

**(Abstract)**

FYUGP- Scheme and Syllabi (First & Second Semester only ) of B.Sc. Costume and Fashion Designing Programme in Affiliated Colleges under the University - with effect from 2024 Admission- Approved Orders issued

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**ACADEMIC C SECTION**

ACAD C/ACAD C1/22255/2024

Dated: 19.12.2024

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- Read:-1. U.O. No. FYUGPSC/FYSC-I/5074/2024, dated: 18/04/2024 and 06.08.2024  
2. E-mail of the Chairperson, Board of Studies in Fashion Technology(Cd), dated 12.06.2024  
3. Orders of the Vice Chancellor dtd 24.06.2024  
4. The minutes of the Meeting of the Academic Council, held on 25.06.2024  
5. The Minutes of the meeting of the Scrutiny Committee held on 26.06.2024  
6. E mail dated 18.11.2024 from the Chairperson, BoS in Fashion Technology  
7. E mail dated 10.12.2024 from the Dean, Faculty of Technology  
8.The orders of the Vice Chancellor, dtd 19.12.2024

**ORDER**

1. The Regulations of the Kannur University Four Year Under Graduate Programmes (KU-FYUGP Regulations 2024) for Affiliated Colleges was implemented w.e.f. 2024 admission and certain modifications were effected thereafter, vide papers read as (1) above.
2. Meanwhile, the Chairperson, Board of Studies in Fashion Technology (Cd), vide paper 2 above, submitted the Scheme and Syllabus of the I & II Semesters of the BSc Costume and Fashion Designing programme to be implemented in affiliated colleges under Kannur University, w.e.f. 2024 admission, in tune with KUFYUGP Regulations, 2024.
3. The Scheme & Syllabus submitted by the Chairperson was placed before the Academic Council for consideration.
4. The XXVIII<sup>th</sup> meeting of the Academic Council, held on 25/06/2024 considered the matter and approved the Scheme and Syllabus (I & II Semesters only) of the BSc Costume and Fashion Designing programme in principle & permitted to publish the same as and when ready after making the necessary modifications.
5. Subsequently, the Scrutiny Committee, which includes the Dean, Faculty of Technology, scrutinized the Syllabus of the B Sc Costume and Fashion Designing and recommended certain modifications in the Syllabus, vide paper read (5).
6. Thereafter, the Chairperson, Board of Studies in Fashion Designing, vide paper read (6) submitted the Syllabus of the BSc Costume and Fashion Designing programme, after incorporating the modifications, for approval.
7. The Dean, Faculty of Technology, after vetting the Syllabus concerned, recommended vide paper (7) to approve the Syllabus.
8. The Vice Chancellor, after considering the matter in detail and in exercise of the powers of the Academic Council conferred under Section 11(1) Chapter III of Kannur University Act,

1996 and all other enabling provisions read together with, **approved the First and Second semester scheme and syllabus of the BSc Costume and Fashion Designing programme (FYUGP) and accorded sanction to implement the same in Affiliated Colleges under the University w.e.f. 2024 admission, subject to reporting to the Academic Council.**

9. The Scheme and Syllabus ( First and Second Semesters) of the BSc Costume and Fashion Designing programme (FYUGP) in Affiliated colleges under Kannur University, applicable w.e.f. 2024 admission is appended with this UO & uploaded in the University website.

Orders are issued accordingly.

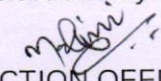
Sd/-

**ANIL CHANDRAN R**  
**DEPUTY REGISTRAR (ACADEMIC)**  
For REGISTRAR

To: The Principals of Affiliated Colleges

- Copy To: 1. The Examination Branch (through PA to CE)  
2. JR (Exam)  
3. The Chairperson, BoS in Fashion Technology  
4. PS to VC/PA to R  
5. DR/AR (Academic)  
6. IT Cell (For uploading in the website)  
7. SF/DF/FC

Forwarded / By Order

  
SECTION OFFICER





# KANNUR UNIVERSITY

## B Sc Costume and Fashion Designing

### FYUG Programme Content

	SL NO	Subject Code	Course name	Subject Type – Major(Core) /Minor/MD C /SEC/AEC /VA courses	Credit	Hours per week	
						T	P
Semester- I	1	KU1DSCCFD101	Elements of Design I (DSC) (P)	DSC	4	0	8
	2	KU1DSCCFD102	Visualization & Representation I (DSC) (P)	DSC	4	0	8
	3	KU1DSCCFD103	Elements of Textiles (T) DSC	DSC	4	4	0
	4	KU1DSCCFD104	Personal Grooming (DSC) (P)	DSC	4	0	8
	5	KU1MDCCFD105	Brand Design (MDC) (T)	MDC	3	3	0
	6		AEC 1	AEC	3		
	7		AEC 2	AEC	3		
<b>Total Credits</b>					<b>25</b>		
Semester- II	1	KU2DSCCFD106	Theory of Design (DSC) (T)	DSC	4	4	0
	2	KU2DSCCFD107	History of Design (DSC) (T)	DSC	4	4	0
	3	KU2MDCCFD108	Model Making (MDC) (P)	MDC	3	0	6
	4	KU2DSCCFD109	Material Handling (DSC) (P)	DSC	4	3	2
	5		AEC 3	AEC	3		
	6		AEC 4	AEC	3		
<b>Total Credits</b>					<b>21</b>		

# **Costume and Fashion Designing**

## **Semester I**

**"KU1DSCCFD101": "ELEMENTS OF DESIGN I"**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
1	DSC	100	KU1DSCCFD101	4	120

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CCA	ESE	Total	
0	8	0	40	60	100	3

**Course Description:** Introduction and understanding to the elements of design for designing in any field.

**Course Prerequisite:** NIL

**Course Outcomes:**

- To develop understanding of Elements of Design. (Point, Line, Plane, Shape, Texture, Color, Pattern, Form & Space)
- To develop understanding of Principles of Design. (Balance, Rhythm, Harmony, Proportion, Emphasis, Variety)
- To develop sense of composition.
- To develop understanding of tangible & non-tangible aspects of Elements of Design. (Physical characteristic such as material, position, orientation etc., emotive qualities & symbolism)

CO No.	Expected Outcome	Learning Domains
1	Understand and learn the building blocks of designing.	
2	Determine the appropriate usage of the design elements to create aesthetic designs.	

3	Design compositions using the elements and principles of design.	
4	Implement the design skills to create commercially viable projects.	
5	Design various artworks.	

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

### Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓			✓			
CO 2		✓			✓		
CO 3			✓				✓
CO 4			✓			✓	
CO 5	✓			✓			

### COURSE CONTENTS

#### Contents for Classroom Transaction:

<b>M O D U L E</b>	<b>U N I T</b>	<b>DESCRIPTION</b>	<b>HOURS</b>
<b>1</b>	<b>ELEMENTS OF DESIGN</b>		
	1	Introduction to the Elements of Design: line, shape & form, texture, space & colour	01
	2	Exercises (with black ink):	
		a) Line	01
		b) Shape & form	01
		c) Texture	01
		d) Space	01
	e) Compositions with combined elements	03	
<b>2</b>	<b>PRINCIPLES OF DESIGN</b>		
	1	Introduction to the Principles of Design: emphasis, pattern, proportions, variety, balance, harmony, rhythm	02

	2	Exercises on all the PODs with black ink	
		a) Emphasis	01
		b) Pattern	01
		c) Proportions	01
		d) Variety	01
		e) Balance: symmetric, asymmetric & radial	03
		f) Harmony: unity & closure	03
		g) Rhythm: regular, alternative, progressive & random	04

	<b>APPLICATION OF EOD &amp; POD</b>		
	1	Elements for words, sounds, themes, etc.	06
<b>3</b>		a) Identify tangible and intangible elements in the environment	
		b) Create elements for tangible and intangible words, sounds & themes	
	2	Inspiration to theme	04
		a) Finding inspiration	
		b) Brainstorming to identify keywords	
		c) Theme creation	

	<b>FINAL ASSIGNMENT</b>		
<b>4</b>	1	Create a theme-based poster on a half-imperial size sheet.	00

	<b>Teacher Specific Module</b>		<b>5</b>
	<i>Directions</i>		
<b>5</b>		a) All the composition must be created on ivory sheets of 4*4 inches b) Black ink should be used for all the compositions. c) The final assignment must be submitted on a half-imperial size ivory sheet, made with black ink. d) Outdoor class activities for the 3rd module is suggested.	5

### Essential Readings:

1. Elements of design-Space by Albert W Porter

2. Basic Design: The dynamics of visual form Interaction of Colors & Principles of Colors- Rowland kurt Ginn and company ltd. London The Herbert press, U.K. 1964
3. Color Studies- Edith Anderson Feisner
4. Art and Representation by John Willats

**Assessment Rubrics:**

<b>Evaluation Type</b>	<b>Marks</b>
End Semester Evaluation	<b>60</b>
Continuous Evaluation	<b>40</b>
<b>Total</b>	<b>100</b>

**NOTE:** RECORDS/SUBMISSIONS SIGNED BY FACULTY IN CHARGE IS MANDATORY FOR ATTENDING EXAMINATION



**"KU1DSCCFD102": "VISUALIZATION & REPRESENTATION I"**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
1	DSC	100	KU1DSCCFD102	4	120

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CCA	ESE	Total	
0	8	0	40	60	100	3

**Course Description:** Sets a base for drawing skills & understanding of the environment which is required in many design fields.

**Course Prerequisite:** NIL

**Course Outcomes:** Introducing drawing as an extension of seeing, for developing visual perceptual skill.

- Enhancing eye- hand coordination for understanding the tool as an extension of the self.
- Introduction to visual elements and its application in the light of human perception.
- Identifying intangible aspects from visual experience and applying them in visual representation.
- Creating awareness of human abilities like perception, intuition, and imagination as an integral part of visualization.

CO No.	Expected Outcome	Learning Domains
1	Understand basic techniques of form representation	
2	Learn drawing and observation skills for further application	
3	Apply the above skill for recording visual information, presentation and depiction	
4	Create 3D understanding of form	
5	Evaluate the importance of drawing as a vital part of design	

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓			✓			
CO 2		✓			✓		
CO 3			✓				✓
CO 4	✓		✓	✓		✓	
CO 5	✓			✓			

**COURSE CONTENTS**

<b>Contents for Classroom Transaction:</b>			
<b>M O D U L E</b>	<b>U N I T</b>	<b>DESCRIPTION</b>	<b>HOURS</b>
<b>1</b>	<b>BASIC PENCIL SKILLS</b>		
	1	Line Quality	4
		a) Vertical lines	
		b) Horizontal lines	
		c) Diagonal lines	
		d) Lines: to & fro from a point	
	2	Pencil Pressure	2
		a) Grayscale	
		b) Line tracing: geometric & organic	
		c) Graphite grading scale	
3	Basic Shapes' Contours	2	
	a) Circle		
	b) Square		
	c) Abstract		
<b>2</b>	<b>SHADING</b>		

	1	Shading Techniques	3
		a) Hatching	
		b) Cross-hatching	
		c) Scribbling	
		d) Back & forth	
		e) Blending	
		f) Stippling	
	2	Basic Forms	5
		a) Sphere	
		b) Cube	
		c) Cylinder	
		d) Pyramid	
		e) Abstract	
<b>TEXTURES</b>			
3	1	Textures & their Appropriate Shading Technique	5
		a) Smooth	
		b) Rough/ fuzzy	
		c) Glossy	
		d) Matt	
		e) Metallic/ Reflective	
		f) Soft & hard	
	2	Textures on basic forms	5
	3	Fabric Textures	2
		a) Satin	
	b) Velvet		
	c) Denim		
	d) Fur		
<b>COMPOSITIONS</b>			
4	1	Introduction to Compositions	8
		a) Understanding of space, proportions & structure	

	b) Copy minimal compositions	
	c) Still life	

	<b>PERSPECTIVE DRAWING</b>		
<b>5</b>	1	Introduction to Perspectives	3
		a) One-point perspective	
		b) Two-point perspective	
		c) Three-point perspective	
	2	Exercises on Perspective	3
		a) Basic shapes	
		b) Geometric shapes	
		c) Organic shapes	
	3	Object Drawing	2
	4	Building Drawing/ Live sketching	4
	a) Indoor		
	b) Outdoor		
	<b>STILL LIFE</b>		
<b>6</b>	1	Still Life Compositions (in A3 cartridge sheet)	6
		a) In portrait format	
		b) In landscape format	

<b>5</b>	<b>Teacher Specific Module</b>	<b>0</b>
	<i>Directions</i>	

**Essential Readings:**

1. Bays, J. (1999) Drawing Workbook, Newtown Abbot: David & Charles
2. Smith, R., Wright, M. & Horton, J. (1999) DKArt School - An Introduction To Art Techniques, New York: Dorling Kindersley Publishing
3. Horton, J. (1998) DKArt School - An Introduction To Drawing, New York: Dorling Kindersley Publishing

4. Simblet, S. (2005) The Drawing Book, London: Dorling Kindersley Publishing
5. Edwards, B. (2012) Drawing On The Right Side Of The Brain, New York: Tarcher/Penguin
6. Meyer, S.E. & Avillez (1985) M. How To Draw In Pen And Ink, Washington: Macmillan
7. Szunyoghy, A. (2013) The Big Book Of Drawing, Potsdam: H.F.Ullman Publishing
8. Dexter, E. (2005) Vitamin D - New Perspectives In Drawing, London: Phaidon Press
9. Cane, K. (2012) Making And Drawing, London: Bloomsbury Publishing
10. Berger, J. (1990) Ways Of Seeing, London: Penguin

**Assessment Rubrics:**

<b>EVALUATION TYPE</b>	<b>MARKS</b>
ESE	60
CCA	40
<b>TOTAL</b>	<b>100</b>

**NOTE:** RECORDS/SUBMISSIONS SIGNED BY FACULTY IN CHARGE IS MANDATORY FOR ATTENDING EXAMINATION

**"KU1DSCCFD103": "ELEMENTS OF TEXTILE"**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
1	DSC	100	KU1DSCCFD103	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

**Course Description: Introductory course about textiles**

**Course Prerequisite: NIL**

**Course Outcomes:**

- To understand the constituents of a textile fabric (fibre, yarn & construction techniques)
- To understand utilization of the textile material towards fashion needs.
- To understand the concept of fabric processing and finishing, including dyeing and printing
- To understand the need for fabric testing and fabric care labeling.
- Characteristics & properties of textiles for application.

CO No.	Expected Outcome	Learning Domains
1	Can identify the different types of fibres.	
2	To acquire knowledge about fibre, yarn and fabric.	
3	Get the knowledge of fabric formation through hand loom and power loom.	
4	Acquire the knowledge about basic weaves.	

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

**Mapping of Course Outcomes to PSOs**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓			✓			
CO 2		✓			✓		
CO 3			✓				✓
CO 4			✓			✓	
CO 5	✓			✓			

### COURSE CONTENTS

#### Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	<b>FIBERS, YARNS &amp; FILAMENTS</b>		
	1	Categories & End Uses	
		a) Natural: plant, animal & mineral b) Manmade: regenerated & synthetic	
	2	Properties	
		a) Essential properties: length to width ratio, strength, flexibility, cohesiveness & uniformity b) Performance properties: abrasion resistance, absorbency, skin comfort, static built-up, dimensional stability in water, stain removal, water repellency, wrinkle recovery, wicking, cover, flexibility, elasticity, flammability, thermo-plasticity, hand, luster, pilling, resiliency, specific gravity, static electricity, tenacity.	
2	<b>DYEING</b>		
	1	Colorants	
		a) Pigments b) Dyes	
	a)	Dyeing Process	
		a) Stages b) Methods	

<b>PRINTING</b>	
<b>3</b>	1 Methods
	a) Direct printing
	b) Block printing
	c) Direct roller printing
	d) Duplex printing
	e) Warp printing
	f) Discharge printing
	g) Resist: batik, tie-dye, ikat
	h) Screen printing
	i) Rotary screen printing
	j) Stencil printing
	k) Jet printing
	l) Heat transfer printing
	m) Electrostatic printing
	n) Differential printing
o) Foil printing	

### Essential Readings:

1. Textile fibre to fabric, Bernard P. Corbman, McGRAW-HILL International Editions
2. Textiles Sara.J. Kadoiph and Anna L Langford, Prentice Hall
3. Yarn calculation, Sengupta
4. Surface Characteristics of Fibers and Textiles, Edited by Christopher Pastore, PaulKiekens
5. <http://www.textileworld.com/store/Books/fashion-company.html>

### Assessment Rubrics:

<b>EVALUATION TYPE</b>	<b>MARKS</b>
ESE	70
CCA	30
<b>TOTAL</b>	<b>100</b>



**"KU1DSCCFD104": "PERSONAL GROOMING"**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
1	DSC	100	KU1DSCCFD104	4	120

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
0	8	0	40	60	100	3

**Course Description:** Personal grooming to be presentable and to carry oneself with utmost grace and confidence.

**Course Prerequisite:** NIL

**Course Outcomes:**

1. Enhanced Professional Appearance : Students will be able to develop and maintain a polished and professional appearance, understanding the importance of personal grooming in the fashion industry.
2. Advanced Skincare and Makeup Techniques : Students will gain proficiency in advanced skincare routines and makeup application techniques, tailored to different skin types and occasions.
3. Effective Communication Skills : Students will learn and apply effective verbal and non-verbal communication skills, essential for networking and client interactions within the fashion industry.
4. Personal Style Development : Students will be able to identify and cultivate their personal style, aligning it with contemporary fashion trends and professional standards in the industry.

CO No.	Expected Outcome	Learning Domains
1	Remember and implement basic etiquette in everyday life	

2	Understand the importance of presentation and grooming	
3	Analyze body shape and skin tone to style appropriately	
4	Create a personal image	
5	Evaluate aspects of one's personality	

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

### Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓			✓			
CO 2		✓			✓		
CO 3			✓				✓
			✓			✓	
CO 5	✓			✓			

### COURSE CONTENTS

#### Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	<b>INTRODUCTION TO GROOMING</b>		2
	1	Visual Presentation	
		a) Hygiene & maintenance	
		b) Posture	
		c) Body Language	
	2	Non-visual Presentation	3
		a) Basic etiquette	
		b) Communication & conversation	
	c) Authenticity		
	d) Confidence		

<b>APPEARANCES</b>		3
<b>2</b>	1 Skin Tones	
	a) Cool	
	b) Warm	
	c) Neutral	
	d) Suitable color for each skin tone	
	e) Colors in different seasons	
2 Hair Styling	2	
3 Makeup	2	

<b>BODY PROPORTIONS</b>		
<b>3</b>	1 Women (learn & identify)	2
	a) Hourglass	
	b) Rectangle	
	c) Pear	
	d) Inverted triangle	
	e) Oval	
	2 Men (learn & identify)	2
	a) Trapezoid	
	b) Rectangle	
	c) Triangle	
	d) Inverted triangle	
e) Oval		

<b>DRESSING</b>		
<b>4</b>	1 Illusion Dressing	3
	a) Prints	
	b) Proportions	
	c) Color	
	d) Jewelry	
	2 Dressing for each body shape	

	a) Women	4
	b) Men	4

	<b>Teacher Specific Module</b>	
<b>5</b>	<i>Directions</i>	
	1. Arrange a workshop for hair & makeup	

### Essential Readings:

1. Covey Sean, Seven Habits of Highly Effective Teens, New York, Fireside Publishers, 1998.
2. Carnegie Dale, How to win Friends and Influence People, New York: Simon & Schuster, 1998.
3. Thomas A Harris, I am ok, You are ok , New York-Harper and Row, 1972.
4. Daniel Coleman, Emotional Intelligence, Bantam Book, 2006
5. Heller, Robert. Effective leadership. Essential Manager series. Dk Publishing, 2002
6. Hindle, Tim. Reducing Stress. Essential Manager series. Dk Publishing, 2003
7. Lucas, Stephen. Art of Public Speaking. New Delhi. Tata - Mc-Graw Hill. 2001
8. Mile, D.J Power of positive thinking. Delhi. Rohan Book Company, (2004).
9. Pravesh Kumar. All about Self- Motivation. New Delhi. Goodwill Publishing House. 2005.
10. Smith, B .Body Language. Delhi: Rohan Book Company. 2004
10. Style wise : A practical guide to Becoming a Fashion Stylist, Shannon Burns, Fairchild Books, 2013
11. The Book of Styling : Somer Flaherty, Zest Books, 2012

**Assessment Rubrics:**

<b>EVALUATION TYPE</b>	<b>MARKS</b>
ESE	60
CCA	40
<b>TOTAL</b>	<b>100</b>

**NOTE:** RECORDS/SUBMISSIONS SIGNED BY FACULTY IN CHARGE IS MANDATORY FOR ATTENDING EXAMINATION

**"KU1MDCCFD105": "BRAND DESIGN"**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
1	MDC	100	KU1MDCCFD105	3	45

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3	0	0	25	50	75	1.5

**Course Description:** The aim of the Brand Design Course is to provide students with the knowledge about the entire branding process, starting from the core idea to the end product. This course will acquaint the students with various aspects of creating a brand of their own, with an understanding of brand vision, brand strategy, and worth. The students will learn the entire brand development process, identifying their audience, choosing a brand name and creating their own brand identity. This course will also provide the students with the knowledge of creating brand visuals, and the entire logo design process. The application of the gained knowledge and skills will help future designers/ entrepreneurs in creating their own brand identity efficiently.

**Course Prerequisite: NIL**

**Course Outcomes:**

1. Comprehensive Brand Strategy Development: Students will be able to create comprehensive brand strategies, including brand positioning, identity, and value propositions, tailored to the fashion industry.
2. Visual Branding and Aesthetics : Students will master the principles of visual branding, developing skills to design cohesive and appealing brand visuals, such as logos, typography, color schemes, and packaging.

3. Market Analysis and Consumer Insights : Students will acquire the ability to conduct thorough market analyses and understand consumer behavior, enabling them to design brands that resonate with target audiences.

4. Integrated Marketing Communication : Students will learn to design and implement integrated marketing communication plans, effectively utilizing various media channels to promote and sustain a fashion brand’s identity and message.

CO No.	Expected Outcome	Learning Domains
1	Understand the significance of a brand design	
2	Analyze brands and Apply brand strategy	
3	Create brand identity	
4		
5		

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

#### Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓			✓			
CO 2		✓			✓		
CO 3			✓				✓
CO 4			✓			✓	
CO 5	✓			✓			

#### COURSE CONTENTS

##### Contents for Classroom Transaction:

MOD ULE	UNIT	DESCRIPTION	HOURS
1	INTRODUCTION TO BRANDING		

	1	Brand & Branding	2
		a) Concept of branding	
		b) Study of brands across different industries	
	2	Building a Brand	1
		a) Goals and steps b) Brand experience process	
	3	Brand Strategy	
4	Brand Vision & Mission	2	
	a) Components of vision statement b) Components of mission statement		
5	Storytelling	1	
6	Consumer Research	2	
	a) Consumer psychology b) Consumer trends		

<b>BRAND DESIGN PROCESS</b>			
2	1	Brand Naming	1
		a) Types of brand names b) Characteristics of a good brand name	
	2	Brand Identity Design	1
		a) Forms of identity design	

<b>BRAND COMMUNICATION</b>			
3	1	Visual Communication	
		a) Finding brand style	1
		b) Logo, slogan & tagline	2
		c) Colours	3
		d) Typography	2
		e) Mood board	3
	f) Photography	3	
	2	Non-visual Communication	2



		a) Crafting a brand voice	
		b) Word association & mapping	
		c) Client presentation	
	3	Case Studies	2

### Essential Readings:

1. "How to Launch a Brand", Fabian Geyrhalter: Brandtro, 2016
2. "The Brand Gap", Marty Neumeier : Pearson Education, 2005
3. "The Big Book of Marketing", Anthony G. Bennett : McGraw-Hill Education, 2010

### Assessment Rubrics:

EVALUATION TYPE	MARKS
ESE	50
CCA	25
<b>TOTAL</b>	<b>75</b>

# **Costume and Fashion Designing**

## **Semester II**

**“KU2DSCCFD106”: “THEORY OF DESIGN ”**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
2	DSC	106	KU2DSCCFD106	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CCA	ESE	Total	
4	0	0	30	70	100	2

**Course Description:** Continuation of Basic Design 1, Introduction and Understanding of the basic principles and elements of Design and its application

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Introduce and understand various terminologies pertaining to the field of Art & Design	U
2	Understanding the fundamental principles of Architectural compositions	U/A
3	To understand movement with reference to the design form and space	U/An/C

*\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs							
	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	C			C			
CO 2		C			C		
CO 3			C				C
CO 4			C			C	
CO 5	C			C			

## COURSE CONTENTS

### Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
<b>1</b>	<b>DESIGN THEORY IN HISTORICAL PERSPECTIVE</b>		
	1	Types of Design: Pragmatic design, Iconic Design, Analogical Design, Canonic Design Advantages and Disadvantages and outstanding examples	
	2	Architectural Criticism: Definition & Sources, to examine fundamental questions of what Architectural criticism actually is, its role and function in architecture and the relationship between criticism and judgment.	
<b>2</b>	<b>SOCIETY AND DESIGN</b>		
	1	Role of designer in the society. Design for performance, Behavioural Aspects of Design.	
	2	Design generation process: Role of logic and intuition in concept generation.	
<b>3</b>	<b>CREATIVITY AND DESIGN</b>		
	1	Concepts of creativity. Techniques of creative thinking	
	2	Different tools of Creativity, Issues of creative design, Difference between Innovation and Creativity. Impact of computer applications on creativity and design.	
<b>4</b>	<b>CONTEMPORARY MOVEMENTS IN ARCHITECTURE</b>		
	1	Role of individual architects in the generation of architectural form, through study of exemplary works, architectural inspirations, philosophies, ideologies and theories of architects.	
	2	Modern Movement Theory including Organic Architecture – Le Corbusier and Frank Lloyd Wright	
	3	Postmodern Theory –Robert Venturi, Louis Sullivan	

	4	Deconstructivism – Zaha Hadid, Frank Gehry	
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**Essential Readings:**

1. Garry Stevens – The reasoning Architect
2. K.W. Smithies, Principles of Design in Architecture, Van Nostrand Reinhold Company, 1981 Sam F. Miller, Design Process - A Primer For Architectural & Interior Design,

Van Nostrand Reinhold Company, 1995

3. Ernest Burden, Elements of Architectural Design – A Visual Resource, Van Nostrand Reinhold Company,1994
4. V.S. Pramar, Design Fundamentals in Architecture, Somaiya Publications, New Delhi,1973
5. Y. Ashihara – Exterior design in Architecture
6. Diane Ghirardo – Architecture after Modernism
7. Peter von Meiss, “Elements of Architecture - From Form to Place”, Span Press, 1992
8. Bryan Lawson, “How Designers Think”, Architectural Press Ltd" London, 1980
9. Hanno Rauterberg, “Talking Architecture, Interview with Architects”, Prestel 2008
10. The A-Z of Modern Architecture-Taschen 2007
11. Antony Catanese and James C. Snyder, Introduction to Architecture, McGraw-Hill, 1979

**Assessment Rubrics:**

<b>Evaluation Type</b>	<b>Marks</b>
End Semester Evaluation	<b>70</b>
Continuous Evaluation	<b>30</b>
<b>Total</b>	<b>100</b>

**“KU2DSCCFD107”: “HISTORY OF DESIGN ”**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
2	DSC	100	KU2DSCCFD107	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

**Course Description:** Provide an insight to the interior design of the Ancient Western world such as Romanesque, Gothic, Renaissance, etc

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	To explore English 16 <sup>th</sup> -18 <sup>th</sup> century design developments	U/R/An
2	To Study Victorian era, Cubism, De-Stijl	U/R/An
3	To learn Oriental designs	U/R/An

*\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs							
	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	C			C			
CO 2		C			C		
CO 3			C				C
CO 4			C			C	
CO 5	C			C			

## COURSE CONTENTS

### Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
<b>1</b>	<b>18<sup>th</sup>- 19<sup>th</sup> Century English Designs</b>		
	1	English Designs from 16 <sup>th</sup> to 18 <sup>th</sup> century. Tudor, Stuart, Jacobian, restoration period, Queen Ann period, Georgian period, Chippendale, Sheraton	
	2	Beginning of 19 <sup>th</sup> century industrialization	

<b>2</b>	<b>Victorian, Art Nouveau, Cubism, De-Stijl</b>		
	1	Victorian era in England, art and craft movement in design	
	2	Art-nouveau movement in art and architecture. Art movements before and after world wars	
	3	Cubism of Picasso, De-Stijl movement	
	4	Bauhaus School of Design and its impact on modern design	
	5	Art deco movement	

<b>3</b>	<b>ASIAN DESIGN EVOLUTION</b>		
	1	Oriental designs and how it is different from western counterparts. Designs of Japan and China	
	2	Indian designs, traditional and colonial	

### Essential Readings:

1. Kenneth Frampton, Modern Architecture: A Critical History, Thames and Hudson, London
2. Sigfried Giedion, Space time and Architecture: The Growth of a new tradition, Harvard University Press
3. Tzonis Alexander, Santiago Calatrava, International Publications, January 2005, New York.
4. Steele James, Hassan Fathy - The complete works, London: Thames and Hudson
5. Ghirardo, Diana, Architecture after Modernism, 1996, Thames and Hudson.

### Assessment Rubrics:

<b>Evaluation Type</b>	<b>Marks</b>
End Semester Evaluation	<b>70</b>
Continuous Evaluation	<b>30</b>
<b>Total</b>	<b>100</b>



**“KU2MDCCFD108”: “MODEL MAKING”**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
2	MDC	100	KU2MDCCFD108	3	90

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CCA	ESE	Total	
0	6	0	30	45	75	3

**Course Description:** Understanding and creation of physical models’ representative of their design.

**Course Prerequisite:** NIL

**Course Outcomes:**

CO No.	Expected Outcome	Learning Domains
1	Equip students with the basic skills necessary to represent their ideas three dimensionally using simple materials.	U/An
2	Enable students to get acquainted with various tools essential for creating design models.	U/An
3	Help students to comprehend the exercises of the Basic Design and Architectural Graphics Studio in a better manner, as the subject is to be taught in coordination with them.	A/An/C

*\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs							
	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	C			C			
CO 2		C			C		
CO 3			C				C
CO 4			C			C	

CO 5	Ç			Ç			
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## COURSE CONTENTS

### Contents for Classroom Transaction:

<b>M O D U L E</b>	<b>U N I T</b>	<b>DESCRIPTION</b>	<b>HOURS</b>
<b>1</b>	<b>BASIC MODEL MAKING TECHNIQUES</b>		
	1	Introduction to Art objects, definition and interpretation. Introduction to History of Art, Artistic Tradition and Theories.	
	2	Creating basic solid shapes such as square, rectangle, circle & triangle with various paper mediums.	
<b>2</b>	<b>GEOMETRIC &amp; FREE-FLOWING</b>		
	1	Creating platonic solids with suitable paper medium.	
	2	Making of models using free flowing materials such as clay, Plaster of Paris etc.	
<b>3</b>	<b>BLOCKS &amp; SITE MODELS</b>		
	1	Creating block models of buildings and detailed site models using suitable materials for roads & landscape elements.	
<b>4</b>	<b>DETAILED DESIGN MODELS</b>		
	1	Creating a detailed building model: Exterior/ interior using different materials and paper to represent the actual material in a suitable scale.	

### Essential Readings:

1. Criss. B. M., "Designing with models: A Studio guide to Architectural Process Models", John Wiley & Sons, Hoboken, 2011.
2. Werner, M., "Model Making", Princeton Architectural Press, New York, 2011.
3. Congdon, Roark T., "Architectural Model Building: Tools, Techniques & Materials", Bloomsbury Academic, 2010.
4. Knoll, W. and Hechinger, M., "Architectural Models: Construction Techniques", Cengage Publications, 2014.
5. Dunn, N., "Architectural Modelmaking", Laurence King Publishing, 2013.
6. Schilling, A., "Basics Model-building", Birkhauser, Berlin, 2007.

7. Mi-Young, Pyo, "Construction and Design Manual: Architectural Model", Dom Publishers, Germany, 2012.

**Assessment Rubrics:**

<b>Evaluation Type</b>	<b>Marks</b>
End Semester Evaluation	<b>45</b>
Continuous Evaluation	<b>30</b>
<b>Total</b>	<b>75</b>

**NOTE:** RECORDS/SUBMISSIONS SIGNED BY FACULTY IN CHARGE IS MANDATORY FOR ATTENDING EXAMINATION

**"KU2DSCCFD109": "MATERIAL HANDLING"**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
2	DSC	100	KU2DSCCFD109	4	75

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CCA	ESE	Total	
3	2	0	35	65	100	3

**Course Description:** Introduction and understanding of various materials to manipulate efficiently for designing.

**Course Prerequisite:** NIL

**Course Outcomes:**

1. Mastery of Material Properties and Techniques : Students will develop a comprehensive understanding of the properties and handling techniques for diverse materials such as metal, yarn, paper, and waste materials, enabling them to effectively incorporate these into their fashion designs.
2. Sustainable Design Practices : Students will learn to innovate with waste materials, fostering sustainable design practices by repurposing and upcycling materials to create eco-friendly fashion items.
3. Creative Application of Metal and Yarn : Students will acquire the skills to creatively manipulate metal and yarn, applying techniques like metalwork, knitting, and weaving to develop unique and intricate fashion pieces.
4. Prototyping and Concept Development with Paper : Students will master the use of paper for design prototyping and concept development, utilizing techniques such as origami, pattern making, and collage to refine and visualize their fashion design ideas.

CO No.	Expected Outcome	Learning Domains

1	To develop an understanding of behavior, characteristic, properties, dimensionality, physical and visual potential of the basic materials	
2	To develop an instinct for material and its potential through manipulation.	
3	Orientation towards basic hand tools and techniques to manipulate materials	
4	Understand the incorporation of the elements of design in 3D designs rather than just paper.	
5		

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

### Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓			✓			
CO 2		✓			✓		
CO 3			✓				✓
CO 4			✓			✓	
CO 5	✓			✓			

### COURSE CONTENTS

#### Contents for Classroom Transaction:

<b>M O D U L E</b>	<b>U N I T</b>	<b>DESCRIPTION</b>	<b>HOURS</b>
<b>1</b>	<b>INTRODUCTION</b>		
	1	Forms of Materials & their Roles	3
		a) Powder	
		b) Liquid	
		c) Semi Liquid/ Semi solid	
		d) Granular	
	e) Solid		

<b>2</b>	<b>METALS</b>		
	1	Aluminium	
		a) Foil b) Sheet	3
		Sheet	3
	2	Copper wires	3
3	Steel wires	3	

<b>3</b>	<b>NATURAL MATERIAL</b>		
	1	Wood & Bamboo	3
	2	Leaves	3
		a) Coconut leaves	
		b) Palm leaves	
	2	Others	3
		a) Coir	
		b) Cocoon shell	
	c) Corn husk, etc.		

<b>4</b>	<b>YARN HANDLING</b>		
	1	Knotting	3
		a) Different types of knots	
	2	Macramé & Braiding	3
	3	Knitting	3
4	Weaving	3	
<b>5</b>	<b>PAPER</b>		
	1	Paper Mache	3
	2	Paper pulp	
		a) With POP	3
		b) Without POP	3
3	Origami	3	

	4	Crafts	3
		a) Coiling	
		b) Fringes	
		c) Straws	
	<b>WASTE MATERIAL</b>		
6	1	Upcycling	3
	2	Recycling	3
	<b>COMBINED MATERIALS</b>		3
7	1	Model with Combination of Materials	

	<b>Teacher Specific Module</b>		
8	<i>Directions</i>		
	The students must incorporate the EOD while designing.		

### Essential Readings:

1. Choudhury, S.K., 1986. Elements of Workshop Technology. Calcutta: Indian Book Distributing Company
2. Budzik, Richards, 1981. Sheet Metal Technology. Indianapolis: Bobbs-Merrill Educational Publishing
3. Crutchly, Anna, 2000. Tassel Making. London: South Water Publisher Ltd.
4. Duvall, Carol, 2009. Elegant Knotted Jewelry. USA: Ohio Krouse
5. Philpott, Lindsey, 2010. The Ultimate Book of Decorative Knots. USA: Lark Books
6. Dumont, Katie, 2000. The New Macrame. USA: Lark Books
  - a. Seiler-baldinger, Annemarie, 1994. Textiles – A classification of Techniques. Bathurst: Crawford House Press
  - b. Russel, George Shaw, 1984. Knots – Useful & Ornamental. USA: Library of Congress Cataloguing in Publishing Data
7. Colton, Virginia, 1984. Complete Guide to Needlework. Reader's Digest
8. Kowal, D., 1972. Sculpture Casting: Mold Techniques & Materials - Metals, Plastics, Concrete. New York: Dennis and Crown Publishers

10. Rhodes, D., 2000. Clay & Glazes for the Potter. Chilton

a. Glasner, B. & Stephan, Ott, 2013. Wonder Wood: A Favorite Material for Design, Architecture and Art. Walter de Gruyter

11. Smith, A., 1995. Big Book of Papercraft. Usborne

**Assessment Rubrics:**

<b>Evaluation Type</b>	<b>Marks</b>
End Semester Evaluation	<b>65</b>
Continuous Evaluation	<b>35</b>
<b>Total</b>	<b>100</b>

**NOTE:** RECORDS/SUBMISSIONS SIGNED BY FACULTY IN CHARGE IS MANDATORY FOR ATTENDING EXAMINATION