fashion Sewing. Fairchild Books: New York.
6. Di Marco, S. M. (2010). Draping Basics. Fairchild Books: New York.
7. Drudi, E. (2006). Fashion Illustration Techniques. David & Charles: Cincinnati.
8. Drudi, E., & Paci, T. (2010). Figure Drawing For Fashion Design. Pepin Press: Amsterdam.

FAD-22XX Weaving technology – [0,0,6,3]**Course Objectives:**

1. To introduce students to the principles and fundamentals of weaving technology.
2. To familiarize students with different types of looms and their operation.
3. To develop practical skills in setting up and operating weaving machinery.
4. To analyze fabric structures and properties produced by different weaving techniques.

Course Content:

Introduction to Weaving Technology, Fundamentals of Looms and Loom Mechanisms, Types of Weaving Machines: Power Looms, Handlooms, and Jacquard Looms, Weaving Processes: Shedding, Picking, Beating, and Take-Up, Fabric Structures in Weaving: Plain, Twill, Satin, and Complex Weaves, Modern Weaving Machinery: Air Jet, Water Jet, Rapier, and Projectile Looms, Quality Control in Weaving: Monitoring and Inspection Techniques, Sustainable Weaving Practices and Environmental Considerations.

Learning Outcomes:

Students should be able to

- Explain the principles and fundamentals of weaving technology.
- Identify and describe different types of looms and their mechanisms.
- Demonstrate proficiency in setting up and operating weaving machinery.
- Analyze fabric structures and properties produced by various weaving techniques.

References:

1. Cherrett, N., & Hobbs, D., 2017. *Sustainability in the Textile Industry*. Woodhead Publishing.
2. Grosberg, P., 2015. *Textile Technology: An Introduction*. Woodhead Publishing.
3. Grosberg, P., 2018. *The Modern Weaving Process: Technology and Innovations*. Routledge.
4. Klein, W., 2013. *Textile Technology*. Walter de Gruyter.
5. Russell, J. R., 2016. *Weaving: Methods, Patterns, and Traditions of the Oldest Art*. Skyhorse Publishing.
6. Nakamura, K., & Kurita, T., 2019. *Weaving Technology: Looms, Machines, and Operations*. CRC Press.
7. Shahid, M., 2014. *Environmental Sustainability in the Textile and Apparel Industries*. CRC Press.
8. Watson, J. W. (1975). *The Watson Book of Textile Design and Fabric Structure*. London: The Textile Institute.

FAD-22XX Design for social impact – [0,0,6,3]

Course Objective:

- To equip students with a robust understanding of design principles and methodologies tailored to address social challenges effectively.
- To cultivate creativity, empathy, and critical thinking skills among students through this curriculum.
- To encompass a multidisciplinary approach in design for social impact, integrating principles from design thinking, social sciences, and community engagement.
- To confront intricate societal issues by applying the learned methodologies and insights from the course.

Course Content:

Introduction to Design for Social Impact, design thinking, understanding social impact and its importance, Case studies of successful social impact projects, Identifying Social Issues, analysis and engagement, Problem framing and definition, Human-Centered Design, Ideation and Prototyping, Systems Thinking, Collaboration and Co-creation, Design Ethics and Social Justice, Communication and Storytelling

Crafting compelling narratives for social impact projects, Funding and Sustainability, Scaling Impact, Case Studies and Guest Speakers, Final Project Presentation

Learning Outcomes:

Students should be able to:

- Understand design thinking principles and their application in social impact contexts.
- Learn to identify social issues through stakeholder analysis and problem framing.
- Utilize human-centered design methods to empathize with users and develop prototypes.
- Create and evaluate comprehensive solutions, aiming for sustainable impact and systemic change.

References:

1. Brown, T. (2008). Design thinking. *Harvard Business Review*, 86(6), 84-92.
2. Dunne, D., & Martin, R. (2006). Design thinking and how it will change management education: An interview and discussion. *Academy of Management Learning & Education*, 5(4), 512-523.
3. IDEO.org. (n.d.). Design Kit: The Course for Human-Centered Design. Retrieved from <https://www.designkit.org/resources/1>.
4. Kimbell, L. (2011). Rethinking design thinking: Part I. *Design and Culture*, 3(3), 285-306.

5. Liedtka, J. (2015). Perspective: Linking design thinking with innovation outcomes through cognitive bias reduction. *Journal of Product Innovation Management*, 32(6), 925-938.
6. Sanders, E. B. N., & Stappers, P. J. (2008). Co-creation and the new landscapes of design. *CoDesign*, 4(1), 5-18.
7. Smith, S. (2019). Ethical considerations in design thinking. *Journal of Business Ethics*, 157(2), 453-467.
8. Verganti, R. (2009). *Design-driven innovation: Changing the rules of competition by radically innovating what things mean*. Harvard Business Press.
9. Visocky O'Grady, J., & Visocky O'Grady, K. (2012). *The Information Design Handbook*. Rockport Publishers.
10. Zimmerman, J., Forlizzi, J., & Evenson, S. (2007). Research through design as a method for interaction design research in HCI. *Proceedings of the SIGCHI conference on Human factors in computing systems*, 493-502.

FAD-22XX Fashion Product Development: Concept to Consumer– [0,0,6,3]

Course Objectives:

- To provide an in-depth exploration of the fashion product development process, from initial concept to the final consumer.
- To combine theoretical learning, practical exercises, and industry insights to give students a comprehensive understanding of how to bring a fashion product to market.
- To equip students with the skills and knowledge necessary to navigate each step of the product development process effectively.

Learning Outcomes:

Students should be able to:

- Understand the stages of fashion product development, from concept creation to consumer feedback.
- Analyse market trends, consumer preferences, and competitive landscape to inform product development decisions.
- Collaborate effectively with suppliers, manufacturers, and other stakeholders to ensure product quality and timely delivery.
- Apply principles of sustainability and ethical practices throughout the product development process.

Course Contents:

Introduction to Fashion Product Development, Market Research and Trend Analysis, Conceptualization and Design, Material Sourcing and Selection, Technical Design and Specification, Prototyping and Sampling, Production Planning and Management, Marketing and Branding, Distribution and Retailing, Sustainability and Ethics in Fashion, Digital Tools and Technologies, Final Project Presentation

References:

1. "Fashion Design: Process, Innovation, and Practice" by Kathryn McKelvey and Janine Munslow
2. "The End of Fashion: How Marketing Changed the Clothing Business Forever" by Teri Agins
3. "Sustainable Fashion: What's Next? A Conversation About Issues, Practices and Possibilities" by Janet Hethorn and Connie Ulasewicz

FAD-22XX Entrepreneurship in Craft Sector [0, 0, 6, 3]

Course Objectives:

- To explore diverse global craft traditions and understand their cultural, historical, and artistic significance.
- To explore strategies to enhance employment and income opportunities in crafts, aiming to sustain and grow craft as a viable economic activity both domestically and internationally.
- To engage with the practices, techniques, and materials used in various crafts, emphasizing sustainability and ethical production.

Course Content:

Introduction to Craft Cultures: Definition and importance of crafts in cultural contexts, Global Overview of Crafts: Exploration of major craft traditions across different continents including textiles, ceramics, woodworking, and metalwork, Crafts and Community: The role of crafts in community building, cultural identity, and economic development, Techniques and Materials: Study of traditional techniques and the materials used in crafts; hands-on projects may be included to understand these techniques, Crafts and Sustainability: Examination of how traditional crafts contribute to sustainable practices; discussion on the revival of lost or dying crafts, Ethical Issues in Crafts: Understanding the challenges craft communities face, including globalization, industrialization, and exploitation, Contemporary Craft Movements: The influence of traditional crafts on modern design and fashion industries.

Learning Outcomes:

Students should be able to

- Gain a comprehensive understanding of the diversity and richness of global craft cultures.
- Recognize the value of traditional crafts and their relevance in today's socioeconomic contexts.
- Develop practical skills in traditional craft techniques and apply them in modern design contexts.
- Critically analyze the ethical implications of craft production and commercialization.

References:

1. Adamson, G. (2020). The Craft Reader. Berg.
2. Dormer, P. (1997). The Culture of Craft. Manchester University Press.
3. Risatti, H. (2007). A Theory of Craft: Function and Aesthetic Expression. University of North Carolina Press.
4. Sennett, R. (2009). The Craftsman. Yale University Press.
5. Field trips to local craft museums or exhibitions and guest lectures from practicing craftsmen and scholars in the field.

Course Objectives:

1. To explore diverse global craft traditions and understand their cultural, historical, and artistic significance.
2. To study the influence of traditional crafts on contemporary design and fashion.
3. To engage with the practices, techniques, and materials used in various crafts, emphasizing sustainability and ethical production.

Course Content:

Introduction to Craft Cultures: Definition and importance of crafts in cultural contexts, Global Overview of Crafts: Exploration of major craft traditions across different continents including textiles, ceramics, woodworking, and metalwork, Crafts and Community: The role of crafts in community building, cultural identity, and economic development, Techniques and Materials: Study of traditional techniques and the materials used in crafts; hands-on projects may be included to understand these techniques, Crafts and Sustainability: Examination of how traditional crafts contribute to sustainable practices; discussion on the revival of lost or dying crafts, Ethical Issues in Crafts: Understanding the challenges craft communities face, including globalization, industrialization, and exploitation, Contemporary Craft Movements: The influence of traditional crafts on modern design and fashion industries.

Learning Outcomes:

Students should be able to

- Gain a comprehensive understanding of the diversity and richness of global craft cultures.
- Recognize the value of traditional crafts and their relevance in today's socioeconomic contexts.
- Develop practical skills in traditional craft techniques and apply them in modern design contexts.
- Critically analyze the ethical implications of craft production and commercialization.

References:

6. Adamson, G. (2020). *The Craft Reader*. Berg.
7. Dormer, P. (1997). *The Culture of Craft*. Manchester University Press.
8. Risatti, H. (2007). *A Theory of Craft: Function and Aesthetic Expression*. University of North Carolina Press.
9. Sennett, R. (2009). *The Craftsman*. Yale University Press.
10. Field trips to local craft museums or exhibitions and guest lectures from practicing craftsmen and scholars in the field.

FIFTH SEMESTER

FAD- 3101 Intellectual Property Rights– [2,0,0,2]

Course Objectives:

1. Gain knowledge of the fundamental principles and concepts of Intellectual Property Rights (IPR), essential for individuals involved in innovative project development and management.
2. Examine the key components of IPR Acts, including patents, copyrights, trademarks, and design patents, through case studies to demonstrate their application in Creative Design.
3. Apply practical understanding of IPR through exploration of topics such as licensing, commercialization, legal considerations, and enforcement, using real-world case studies to illustrate their application and relevance.

Course Content:

Overview & Importance of IPR. Patents and their definition granting, infringement, searching & filing, Utility Models an introduction. Copyrights and their definition granting, infringement, searching & filing, distinction between related and copy rights. Trademarks: importance, protection, registration, domain names. Design Patents: scope, protection, filing infringement, difference between Designs & Patents' Geographical indications. Licensing, commercialization, legal issues, enforcement, Case studies in IPR.

Learning Outcomes:

Students should be able to

- Apply intellectual property law principles, including copyright, patents, designs, and trademarks, to practical scenarios, and analyze the social impact of intellectual property laws and policies.
- Develop the ability to work effectively in teams, solve intellectual property-related problems, and manage time efficiently.
- Analyze ethical and professional issues arising in the context of intellectual property law.
- Demonstrate the ability to write detailed reports on project work and critically reflect on their own learning and understanding of intellectual property rights.

References:

- Parulekar, A. and D'Souza, S., 2006. *Indian patents law*. Delhi: Macmillan India.
- Wadehra, B., 1999. *Law relating to patents, trade marks, copyright & designs*. Delhi: Universal Law Pub. Co.
- Laddie, H., Prescott, P. and Vitoria, M., 1995. *The modern law of copyright and designs*. London: Butterworths.
- Matthews, D., 2006. *Globalising Intellectual Property Rights*. London: Routledge.
- Engdahl, S., 2010. *Intellectual property rights*. Detroit, MI: Greenhaven Press.
- Subbaram, N., 2009. *Demystifying intellectual property rights*. Gurgaon, Haryana, India: LexisNexis Butterworths Wadhwa Nagpur.
- Bonner, K., 2006. *The Center for Intellectual Property handbook*. New York: Neal-Schuman

Publishers.

Caenegem, W., 2014. *Trade secrets and intellectual property*. Alphen aan den Rijn: Kluwer Law Internet.

FAD-3102 Traditional Textiles & Embroideries [0, 0, 4, 2]

Course Objectives

- To study and research traditional textiles, arts and crafts of India.
- To record and document the process of craft for colors, motifs, traditional techniques and tools.
- To gain hands on experience of learning traditional textile techniques from master crafts persons.
- To sensitize the students to value traditional textiles & crafts of India.

Course Contents

- Brief explanation of the Traditional textiles and crafts of different states of India. History, origin, raw materials & processes.
- Understanding of Traditional Textiles for Process, Application and Design for the Following:
 - Dyed and Printed – Bandhej and Leheria,
 - Block Printing of Bagru and Sanganer, Dabu Printing, Kalamkari, Ajrakh, Ikat
 - Painting – Phad Painting, Pichhwai, Madhubani Painting, Mata Ni Pachedi, Warli.
 - Woven – Mashroo, Paithani, Himroo, Maharashtrian Shalu, Brocades of Banaras, Chanderi, Maheshwari, Baluchari, Andra Cotton And Silk Sari, Bengal Cotton Sari, Irfal, Kasavu, Kota, Orissa Cotton and Silk Sari, TamilNadu Cotton and Silk
- Embroidery – Chamba Rumal, Phulkari, Bagh, Gota Patti, Zardozi, Chikankari, Kasuti, Kutch, Appliqué.

Learning Outcomes

Students should be able to

- Gain the knowledge about the significance and cultural relevance of traditional textiles and crafts.
- Acquire the knowledge about the characteristics of Indian traditional dyed, printed, painted, woven and embroidered textiles.
- Explore the contemporary form of the traditional textiles and factors influencing the development of contemporary textiles – textiles from other countries, influential designers and movements, textile art.

References:

1. Askari, N. and Crill, R., 1997. *Colors of the Indus: Costume and Textiles of Pakistan*, London, Merrell Publishers Ltd.
2. Bhandari, V., 2005. *Costume, Textile and Jewellery of India: Traditions of Rajasthan*, California, Mercury Books.
3. Bhatnagar, P., 2008. *Decorative Design History in Indian Textiles and Costumes*, New Delhi, Abhishek Publications.
4. Desai, C., 1988. *Ikat Textiles of India*, California, Chronicle Books.
5. Ghosh, G.K., 2011. *Indian Textiles: Past and Present*, New Delhi, Abhishek Publications.
6. Ellena, B., 2010. *Indian Sutra: On the Magic Trail of Textiles*, Gurgaon, Shubhi Publications.
7. Mathur, A., 2006. *Woven Wonder: the Tradition of Indian Textiles*, New Delhi, B.P.I. India.
8. Naik, S.D., 2010. *Traditional Embroideries of India*, New Delhi, Ashish Publishing House.
9. Singh, M., et al., 1995. *Saris of India: Bihar and West Bengal*, New Delhi, Wiley Eastern.
10. Gillow, J. and Barnard, N., 1991. *Traditional Indian Textiles*, London, Thames and Hudson.

FAD-2202 Pattern Making-II (Men's wear) [0, 0, 4, 2]

Course Objective:

This course aims to provide a comprehensive understanding of pattern making for men's wear clothing with a focus on standards in both export and domestic market. To enhance skills in creating individual designs for men's wear and developing accurate patterns for these designs, catering to current fashion trends and market needs. To understand basic concepts and techniques of the grading system, essential for men's wear pattern making and ensuring proper fit across different sizes.

Course Contents:

Drafting and development of Basic shirt. Different types of collars for shirt and jacket (two piece shirt collar, stand collar, notch collar). Different types of cuffs and plackets. Drafting and development of basic trouser and Jeans block. Different types of pockets and waistband. Drafting of basic waistcoat with lining. Drafting of basic jacket with lining. Fundamentals of grading system and grading terminology related to Men's wear. Visit to relevant industry.

Learning Outcomes:

Students should be able to

- Gain the ability to draft and develop patterns for basic men's wear categories and styles, aligning with fashion industry standards.
- Acquire skills to check and evaluate the fit and fall of men's wear garments, ensuring proper fitting and aesthetic appeal.
- Develop proficiency in making patterns, planning layouts, and estimating fabric consumption efficiently, while maintaining correct grain-lines.
- Demonstrate a comprehensive understanding of the grading system in men's wear, applying grading (sizing) techniques as per the specifications outlined in design sheets.

References:

1. Aldrich, W., 2010, Metric Pattern Cutting For Men's Wear , Oxford, Willey Blackwell Publishers.
2. Kershaw, G., 2013. Pattern Making for Men's Wear, London, Lawrence king Publishing.
3. Kim, I. and Kim, M., 2014. Pattern Making For Men's Wear: Classic to Contemporary , New York, Fairchild Books.
4. Coffin, D., 1998. Shirt Making: Developing Skills for Fine Sewing, Newton, Taunton Press.
5. Coffin, D., 1998. Making Trousers for Men and Women: A Multimedia Sewing Workshop, Newton, Taunton Press.
6. Doyle, M. and Rodgers, J., 2013. Essentials of Pattern Grading, Canada, Hanover Phist.
7. Price, J., 1996. Grading Techniques for Fashion Design, New York, Fairchild Books.
8. Moore, C. L., 2008. Concepts of Pattern Grading, New York, Fairchild Books.

FAD-2203 Garment Construction Details - II [1, 0, 4, 3]

Course Objective:

1. To develop an understanding and skills of appropriate garment construction techniques in context

to Indian women's wear for both ethnic as well as indo-western category.

2. To develop construction skills for Indian market based ready-to-wear as well as customized women's wear for individuals.

Course Contents:

Construction of Salwar, Pajami, Palazzo, Zauve off pants, Cowl Pant. Construction of basic Pant with waist band and side zipper. Construction of basic Ladies suit (kameez). Construction of Kalidar Kurta. Construction of Princess suit with flare. Construction of Anarkali suit. Construction of Basic Blouse. Construction of Blouse variations (princess/belted/katori). Construction of Rajputi Poshak (Kurti, Kanchali, Lehanga). Construction of Indian skirt variations (lehanga/ghaghra, chaniya). Construction of Women's wear jacket from torso block.

Learning Outcomes:

Students should be able to

- Plan, organize and utilize acquired knowledge of construction techniques of Indian wear.
- Use the appropriate seams, seam finishes, trims, fasteners as per the fabrics used in various styles of Indian wear.
- Understand the making of the necessary fitting adjustments in the garment on the dress Form and the human body.
- Construct and finish the garment as per industrial standards of quality. Prepare specification sheets of the stitched garment.

References:

- Aldrich, W., 1996. *Fabric, Form and Flat Pattern Cutting*. Blackwell.
- Amaden-Crawford, C., 2010, *A Complete Guide to Fashion Sewing*, New York, Fairchild Books.
- Anna, Z., 2004. *Zapp method of couture sewing : Tailor garments easily using any pattern*, Krause publications, USA
- Di Marco, S.M., 2010. *Draping Basics*, New York, Fairchild Books.
- Goswamy, B. N., 1993. *Indian Costumes*, Calico Museum.
- Haye, Amy De La, 1998. *Fashion Source Book*, Macdonald
- Kumar, R., 1999. *Costumes And Textiles Of Royal India*, Christies Books
- Shaeffer, C., 2001. *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*, New York, Rodale Books
- Shoben, M., 1992. *J.P. Pattern Cutting & Making Up: The professional Approach*. Oxford University Press, London, London, Create Space Publishing.

FAD-3104 Knit Wear [0, 0, 4, 2]

Course Objective:

1. To design and develop the understanding of pattern making and manufacturing skills in relation to knits and other stretch fabrics.
2. To understand the body structure for different age group and sizes development of kid's.
3. To understand the pattern making and manufacturing processes of kid's wear garment.

Course Contents:

Understanding of knit fabric grain, ease and characteristics. Understanding of machines and aids (folder and attachments) used for stitching knit fabrics along with handling knits materials. Drafting and development of knitted T-shirt. Drafting and development of knitted pajama. Drafting and development of jersey block. Understanding of body shapes and differences for men's, women's and Kids for knit wear. Basic pattern development (T-Shirt & Lower) for men's and women's, pattern development of raglan sleeve.

Learning Outcomes:

Students should be able to

- Understand and use of machinery and work aids used for handling knits and stretch fabrics.
- Draft and develop the patterns for knits and other stretch fabrics.
- Design and plan a logical garment construction sequence including making allowances for seams and stretch for knitted fabric.

References:

- Aldrich, W., 1998. *Metric Pattern Cutting for Children's Wear*. Oxford: Blackwell Science.
- Atharely, K., 2016, *The Beginners Guide to writing knitting patterns: Learn to Write Pattern Other Can Knits*, Paperback.
- Melville S., 2013, *Knitting Pattern Essential: Adapting and Drafting Knitting Pattern for Great Knitwear*, Paperback.
- Nakamichi, T., 2010. *Pattern Making - Stretch Fabrics*, London. Lawrence King Publishers.
- Richardson, K., 2008. *Designing and Pattern making For Stretch Fabrics*. New York: Fairchild Books.

FAD-3106 Integrated Project -III [0, 8, 4, 8]

Course Objective

- To develop skills in analyzing current trends and forecasting future trends in women's evening wear, integrating global fashion insights.
- To understand design process, utilizing digital tools and software for design development, visualization, and presentation of women's evening wear.
- To explore and innovate with a variety of materials and fabrics suitable for high-fashion women's evening wear, focusing on both aesthetics and functionality.

Course Contents

Creative Design Process Elements: Study the elements and principles of the creative design process, including inspiration, concept, and visualization, with a focus on women's evening wear, Market Analysis of Structured Garments: Understand structured garments in the context of the prospective market for women's evening wear, Fit and Alterations for Evening Wear: Explore the fit and fall of women's evening garments and techniques for alterations to ensure a good fit, Couture Brands and Market Positioning: Analyze couture brands in terms of their Unique Selling Proposition (USP) and market positioning within women's evening wear, Pattern Making and Construction for Complex Designs: Learn systematic approaches in pattern making and construction relevant to complex designs in high fashion evening wear, Range Development and Planning: Develop a range and plan for high-fashion garments, particularly evening wear, Portfolio Presentation with a Thematic Approach: Reflect personal style in portfolio presentations following a thematic approach, focused on women's evening wear.

Learning Outcomes

Students should be able to

- Apply advanced understanding of structured and contoured garments in women's evening wear, providing novel design solutions to specific briefs.
- Integrate creative and professional competence to transform concepts into finished women's evening wear products using appropriate materials and techniques.
- Plan and execute a systematic approach in utilizing resources and processes, organizing work efficiently for women's evening wear.
- Work independently, managing time effectively and adhering to professional ethics in the creation of women's evening wear.
- Document the design process, showcasing the development and rationale behind women's evening wear designs.

References:

1. Aldrich, W., 2004. *Metric Pattern Cutting for Women's wear*. Oxford: Blackwell Publishing.
2. Fischer, A., 2009. *Basics Fashion Design 03: construction*. Singapore: Ava Publishing SA.
3. Maynard, L., 2010. *The Dressmaker's Handbook of Couture Sewing Techniques: Essential Step by Step Techniques for Professional Results*. U.S.A.: Interweave Press.
4. Nudelman, Z., 2009. *Art of Couture Sewing*. New York: Fairchild Books.

5. Renfrew, C. a. R. E., 2009. *Basics Fashion design 03; Developing a collection*. Singapore: Ava Publishing SA.
6. Richardson, K., 2014. *Designing and Patter making for Stretch Fabrics*. New York: Fairchild Books Inc.
7. Shoben, M.M. & W. J.P., 2005. *Pattern Cutting & Making Up: The Professional Approach*. New Delhi: CBS Publishers & Distributors.

FAD-31XX Fashion Trends and Forecasting – [0,0,6,3]

Course Objectives:

- To understand the process of fashion forecasting and its role in the fashion industry.
- To analyze historical fashion trends and predict future trends based on socio-economic and cultural factors.
- To develop skills in using professional forecasting tools and resources.

Course Content:

1. **Introduction to Fashion Forecasting:** Definition, importance, and overview of the fashion forecasting industry.
2. **History of Fashion Trends:** Examination of significant fashion movements from past to present and their cultural, political, and economic influences.
3. **The Forecasting Process:** Steps involved in creating a fashion forecast including research, analysis, and presentation.
4. **Sources of Information:** Exploring various sources such as runway shows, street fashion, cultural events, and consumer behavior data.
5. **Color and Fabric Forecasting:** Techniques for predicting color and fabric trends in upcoming seasons.
6. **Consumer Behavior Analysis:** Understanding how consumer demographics and psychographics influence fashion trends.
7. **Trend Reporting:** Skills for writing and communicating trend reports effectively.
8. **Digital Tools and Technologies in Forecasting:** Use of online trend databases, AI, and digital platforms to gather and analyze trend data.
9. **Sustainability and Ethics in Forecasting:** Considerations for promoting sustainable fashion and ethical practices in trend prediction.
10. **Final Project:** Students will develop their own fashion forecast for a future season, presenting their findings in a professional format including a trend board, color palette, and fabric samples.

Coursera Course: Interpreting Fashion Trends and Cohorts by Parsons School of Design

Learning Outcomes:

- Gain an in-depth understanding of the role and methods of fashion forecasting.
- Analyze historical trends and current market data to predict future fashion movements.
- Utilize digital tools and resources to enhance forecasting accuracy.
- Develop and communicate a comprehensive fashion forecast that addresses consumer needs and market dynamics.

- Apply ethical considerations in trend forecasting, promoting sustainability.

References:

- Brannon, E. L. (2020). *Fashion Forecasting*. Fairchild Books.
- Tungate, M. (2012). *Fashion Brands: Branding Style from Armani to Zara*. Kogan Page.
- Easey, M. (2009). *Fashion Marketing*. Wiley-Blackwell.
- Jackson, T. and Shaw, D. (2009). *Mastering Fashion Marketing*. Palgrave Macmillan.
- Field trips to fashion shows, guest lectures by industry forecasters, and workshops on trend analysis tools.

FAD- 31XX Creative practice in crafts – [0,0,6,3]

Course Objectives:

1. To introduce students to the concepts of creativity and artistic expression in the context of crafts.
2. To provide opportunities for students to experiment with different craft materials, techniques, and processes.
3. To foster critical thinking and problem-solving skills through creative practice and exploration.
4. To encourage students to develop a personal aesthetic and artistic voice in their craft making.

Course Content:

Introduction to Creative Practice in Crafts. Exploring Craft Materials: Wood, Metal, Fiber, Clay, and Paper

Techniques and Processes in Craft Making: Sculpting, Carving, Weaving, Pottery, and Collage. Creative Problem-Solving: Overcoming Challenges in Craft Projects. Developing a Personal Artistic Vision in Crafts

Collaboration and Community Engagement in Craft Practice. Critique and Feedback: Evaluating Craft Projects and Artistic Growth. Exploring Interdisciplinary Connections: Crafts and Other Art Forms.

Learning Outcomes:

Students should be able to

- Demonstrate proficiency in working with various craft materials, techniques, and processes.
- Apply critical thinking and problem-solving skills to overcome challenges in craft making.
- Develop and articulate a personal aesthetic and artistic vision in their craft projects.
- Engage in collaborative and community-based craft practices.
- Evaluate and critique their own craft projects and those of their peers, fostering growth and improvement.
- Identify and explore interdisciplinary connections between crafts and other art forms.

References:

- Adamson, G., 2010. *The Craft Reader*. Berg.

- Dickerson, J., 2014. *The Art and Craft of Wood: A Practical Guide to Harvesting, Choosing, Reclaiming, Preparing, Crafting, and Building with Raw Wood*. Storey Publishing.
- Gomm, P., & Shorthouse, J., 2017. *The Textile Artist: Layered and Stitched Pictures: Using Free Machine Embroidery and Appliqué to Create Textile Art Inspired by Everyday Life*. Search Press.
- Green, M., 2018. *Metalworking: Doing It Better: Machining, Welding, Fabricating*. McGraw-Hill Education.
- Heinemann, D., 2015. *Fiber & Cord Jewelry: Easy to Make Projects Using Paracord, Hemp, Leather, and More*. Fox Chapel Publishing.
- Schorr, M., 2016. *Paper: Paging Through History*. W. W. Norton & Company.
- Wong, L., 2019. *Paper Art: The Complete Guide to Papercraft Techniques*. Barron's Educational Series.

SIXTH SEMESTER

FAD-3201 Apparel Merchandising [3, 0, 0, 3]

Course Objective:

1. To provide an understanding of the apparel industry's merchandising processes, including product development, production, and distribution.
2. To develop skills in budgeting, pricing, and marketing strategies specific to apparel.
3. To explore consumer behavior and retail management within the context of fashion.

Course Contents:

Overview of industry and concept of merchandising. Defining the merchandise & merchandising. Significance, scope and role of merchandising in apparel industry. Roles and responsibility of merchandiser. Product development & sourcing. Costing & pricing. Sustainability in merchandising. Operational management of apparel industry. Types of buyers. Buying seasons and their significance in product planning

Learning Outcomes:

Students should be able to

- Acquire an in-depth understanding of garment manufacturing industry.
- Understand the commercial aspects of fashion industry including market awareness, costing and pricing.
- Demonstrate understanding of basic concepts and principles in apparel merchandising, seasonal planning of merchandise, sourcing, buying.
- Acquire comprehensive knowledge of market sourcing for raw materials and finished products.

References:

- Gioello, D., et al., 1979. *Fashion Production Terms*, New York, Fairchild Books.
- Waddell, G., 2004. *How Fashion Works: Couture, Ready to wear and Mass Production*, New York, John Wiley & Sons.
- Liu, C., 2010. *Garment Merchandising*, Hong Kong, Monsoon Hong Kong Ltd.
- Rosenau, J. A. and Wilson, D. L., 2014. *Apparel Merchandising: The Line Starts Here*, New York, Fairchild Books.
- Myers- Mc Devitt P.J., 2010. *Apparel Production Management and the Technical Package*, New York, Fairchild Books.
- Kunz, G.I., 2004. *Apparel Manufacturing: Sewn Product Analysis*, New Jersey, Prentice Hall.

FAD-3202 Print Design & Development [0, 0, 6, 3]**Course Objectives:**

1. To introduce students to the principles and techniques of print design in the fashion industry.
2. To develop skills in creating and applying print designs on various textiles.
3. To understand the technological advancements in print design and explore sustainable printing practices.

Course Content:

Fundamentals of Print Design: Overview of print design history, types of prints, and their applications in fashion, Design Process: From concept development to final print, including mood boards, sketching, and pattern creation, Textile and Material Compatibility: Understanding different textile properties and selecting appropriate inks and dyes for various

fabric types, Techniques in Print Making: Hands-on learning with screen printing, block printing, digital printing, and sublimation techniques, Digital Design Tools: Use of software like Adobe Illustrator and Photoshop for creating print designs, Color Theory in Print Design: Importance of color choices, color fastness, and methods to achieve desired color outcomes on textiles, Sustainability in Print Production: Eco-friendly practices, sustainable materials, and waste reduction techniques in print design, Quality Control and Testing: Methods for testing print durability, color fastness, and overall quality of the final product, Market Trends and Consumer Preferences: Analysis of current trends in print design and understanding consumer demands.

Learning Outcomes:

Students should be able to

- Understand the historical and technical aspects of print design in fashion.
- Demonstrate proficiency in various print making techniques and digital design tools.
- Apply color theory effectively in the creation of print designs.
- Develop print designs that are both innovative and responsive to current market trends.

References:

- Bowles, M., & Isaac, C. (2012). *Digital Textile Design*. Laurence King Publishing.
- Braddock, S. E., & O'Mahony, M. (2006). *Techno Textiles 2: Revolutionary Fabrics for Fashion and Design*. Thames & Hudson.
- Quinn, B. (2012). *Textile Designers at the Cutting Edge*. Laurence King Publishing.
- Udale, J. (2008). *Textiles and Fashion: Materials, Design and Technology*. Woodhead Publishing.

FAD-3203 Lingerie & intimate wear [1, 0, 8, 5] Course Objective:

1. To explore the design and construction techniques specific to lingerie and intimate apparel.
2. To understand the unique material requirements and quality standards for intimate wear.
3. To examine market trends, consumer needs, and the cultural aspects influencing the lingerie industry.

Course Contents:

Introduction to lingerie and intimate wear. Materials used. Design principles for lingerie. Construction techniques. Sizing & fitting. Innovation in intimate wear. Brands and their branding & marketing. Regulation & standards. Final project.

Learning Outcomes:

Students should be able to:

- Develop a comprehensive understanding of the lingerie and intimate wear industry, including design, materials, and construction.
- Apply advanced techniques in the design and manufacture of intimate apparel that meets both

aesthetic and functional requirements.

- Critically analyze market trends and consumer preferences in the lingerie market.
- Design and execute a lingerie collection that reflects innovative design and technical skills.
- Understand and apply industry standards and regulations in the development of intimate apparel.
pare specification & cost sheet of constructed garment.

References:

- Young, A. (2019). *Intimate Apparel: A Comprehensive Guide*. Fairchild Books.W.
- Thomas, R. (2016). *Lingerie Design: A Complete Course*. Laurence King Publishing.
- Jenkins, D. (2013). *The Bra Book: An Intimate Guide to Finding the Right Bra, Shapewear, Swimsuit, and More!*. BenBella Books.

FAD-3204 Integrated Project -IV – [1,0,6,4]

Course Objectives:

1. To equip students to address specific market requirements and global trends in men's wear, focusing on creating designs that meet contemporary demands.
2. To gain knowledge on the application of advanced skills and knowledge in fashion materials and processes in men's wear collection.
3. To develop men's wear collections that are industry-ready, focusing on market positioning, branding, and range planning.

Course Content:

Fashion Design Process for Men's Wear: Understanding and interpreting design briefs in the context of men's wear. Brand Analysis in Men's Wear: Study of brands' unique selling propositions and market positioning, specifically in men's wear. Men's Wear Styling and Market Considerations: Exploring styling for men's wear, considering prospective markets and customer preferences. Pattern Making and Construction Techniques: Systematic approaches in pattern making and construction for complex men's wear designs. Tech-Pack Development: Creating tech-packs that address industry requirements for men's wear collections. Men's Wear Range Planning and Development: Strategic planning and development of a cohesive men's wear collection. Portfolio Presentation with Thematic Approach: Developing a portfolio presentation that reflects personal style within a thematic approach, tailored for men's wear.

Learning Outcomes:

- Students should be able to
- Create men's wear design briefs with innovative and market-relevant solutions.
- Demonstrate the ability to turn creative concepts into finished men's wear products, using suitable materials and techniques.
- Exhibit skill in planning, organizing, and managing resources efficiently for men's wear design projects.
- Work independently or collaboratively on men's wear projects, managing time effectively and upholding high standards of professional ethics and values.

References:

- Aldrich, W., 2010. *Metric Pattern Cutting For Men's Wear*. Oxford: Willey Blackwell Publishers.
- Fischer, A., 2009. *Basics Fashion Design 03: construction*. Singapore: Ava Publishing SA.
- Maynard, L., 2010. *The Dressmaker's Handbook of Couture Sewing Techniques: Essential Step by Step Techniques for Professional Results*. U.S.A.: Interweave Press.
- Nudelman, Zoya., 2009. *Art of Couture Sewing*. New York: Fairchild Books.
- Renfrew, C. a. R. E., 2009. *Basics Fashion design 03, Developing a collection*. Singapore: Ava Publishing SA.
- Richardson, K., 2014. *Designing and Patter making for Stretch Fabrics*. New York: Fairchild Books Inc.

FAD-32XX CAD - Clo 3D and Tuka CAD – [0, 0, 6, 3]

Course Objectives:

- To introduce students to advanced CAD software specifically Clo 3D and TukaCAD, focusing on their application in the fashion design industry.
- To develop proficiency in using these tools for design creation, pattern making, and virtual simulation.
- To enhance students' understanding of the digital workflow from design to production in the apparel industry.

Course Content:

1. **Introduction to CAD Software in Fashion:** Overview of computer-aided design technology and its impact on the fashion industry.
2. **Getting Started with Clo 3D:** Basic interface navigation, toolsets, and setting up a project in Clo 3D.
3. **Advanced Features of Clo 3D:** Exploring 3D garment simulation, fabric properties settings, and realistic rendering techniques.
4. **Introduction to TukaCAD:** Learning the interface, basic drawing tools, and pattern making functionalities.
5. **Advanced Pattern Making in TukaCAD:** Detailed instruction on modifying and correcting patterns, grading, and marker making.
6. **Design and Simulation:** Creating detailed fashion designs using Clo 3D, including draping, fitting, and styling adjustments.
7. **Integration of CAD Tools:** Workflow techniques to use Clo 3D and TukaCAD in tandem for enhanced design and production processes.
8. **Project Management with CAD:** Managing design projects within these platforms, including file management, version control, and collaboration features.
9. **Industry Applications and Case Studies:** Reviewing real-world case studies where Clo 3D and TukaCAD have been effectively implemented.
10. **Final Project:** Students will create a comprehensive fashion design project from concept to virtual prototype using both Clo 3D and TukaCAD.

Coursera Course : Introduction to Computer Aided Design by Starweaver

Learning Outcomes:

- Master the functionalities and tools of Clo 3D and TukaCAD for fashion design.
- Apply advanced CAD software skills to create detailed designs, patterns, and prototypes.
- Analyze and solve design problems using digital tools, enhancing efficiency and creativity.
- Produce digital fashion presentations and prototypes that are industry-ready.
- Understand the integration of digital tools in the fashion design and manufacturing workflow.

References:

- Liechty, E., Pottberg, D., & Rasband, J. (2018). *Fitting and Pattern Alteration: A Multi-Method Approach to the Art of Style Selection, Fitting, and Alteration*. Bloomsbury Academic.
- McKinney, E. (2020). *3D Fashion Design: Technique, design and visualization*. Thames & Hudson.
- Workshops with software experts, practical exercises in a computer lab, and critiques by industry professionals.

FAD-32XX Consumer Behaviour and Neuromarketing – [0, 0, 6, 3]

Course Objectives:

- To understand the psychological, social, and emotional factors that influence consumer behaviour.
- To explore the field of neuromarketing and its applications in understanding and predicting consumer decisions.
- To develop skills in designing marketing strategies that effectively leverage consumer behaviour insights.

Course Content:

1. **Introduction to Consumer Behaviour:** Overview of the field, its significance in marketing, and basic consumer behavior models.
2. **Psychological Influences:** Cognitive processes affecting consumer choices, including perception, learning, memory, and attitudes.
3. **Social Influences:** The impact of groups, family, culture, and social media on consumer behaviour.
4. **Emotional and Motivational Influences:** Understanding the emotional drivers of consumer decisions and their implications for marketing.
5. **Introduction to Neuromarketing:** Definition, tools, and techniques including EEG, fMRI, and eye-tracking.
6. **Applications of Neuromarketing:** Case studies demonstrating how neuromarketing insights are applied to product design, packaging, advertising, and online interactions.
7. **Ethics in Neuromarketing:** Discussion of ethical considerations and consumer privacy issues.
8. **Consumer Research Techniques:** Traditional and neuromarketing research methods for gathering and analyzing consumer data.
9. **Developing Marketing Strategies:** Utilizing insights from consumer behaviour and neuromarketing to create effective marketing campaigns.
10. **Final Project:** Students will develop a marketing campaign for a product or service,

incorporating neuromarketing techniques and consumer behaviour analysis.

Coursera Course: An Introduction to Consumer Neuroscience and Neuromarketing

Learning Outcomes:

- Understand the core principles and theories of consumer behaviour.
- Apply neuromarketing tools and techniques to analyse consumer responses.
- Integrate consumer behaviour theories and neuromarketing insights into practical marketing strategies.
- Evaluate the ethical implications of using neuromarketing in research and marketing.
- Create and present a comprehensive marketing strategy that reflects an understanding of consumer behaviour and neuromarketing data.

References:

- Solon, M. (2017). *Hooked: How to Build Habit-Forming Products*. Portfolio/Penguin.
- Lindstrom, M. (2010). *Buyology: Truth and Lies About Why We Buy*. Crown Business.
- Dooley, R. (2012). *Brainfluence: 100 Ways to Persuade and Convince Consumers with Neuromarketing*. Wiley.
- Kahneman, D. (2011). *Thinking, Fast and Slow*. Farrar, Straus and Giroux.
- Workshops with neuromarketing experts, participation in consumer research projects, and practical assignments using neuromarketing software tools.

FAD-32XX Advertising and Consumer Psychology [0, 0, 6, 3]

Course Objectives:

1. To explore the psychological principles underlying consumer behavior and advertising strategies.
2. To understand how advertising influences consumer perception, attitudes, and behavior.
3. To develop skills in designing effective advertising campaigns that are psychologically informed and ethically sound.

Course Content:

Introduction to Consumer Psychology: Definitions and scope of consumer psychology; historical perspectives, Theories of Consumer Behavior: Overview of key psychological theories relevant to consumer behavior, including cognitive, emotional, and social influences, Perception and Attention in Advertising: How consumers perceive advertisements and the role of attention in influencing their effectiveness, Attitude Formation and Change: Mechanisms of attitude formation and change through advertising; the role of persuasive communication, Decision Making Processes: Psychological processes involved in consumer decision making; the impact of marketing strategies, Social and Cultural Influences: How social context and cultural background influence consumer behavior and advertising effectiveness, Consumer Research Methods: Qualitative and quantitative methods for researching consumer behavior; ethical considerations in consumer research, Developing Advertising Campaigns: Steps in designing and implementing an advertising campaign that uses consumer psychology insights, Evaluating Advertising Effectiveness: Techniques for measuring the impact of advertising campaigns on consumer attitudes and behaviors.

Learning Outcomes:

Students should be able to

- Gain an understanding of the psychological foundations of consumer behavior.
- Apply theories of perception, motivation, and decision-making to the analysis of advertising.
- Design and evaluate effective advertising strategies that ethically influence consumer attitudes and behavior.
- Conduct and interpret consumer research to inform advertising strategies.

References:

- Arens, W., Weigold, M., & Arens, C. (2014). *Contemporary Advertising*. McGraw-Hill Education.
- Hawkins, D. I., Mothersbaugh, D. L., & Best, R. J. (2010). *Consumer Behavior: Building Marketing Strategy*. McGraw-Hill Education.
- Heath, R., & Feldwick, P. (2008). *Fifty Years Using the Wrong Model of Advertising*. International Journal of Market Research.
- Solomon, M. (2014). *Consumer Behavior: Buying, Having, and Being*. Pearson.

FAD-32XX Theory of Craft Product Design & Context – [0,0,6,3]

Course Objectives:

1. Define and discuss the concept of craft within various cultural and historical contexts.
2. Evaluate the socio-economic impact of craft production on local and global communities.
3. Apply design principles and techniques to create innovative craft products.
4. Analyze the relationship between craft design and its intended context.
5. Critically assess contemporary trends and issues in the field of craft design.

Course Content:

Definition of craft. Historical overview of craft traditions. Evolution of craft in the modern context. Cultural significance of craft. Regional variations in craft traditions. Case studies of traditional craft practices from around the world. Impact of globalization on craft industries. Economic sustainability of craft practices. Fair trade and ethical considerations in craft production. Aesthetics vs. functionality in craft design. Materiality and craftsmanship. Design process and innovation in craft production. Fusion of traditional and modern elements. Eco-friendly and sustainable craft practices. Role of technology in craft innovation. Design for specific contexts (e.g., domestic, cultural, commercial). Market research and consumer behavior in craft industries. Branding and marketing strategies for craft products

Learning Outcomes:

- Define and discuss the concept of craft within various cultural and historical contexts.
- Evaluate the socio-economic impact of craft production on local and global communities.
- Apply design principles and techniques to create innovative craft products.
- Analyze the relationship between craft design and its intended context.
- Critically assess contemporary trends and issues in the field of craft design.
- Demonstrate effective communication and presentation skills in discussing craft-related topics.

References:

- Adams, A., 2016. *The Craft Reader* (2nd ed.). Berg.
- Buchanan, R., 2015. *Design and Anthropology*. Routledge.
- Dormer, P., 1997. *The Culture of Craft: Status and Future*. Manchester University Press.
- Fuad-Luke, A., 2009. *Design Activism: Beautiful Strangeness for a Sustainable World*. Earthscan.
- Hutchinson, F., 2010. *Design in Modern Craft: An Exploration of Applied Art, Product Design, and Graphic Design in the Modern Craft Movement*. V&A Publishing.
- Kumar, V., 2017. *101 Design Methods: A Structured Approach for Driving Innovation in Your Organization*. Wiley.
- Smith, B. A., & Meredith, J. R., 2019. *Product Development and Design for Manufacturing: A Collaborative Approach to Producibility and Reliability* (2nd ed.). CRC Press.

SEVENTH SEMESTER

FAD-4101 Internship (Long Industry Attachment/craft Project - [4, 0, 22, 13] Course

Objective:

1. To enable students exposure and experience to prevalent commercial, professional and industrial practice in the area of their focus in organized or developmental sectors.
2. To enable students to make choices for further focus on their area of design development expertise in men's, women's or kid's wear.
3. To provide experience of project planning, execution, operation, management and presentation as

afashion designer.

4. To develop the ability to work as an effective and contributing member of a team and sharpen problem-solving skills.

Course Contents:

Specialist technical skill development. Specific project on the job to sharpen skills required for chosen area of specialism. Further development of generic / cognitive skills. Design development specific to a trend, market and commerce brief. Market study and trend forecast study. Product development. Product details and costing. Project Portfolio.

Learning Outcomes:

Students should be able to

- Demonstrate a comprehensive understanding of design, development and production.
- Demonstrate understanding of the entire supply chain of production.
- Demonstrate a personal design philosophy.
- Exhibit good logical, creative and intuitive ability towards successful negotiation and completion of professional requirements.
- Exhibit full range of transferable skills preparatory to a professional career.

FAD-4102 Pre-Final Design Project - [0, 0, 4, 2]

Course Objectives:

- To apply acquired knowledge and skills from previous coursework in a comprehensive design project.
- To develop and refine professional design practices, including project management, concept development, and execution.
- To prepare for the capstone Final Design Project by engaging in a substantive, preparatory design exercise.

Course Content:

1. **Project Proposal Development:** Crafting a detailed project proposal including objectives, scope, methodology, and expected outcomes.
2. **Research and Conceptualization:** Conducting thorough research to support the project's concept; developing initial sketches and models.
3. **Design Development:** Refining design concepts through iterative processes; employing advanced design techniques and materials.
4. **Technical Skills and Production:** Enhancing technical skills necessary for project realization, including advanced software tools, fabrication methods, and material manipulation.
5. **Critiques and Revisions:** Participating in regular critique sessions with peers and faculty to gain feedback and make informed revisions.
6. **Professional Documentation:** Learning to document the design process comprehensively for professional presentation.
7. **Presentation Skills:** Developing skills to effectively present and defend design concepts and processes in a professional setting.
8. **Preparation for Final Design Project:** Using the Pre-Final Design Project to set a solid

foundation for the capstone Final Design Project in terms of research, concept maturity, and execution strategy.

9. **Exhibition Preparation:** Planning and preparing for the exhibition of the project, focusing on layout, visitor engagement, and explanatory materials.
10. **Final Presentation and Review:** Presenting the completed project to a panel of faculty and industry professionals for critique and feedback.

Coursera Course : Design Project Completion and Portfolio Building

Learning Outcomes:

- Demonstrate the ability to manage a complex design project from conception through completion.
- Apply advanced design and technical skills to create a professional-quality project.
- Critically evaluate their own work and that of their peers to make constructive revisions.
- Effectively communicate the concept and design process to an audience of both peers and professionals.
- Prepare thoroughly for the Final Design Project through comprehensive planning and preliminary execution.

References:

- Best, K. (2017). *The Fundamentals of Design Management*. Bloomsbury.
- Lupton, E. & Phillips, J. C. (2015). *Graphic Design: The New Basics*. Princeton Architectural Press.
- Ambrose, G., & Harris, P. (2018). *Design Thinking for Visual Communication*. Bloomsbury.
- Workshops with guest designers, industry visits, and access to professional design labs.

EIGHTH SEMESTER

FD-4201 Final Design Project [0, 0, 24, 12]

Course Objective:

- ☐ To draw upon and integrate learning of all the courses across the program and to apply the integrated learning to identify, create and solve design problems/ opportunities in the apparel industry.
- ☐ To tie all of the various strands of learning together into a significant body of work and to generate a design concept from the initial idea through to final realization, product strategy and promotion.
- ☐ Final design project is the culmination of personal ideas and investigations towards the realization of an original, creative and innovative body of work.
- ☐ Students are required to work more independently, setting their own briefs, focusing on problem

solving and working towards the learning objectives.

- This course will help students for strengthening themselves professionally in preparation for a career according to their choice of design category and various market options.

Course Contents:

1. Contextual research to identify potential areas of design research & development.
2. To gather information and visual materials in a field which has sufficient scope for design research and development.
3. Formulation of design brief, design concept, research methods and project schedule (log book).
4. Students will have to develop and negotiate a design brief by developing a concept based on a particular theme. At this stage they are expected to present the design concept based on a colloquium paper in front of a jury of faculty mentors. After the approval of the concept, they will be expected to meet design mentor twice in a week at scheduled times. Formative Feedback will be provided at each meeting and they have to maintain a log book which shows the progress and gives evidence of following the design process. During the process of design exploration, they are expected to research and conduct surveys in the areas of market structure, client group, fabrics and trims sources.
5. Prototype and portfolio development: To develop prototypes, students have to explore new and appropriate methods of pattern making, draping and garment construction in relation to the relevant fabrics and the functional aspect of the garment followed by "Toile Presentation". They are expected to present the process and findings along with the prototypes to a Jury of design and technical mentors and peers.
6. Pricing & Costing of Final products: They are required to achieve optimum costs of production through an understanding of fabric development and finishing processes. They are also expected to do the pricing and costing of the final product.
7. Final submission and presentation: The Final Submission which is in week 16 will be supported by an oral presentation and submission of a design portfolio in front of a Jury, where they will be expected to justify the validity/originality of their design process and findings.
8. They will be encouraged to do a self-evaluation, assessing their effectiveness of achieving set aims.
9. Reflective Journal: Additionally, they will be required to submit a Reflective Journal which represents their involvement and overall journey of learning.

References: Students are required to do proper referencing as per given format. They need to identify reading which is relevant to their design concept for example: current fashion and business magazines, trade journals, forecast magazines and fashion journals etc. Throughout the course students will be expected to refer to material both from the internet and any available library to gather information.

Coursera Course : Transforming the Fashion Business

Learning Outcomes:

Students should be able to

- Conduct independent research on self-directed design briefs for gathering information using specialized skills across a focused area of study.

- Use WGSN for trend forecasting related to trims and fabrics.
- Give pricing and costing of the product taking into consideration all the costs involved in production of the product.
- Demonstrate ability to plan schedules and manage time effectively.
- Demonstrate the values, ethics and competencies as a design professional.
- Exhibit effective oral and visual communication skills using a range of media to prepare and present product range.

References:

1. Atkinson, M., 2012. *How to Create Your Final Collection*, London, Lawrence King Publishing.
2. Faerm, S., 2012. *Creating a Successful Fashion Collection: Everything you need to develop a Great Line and Portfolio* , London, Barron's Educational Series.
3. Young, D., 2012. *Swatch Reference Guide to Fashion Fabrics*, New York, Fairchild Books.