

Self Assessment Report



Beaconhouse National University

School of Visual Arts and Design

B.Des. Textile, Fashion and Accessory Design

**Prepared by: Program Team of SVAD
Presented by: Quality Assurance Department**

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Executive Summary

This report is prepared for the assessment of School of Visual Art and Design (SVAD) of Beaconhouse National University (BNU), as per requirement of Higher Education Commission (HEC). Quality Assurance Department (QA) was formed at BNU in September 2005. Program Team Members notified by University worked with General Manager Quality Assurance to pursue the application of Self-Assessment Manual in their respective department.

In School of Visual Art and Design (SVAD), B.Des Textile, Fashion and Accessory Design was selected for the self-assessment, evaluation and improvements. A commitment of respected Vice Chancellor to support Quality Assurance Department made the difference and resultantly, a cycle of assessment is about to complete

Objectives

Following are the two main objectives of the self-assessment report:

1. To implement Self-Assessment Manual in selected program with a view to improve quality in higher education.
2. To identify areas requiring improvements in order to achieve objectives through desired outcomes.

Execution

A soft and hard copy of Self-assessment manual was provided to the Dean and faculty. Quality Assurance department arranged workshop for the SVAD faculty members on October 04, 2021 how to prepare a Self-Assessment Report. Hard copies of HEC issued 10 Performa's along with manual comprising of 8 criteria and 31 standards were provided to PT members to evaluate their program against defined standards. The PT members with an intimate support and follow up of QA, completed the SAR and forwarded to QA.

After reviewing SAR, QA arranged visit of Assessment Team to the selected program on December 15, 2021. GM (QA) accompanied the AT and participated in discussions with Dean and PT members and available faculty members. Date for exit meeting was fixed as December 20, 2021

The implementation plan basing in the discussions in exit meeting have been made by In-charge Programs. They prepared it under following headings:

- a. Assessment Team finding
- b. Corrective Actions required
- c. Resources Needed

The implementation plan indicates the resources to improve the infrastructure, environment in the

classes and Laboratory manuals. The recommended target dates to complete the tasks observed by Assessment Team, presented in exit meeting on December 20, 2021 and approved by Vice Chancellor have been indicated in the implementation plan.

At the completion of Self-Assessment cycle, QA submitted the hard and soft copy of SAR to HEC on August 22, 2022.

N. Lodhi.

Noreen Lodhi
GM, Quality Assurance
Beaconhouse National University



Shahid Hafiz Kardar
Vice Chancellor
Beaconhouse National University

INTRODUCTION SVAD DEPARTMENT

Mariam Dawood School of Visual Arts and Design welcomes new forms of visual experience and offers a multidisciplinary approach as a way to explore the connection between art, design and different branches of knowledge. We believe that art and design education must equip both faculty and students with adaptive tools, skills and strategies to develop multi-modal ideas relevant to the changing interconnections and contexts of global learning.

SVAD encourages experimentation and aims to ensure that each student is visually articulate, conceptually mature and equipped with the ability to consolidate ideas and concepts. Providing our students with the opportunity to achieve their creative analytical potential is a primary objective, with a focus on being responsible citizens and thinkers who contribute to the social fabric of the places they inhabit. Our ever-evolving curriculum is based on constant introspection and revision of our programmes, keeping it at par with international standards and trends in education. We owe this in large part to our faculty. Drawn from diverse backgrounds from all parts of the country as well as from abroad, they are well-known practicing professionals in their respective fields and it is their hands-on knowledge of contemporary and traditional practice that guides the experience of students. The faculty regularly participates in local and international exhibitions, undertakes design and craft community projects and participates in seminars, conferences and workshops.

SVAD believes in taking the lead in celebrating diversity through creative inquiry. From the outset, our students have a choice of cross-cutting across disciplines, blurring and questioning existing lines and engaging in a close dialogue between local and global perspectives. SVAD's degrees are accredited by HEC and its students have qualified for Fulbright Scholarships, international residencies, projects and exhibitions.

Mariam Dawood School of Visual Arts and Design is proud to host art and design students from all SAARC countries. They are supported by the South Asia Foundation and the UNESCO Madanjeet Singh Institute of South Asian Arts [UMISAA]. Sharing the teaching and learning experience with people from other parts of the world helps build enduring relationships, making BNUSVAD a truly unique institution in the region.

Department of Textile, Fibre, Fashion & Jewellery Design (TFJ)

The Textile, Fashion and Accessory programme at BNU MDSVAD, has evolved with a dynamic vision this year to meet the ever-changing ecology of design. Global and regional expectations in the context of design morphology have led to the restructuring of the TFA curriculum with renewed passion. The TFA structure will allow students to decipher their own customized learning path choosing electives of

their choice which will act as a scaffolding to support their design investigations.

Currently the TFA department meets its objectives with a multi-fold approach; it actively assists students in exploring their potential as design professionals, who can conceptualize innovative ideas and translate them into creative solutions for industrial as well as artistic practice. Current, local and international design trends are introduced in response to changing global developments focusing on “green” design solutions. Students are encouraged to contextualize their design identity in a wider communal fabric, where the socially conscious thinker-designer must give back to the community in a positive way. The programme combines active research and practice, relying heavily on the rich cultural traditions of South Asia as well as contemporary international art and design practices.

Courses are structured to stimulate learning through a multidisciplinary mode of study, thereby questioning, exploring, developing and realizing ideas and concepts. Through discussion and debate with distinguished academia, artists, designers, craftspeople and professionals in the industry, students learn to extend their observational, analytical, technical and communication skills to become innovators in their fields.

The department offers a multi-faceted approach. Students interact with faculty from Fashion, Textile, Accessory Design, Visual Arts and Visual Communication Design thereby learning holistically, before specializing in their area of interest to emerge with a unique skill set. Studies are closely linked to the industry to provide opportunities to actively engage in live projects, competitions, design fairs and art exhibitions. In their final year of study, students are mentored by leading designers and artists working their way up to the development of a portfolio of bespoke designs for Accessory, Textiles and Fashion.

B. Des Textile, Fashion and Accessory Design; Specialization: Fashion

The Fashion programme at BNU is instituted for the education of a new generation of highly skilled and innovative fashion designers and entrepreneurs. Realizing the cultural power of fashion designers, this programme not only responds to the demands of local and international fashion clientele, but also plays a role in setting trends. The curriculum ensures that the designer’s cultural power is utilized with a sense of civic responsibility.

Rooted in the indigenous cultural connotations of art and design, informed by worldwide fashion trends and nurtured by active research, fashion design education is now expected to respond to the fashion needs of the citizens of the world. This programme aims at providing a strong professional education in the diverse cultural and technical aspects of the fashion industry. Focusing on new trends, fashion forecasting and investigating social changes, the programme incorporates research on

garments and styling to bring forth a democratic fashion design revolution. Depending on traditional sources and sectors of materials, applied textiles, style and pattern-making, planning of collections and accessories, the Fashion & Fibre Studies programme responds to a non-traditional wider visual culture and the demands of domestic and international clientele. Future directions for the programme are expected to extend its training to other areas of the emerging fashion sectors e.g. shoes, handbags, accessories and interiors

B. Des Textile, Fashion and Accessory Design; Specialization: Textile & Fibre

The primary objective of the programme is to understand the language of textiles, by expanding the parameters of its traditional identity beyond cloth, craft and fashion. The programme emphasizes the broad-based conceptual and technical aspects of textiles in the neo-contemporary era. It actively engages students from Textile, Fashion and Accessory Majors, allowing them to share electives from other departments and schools at BNU and interact in major studios to create a unique dialogue, culminating in diverse design trends. This *mélange* encourages an exchange of ideas, providing the students with an edge over the understanding of various materials, techniques and processes.

Hence, the programme nurtures personal interests and provides career pathways for a wide array of specializations in textile-related areas. These include Interior Design, Home Accessories, Apparel Design, Styling, Craft Revival, Intervention and Documentation, Fibre Art, Design History, Design Education, Textile Marketing and Merchandising, Textile Technology, Industrial Design, Fashion Design, Textile Conservation, Accessory Design, etc.

The textile design faculty consists of reflective practitioners and researchers who continuously evolve classroom pedagogy by staying abreast of local and international trends in design education and Innovations. The department realizes the responsibility of community engagement, thereby facilitating collaborations in interdisciplinary sustainability projects that provide empowerment strategies and design solutions to underserved areas.

The programme culminates in a degree project whereby graduating students are expected to demonstrate proficiency in the creative, technical, and professional skills attained during the four-year Textile and Fibre Studies programme.

Criterion 1: PROGRAM MISSION, OBJECTIVES AND OUTCOMES

Institution Mission Statement

BNU's mission is a unique undertaking that stands undeterred in producing a respectful and tolerant generation of young people who possess the potential to create

a positive impact in their communities within a relatively short period of time. BNU continues to offer modern curricula in a range of conventional and new disciplines while preserving the history and culture of Pakistani society. It enriches the overall intellectual growth of a student through interaction and professional excellence.

Standard 1-1: The program must have documented measurable objectives that support Faculty/College and institution mission statements.

To become a leading international school of art and design studies inculcating creative ideas, professional practices and educational research current to the field.

SVAD MISSION STATEMENT

SVAD is committed to:

1. Value current ideas and practices in visual arts and design that cut across geographical and cultural boundaries, seeking to foster an independent vision amongst our students, faculty and alumni.
2. Structure our programmes in a way that allows students the freedom to forge a personalized path of exploration within the broad discipline of their choice without having to opt for a medium from the onset.
3. Maintain a discursive environment that encourages dialogue between diverse perspectives and paradigms.
4. Develop a research environment that nurtures well-informed and reflective professionals who can contribute to the world critically and creatively.
5. Nurture adaptive abilities that allow students to respond insightfully and urgently to the needs of the future.

Program Mission Statement

The B. Des Textile, Fashion and Accessory Design program is aimed at preparing designer-artists. It has a two-fold approach: it actively assists students to explore their potential as design professionals in designing multipurpose and multivariate surfaces and apparel for industry and local market. Also prepares them as artists who can realize their creative ideas through fabrications and cut lines, by expanding the parameters of its traditional identity beyond cloth, craft and fashion.

The program caters to the interstices between fashion, textiles, sculpture, architecture, jewelry and accessories by connecting all the disciplines through design ideas.

Program Objectives:

1. To enable the graduates to apply their knowledge and skills creatively and educate the industry about leading global trends in textiles and fashion.
2. To develop strong linkages between academia, industry and the indigenous

craft sector.

3. To train students to contribute to the community through design solutions, while adapting to their immediate socio-cultural limitations.
4. To be able to reflect viable aesthetic, pragmatic and innovative solutions to create a niche for themselves in the market.

Strategic Plan

One of the goals of the B. Des Textile, Fashion and Accessory Design program is to formulate a quality assured curriculum in which various quality parameters are verifiable and bench marked.

To this end, the department follows the systems and procedures prescribed by the HEC as well as international art and design education models. Further, the department has updated its curriculum in line with the recommendations of HEC.

Program Objective's Assessment

The following table shows how each of the above program objectives are measured and the actions taken as a result of these measurements.

The three tools for assessments of program objectives are:

1. Employer Survey
2. Alumni Survey
3. Graduating Students Survey
4. Community interaction Survey

Objectives	How Measured	When Measured	Improvement Identified	Improvement Made
1	Graduating Students Survey Alumni Survey Employer Survey	Conclusion off our year program And every year after graduation	Pragmatic design solutions required	Shorter exercises for more exposure and better time management
2	Alumni Survey Graduating Students Survey	Within one year of graduation	Better communication skills required	More frequent interaction between academia and the Industry ensured

3	Employer Survey Community interaction Survey	Within one year of graduation	Better technical and communication skills required	Close supervision of interaction and documents exchanged
4	Alumni Survey Graduating Students Survey	Within one year of graduation	More adherence to professional values	Case based curriculum of professional Elective course

Table1.1: Program Objectives Assessment

Standard 1-2: The program must have documented outcomes for graduating students. It must be demonstrated that the outcomes support the program objectives and that graduating students are capable of performing these outcomes.

Program Outcomes

B. Des Textile, Fashion and Accessory Design have the following program outcomes. By the end of the program the students should be able to

1. Provide students with sufficient academic and professional base from which to pursue a career in fashion design from which they can advance with further study for potential academic career in design.
2. Provide students with the skills necessary to apply their knowledge in the industry and design houses in which they are employed.
3. Provide students with a solid basis on which they can adapt to changing techniques and practices in the professional world.
4. Comprehend the limitations and demands needs of the market and provide innovative solutions in synch with trends.
5. Communicate the issues and problems related to business development and financial challenges in a professional and readily understandable format.
6. Meet the demands of the industry by the latest knowledge of Design.
7. Provide sufficient knowledge to empower and educate others in the same sector.
8. Fully equipped with moral values and professionalism.

Program Objectives	Program Outcomes							
	1	2	3	4	5	6	7	8
1	X	X	X	X		X	x	X
2		X	X	X				
3	X	X		X	X		x	X
4	x		X		x	x		x

Table1.2: Outcomes versus objectives

Standard 1-3: The results of the program's assessment and the extent to which they are used to improve the program must be documented.

COURSE WISE EVALUATION FALL-2021

Sr. no	Course Code	Course Title	Credit hours	Evaluation
1	TFA-303	Fashion & Styling Major Studio I	6	3.58
2	TFA-207	Couture Practicum	3	3.40
3	TFA-232	Strategic Innovations in Marketing and Branding for Fashion and Textiles	3	3.61
4	TFA-222	Material Technology	3	4.09
5	DFH-401	Fashion Major Studio III	9	3.60
6	TFA-206	Thinking Through Draping	3	3.94
7	TFA-223	Semiotics of Fashion	3	3.80
8	TFA-205	Language of Weave	3	3.55
9	TFA-212	Digital Textiles	3	3.88
10	DTX-401	Textiles Major Studio III	9	3.94
11	TFA-204	Symbolism in Surfaces	3	4.02
12	DFH-401	Fashion Major Studio III	9	3.60
13	DHC-451	Contemporary Textile/Fashion/Jewelry Seminar	3	3.34
14	TFA-210	Fibre Revisited	3	3.73
15	TFA-301	Textile & Fibre Studies Major Studio I	6	3.63
16	TFA-212	Digital Textiles	3	3.88

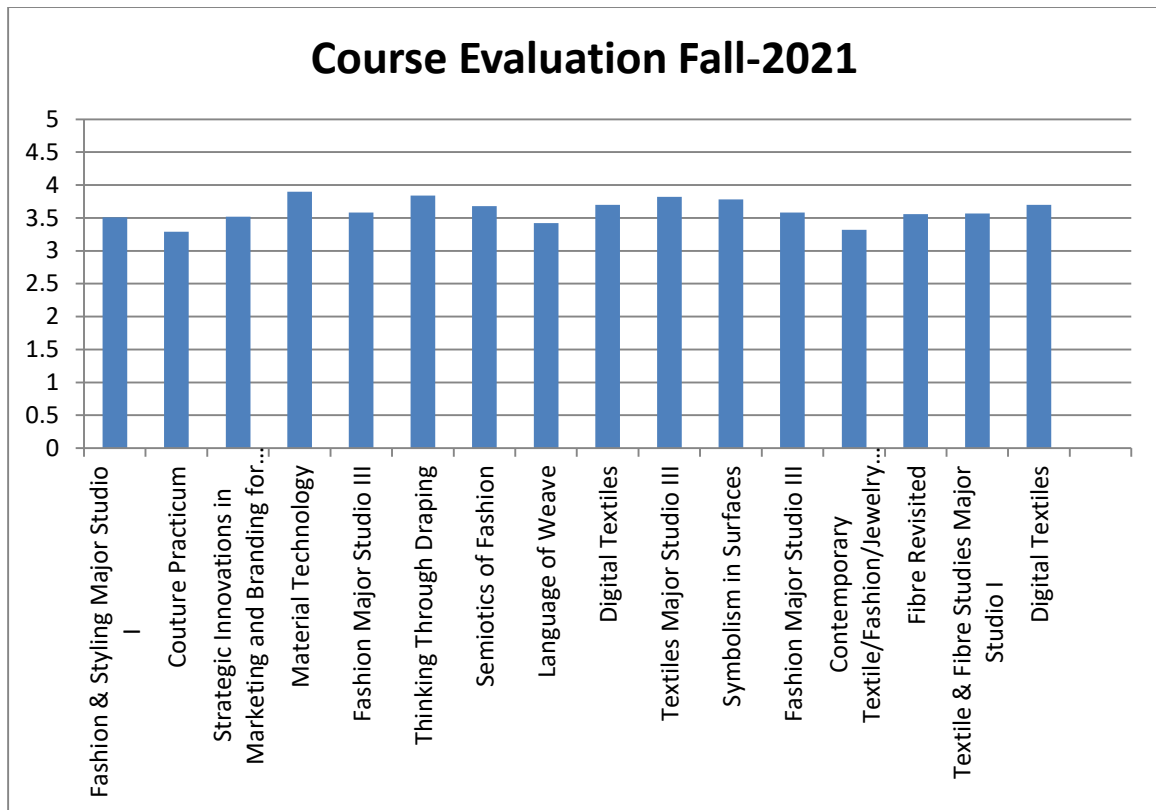
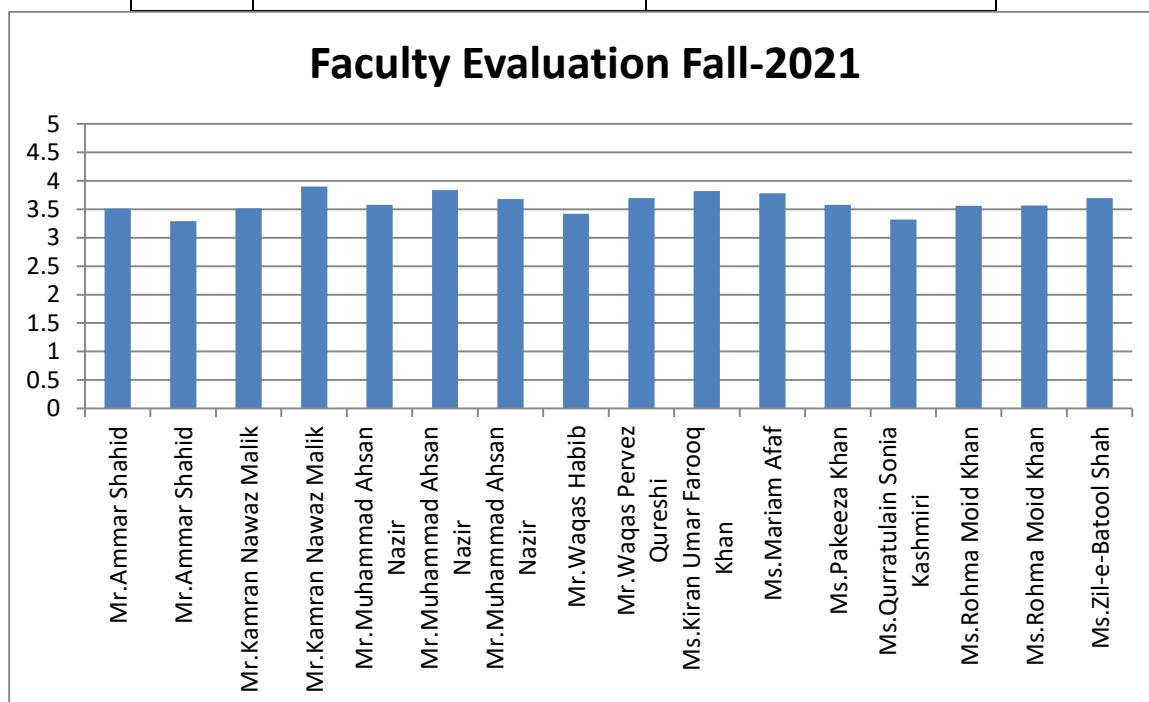


Table1.5: Courses Evaluation

FACULTY WISE EVALUATION FALL-2021

Sr.No	Name of Faculty	Faculty Evaluation
1	Mr. Ammar Shahid	3.51
2	Mr. Ammar Shahid	3.29
3	Mr. Kamran Nawaz Malik	3.52
4	Mr.Kamran Nawaz Malik	3.90
5	Mr.Muhammad Ahsan Nazir	3.58
6	Mr.Muhammad Ahsan Nazir	3.84
7	Mr.Muhammad Ahsan Nazir	3.68
8	Mr.Waqas Habib	3.42
9	Mr.Waqas Pervez Qureshi	3.70
10	Ms.Kiran Umar Farooq Khan	3.82
11	Ms.Mariam Afaf	3.78
12	Ms.Pakeeza Khan	3.58

13	Ms.Qurratulain Sonia Kashmiri	3.32
14	Ms.Rohma Moid Khan	3.56
15	Ms.RohmaMoid Khan	3.57
16	Ms.Zil-e-Batool Shah	3.70

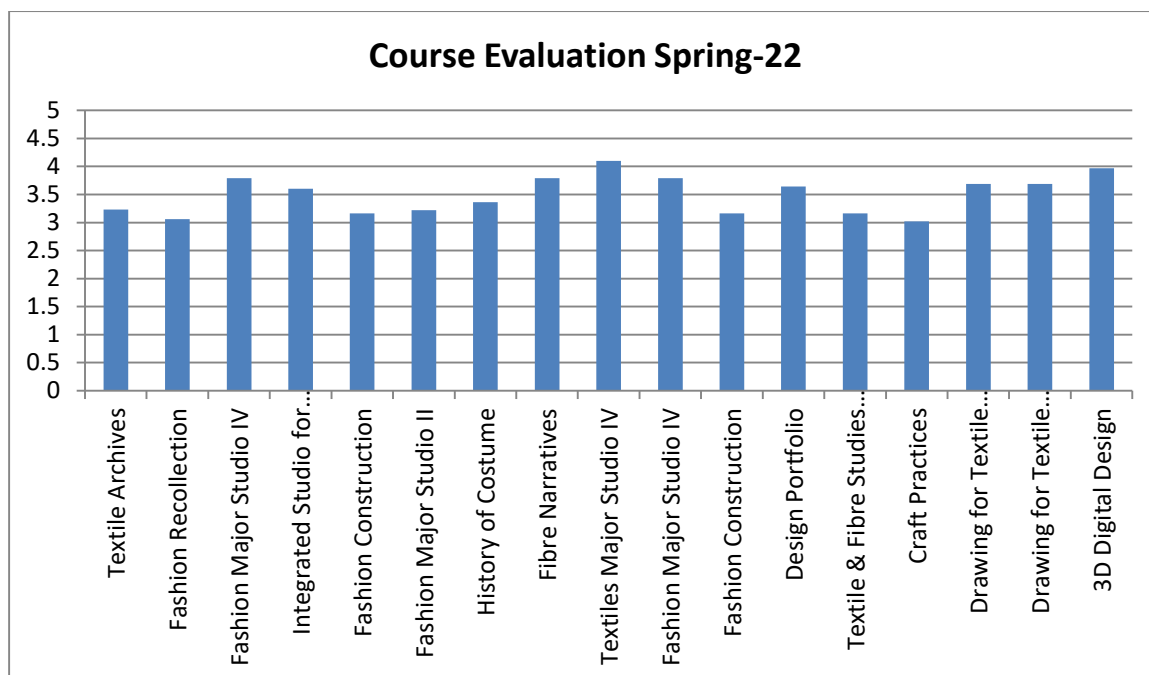


Quantitative Analysis Graph

COURSE WISE EVALUATION SPRING-22

Sr. no	Course Code	Course Title	Credit hours	Evaluation
1	TFA-227	Textile Archives	3	3.23
2	TFA-215	Fashion Recollection	3	3.06
3	DFH-402	Fashion Major Studio IV	12	3.79
4	TFA-230	Integrated Studio for Textile Fashion and Accessory Design Studio	3	3.60
5	TFA-216	Fashion Construction	3	3.16
6	TFA-304	Fashion Major Studio II	6	3.22
7	TFA-228	History of Costume	3	3.36
8	TFA-213	Fibre Narratives	3	3.79
9	DTX-402	Textiles Major Studio IV	12	4.10
10	DFH-402	Fashion Major Studio IV	12	3.79
11	TFA-216	Fashion Construction	3	3.16

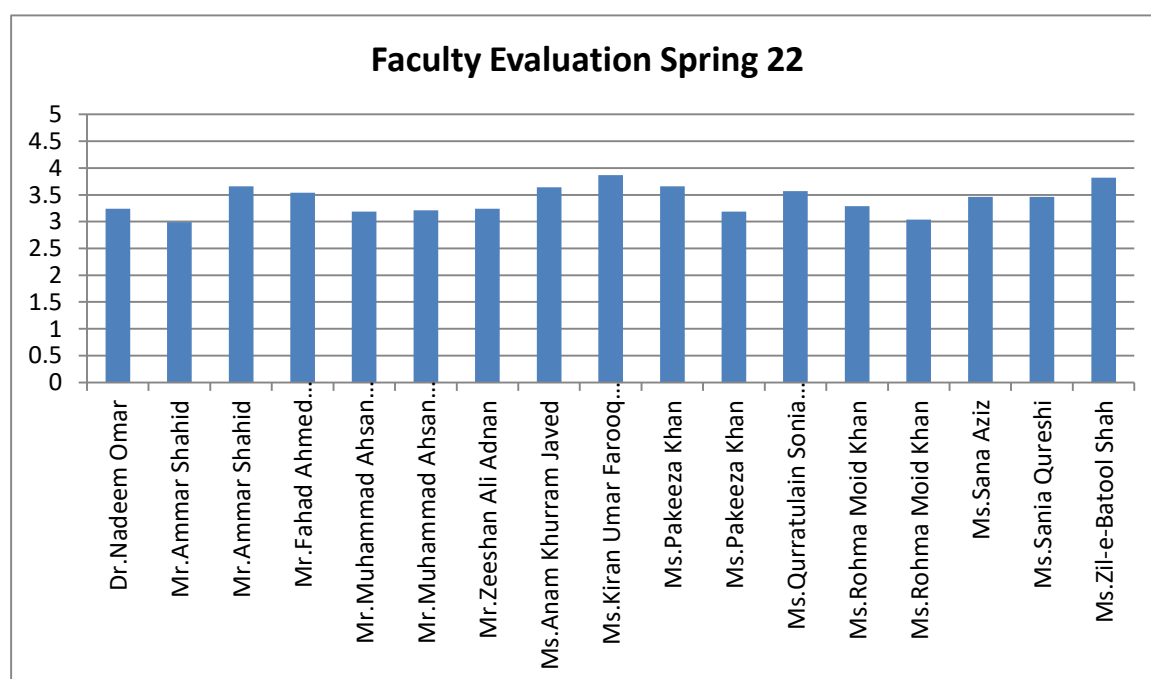
12	DHC-448	Design Portfolio	3	3.64
13	TFA-302	Textile & Fibre Studies Major Studio II	6	3.16
14	TFA-214	Craft Practices	3	3.02
15	TFA-233	Drawing for Textile Fashion & Accessories	3	3.69
16	TFA-233	Drawing for Textile Fashion & Accessories	3	3.69
17	TFA-221	3D Digital Design	3	3.97



FACULTY WISE EVALUATION SPRING 22

Sr.No.	Name of Faculty	Faculty Evaluation
1	Dr.Nadeem Omar	3.24
2	Mr.Ammar Shahid	2.99
3	Mr.Ammar Shahid	3.66
4	Mr.Fahad Ahmed Bandial	3.54
5	Mr.Muhammad Ahsan Nazir	3.19
6	Mr.Muhammad Ahsan Nazir	3.21
7	Mr.Zeeshan Ali Adnan	3.24
8	Ms.Anam Khurram Javed	3.64

9	Ms.Kiran Umar Farooq Khan	3.87
10	Ms.Pakeeza Khan	3.66
11	Ms.Pakeeza Khan	3.19
12	Ms.Qurratulain Sonia Kashmiri	3.57
13	Ms.Rohma Moid Khan	3.29
14	Ms.Rohma Moid Khan	3.04
15	Ms.Sana Aziz	3.46
16	Ms.Sania Qureshi	3.46
17	Ms.Zil-e-Batool Shah	3.82



The program assessment has been done by launching HEC Performance number 1 and 10. The students of the program evaluated the courses offered in each semester.

Standard 1-4: The department must assess its overall performance periodically using quantifiable measures.

Year	Admitted	Rejected	Left	Terminated	Exp. Graduates	Active	Accumulative Active
2022-2021	52	25	7	5	0	40	40
2021-2020	58	16	14	7	0	37	37
2020-	57	47	8	2	0	47	47

2019							
2018-2019	19	14	2	5	9	3	3

Criterion 2: CURRICULUM DESIGN AND ORGANIZATION

Title of Degree Program

B. Des Textile, Fashion and Accessory Design

Definition of credit hour:

One credit hour is 1 hour of theory lecture or 3hoursof studio work in a week

Degree Plan

Following is the list of courses from B. Design Textile Fashion and Accessory Design

Year 1- Semester I-Foundation Year

FDY-101	2 Dimensionality: Drawing & Surface Tensions	3
FDY-102	3Dimensionality:Space&Form	3
FDY-103	4Dimensionality:Time & Virtuality	3
FDY-104	Contextuality: Theory & Practice	3
FDY-105	Visuality: Form & Content	3
FDY-106	Memory: Visual Culture Through Time	3
FDY-107	Remedial English and Writing Theory	0
		18

Year 1- Semester II-Foundation Year

See List	Foundational Studio Elective	3
See List	Foundational Studio Elective	3
See List	Foundational Studio Elective	3
See List	Foundational Studio Elective	3
	Foundational Theory Elective	
FDY-115 /FDY-116	Research Methods in the Arts OR	3
	Academic Writing and Critical Reading	
	Foundational Theory Elective	

FDY-117/	History of Art	
	OR	3
FDY-118/	History of Communication Design OR	
	OR	
FDY-119	History of Textile, Fashion and Accessory Design	
		18

Year 2- Semester III

IDE-202	Integrated Studio(all programmes)	3
IDE-201	History of Ideas (Mandatory Theory)	3
See List	SVAD Studio Elective	3
See List	SVAD Studio Elective	3
See List	SVAD Theory Elective	3
SLA-102	Pakistan Studies	1.5
		16.5

Year 2- Semester IV

TFA-230	Integrated VA/TFA/VCD Studio	3
See List	TFA Studio Elective	3
See List	TFA Studio Elective	3
See List	SVAD Studio Elective	3
See List	TFA Theory Elective	3
SLA-103	Islamic Studies	1.5
		16.5

Year 3- Semester V

TFA-301	Textile &Fibre /Fashion/Jewellery and	
TFA-303	Accessories Major Studio I	6
TFA-305		
See List	TFA Theory Elective	3
See List	TFA Theory Elective	3
See List	SVAD Theory Elective	3
		15

Year 3- Semester VI

TFA-302	Major Studio II(Textile & Fibre/Fashion/	
TFA-304	Jewellery and Accessories)	6
TFA-306		

See List	TFA Studio Elective	3
See List	SVAD Studio Elective	3
See List	SVAD Theory Elective	3
		15

Year 3- Summer

TFA-231	Internship for Professional Practice	2
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Year 4- Semester VII

TFA-401 TFA-403 TFA-405	Textile & Fibre/ Fashion/ Jewellery and Accessories Major Studio III	9
See List	Studio Elective	3
TFA-407	Current Discourse in Textile, Fashion and Accessory Design	3
		15

Year 4- Semester VIII

TFA-402 TFA-404 TFA-406	Major Studio IV (Textile & Fi-bre/Fashion /Jewellery and Accessories)	12
TFA-408	Professional Practices in Textile, Fashion and Accessory Design	3
		15

Degree Credits: 131

COURSE OUTLINES

Department: SVAD/ Textile Design, Fibre & Fashion Studies		Semester: Spring	Year: 2022
Course Title: Fashion Construction			
Course Code:TFA-217	Credit Hours:3	Course Status: Elective	
Course Instructor: Pakeeza Zaidi		Co-Teacher:	
Teaching Associate:		Teaching Assistant: Sheharyar Ahmed	

Catalogue Description:

This course incorporates advanced level techniques of draping, pattern-making, couture stitching and pret finishes providing creative solutions for the construction of a garment. The course aims to give the expertise and skill to create garments using industrial equipment and make students understand the garment flow process comprising of cutting, stitching and finishing fabric cutting, hand stitching, seam and hem finishes of various fabrics, bustier, pants and skirt construction, steaming, pressing and presentation skills of the fashion industry.

Course Objectives:

- **Will be able to:**
 - Operate industrial sewing machines
 - Sew a variety of seams on different fabrics
 - Lay out and cut basic patterns
 - Manipulate a pattern to create new designs
- **Will display the following attitudes/ professional behaviors:**
 - Meet project-staged deadlines
 - Prepare for and contribute to class discussions
 - Clearly present their concepts and defend their solutions
 - Discuss and evaluate work using industry terminology and standards

Course Contents:**Weekly Teaching Plan:****Pattern:**

Basic bodice block

Basic ease block

Princess panel block

Suspended panel block

Dart manipulation exercises

Sewing:

Sewing practice

Pleating

Material understanding and behaviour

Block bodice stitching

Hand sewing edge finishes

Different seams: open, french, flat fell

Skirt.

Weekly Teaching Plan:

Week	<u>Topic</u>
Week 1 &2	Sewing- Trace the pattern provided on calico, cut it and practice of sticting.
Week 3 & 4	Block bodice and block skirt pattern and dart manipulation
Week 5 &6	Cut square calico piece of 20cm by 20cm and follow the demonstrations to achieve straight pleats and variation of pleating.
Week 7&8	Cut 8 different fabrics you have bought in class in of 12cm by 20cm. Attach 2 pieces with open seam and top stitch on them. Attach second 2 pieces with open seam and edge stitch on them.
Week 9 &10	Trace the pattern provided of skirt and bodice. Follow the demonstrations to stitch.
Week 11&12	Construct Princess panel block and Suspended Panel block on Pattern sheet and cut it, following the demonstrations given.
Week 13&14	Five Dart Manipulation Exercises, following the demonstrations given. Further practice of dart manipulation for better understanding, follow the demonstration.
Week 15	Pattern- Trace Basic bodice block and Ease bodice block that is provided on the pattern sheet and cut it.
Week 16	Revision
Week 17	Exam

Teaching Methodology/Format:

A teaching methodology of guided studio with class demonstration. Individual tutorials, group discussion, critiques are an essential component of this course.

Assessment Methodology:

Grade	GPA	Percentage	Percentage Range	
A	4.0	85.00	85.00-100.00	Outstanding achievement reflected in quality, and all work must be completed within the deadline.
A-	3.67	81.50	81.50-84.99	
B+	3.33	78.0	78.00-81.49	Student must reflect above-average achievement in quality, and all work must be completed within the deadline.
B	3.00	74.50	74.50-77.99	
B-	2.67	71.00	71.00-74.49	
C+	2.33	67.50	67.50-70.99	Student work must be acceptable in terms of quality, and all work must be completed within the deadline. No more than 20% of degree credits may be a C or lower.
C	2.00	64.00	64.00-67.49	
C-	1.67	60.50	60.50-63.99	
D+	1.33	57.00	57.00-60.49	Student work is below average in quality. Student reflects an inability to execute the task given and the pattern of attendance may be unsatisfactory.
D	1.00	50.00	50.00-56.99	
F	0.00	Below 50.00	00.00-49.99	Student work and attitude reflect an unsatisfactory level of achievement. Student is unable to execute ideas and shows a pattern of low productivity. Student attendance record may be unacceptable.

Class Assessment (Inclusive of internal critiques): 60%

Final Exam/Submission (External evaluation): 40%

READING LIST:

1: Patter Making for Fashion Design by Helen Joseph

2: Basic Patternmaking in Fashion by Lucia Mors

3: Pattern Cutting by Dennic Chunman Lo

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COURSE OUTLINE

Department: SVAD/ Textile Design, Fibre& Fashion Studies		Semester: Spring	Year: 2022
Course Title: Fashion Major IV			
Course Code: D- FH 402	Credit Hours:12	Course Status: Mandatory	
Course Instructor: Pakeeza Zaidi		Co-Teacher: AmmarShahid	
Teaching Associate:		Teaching Assistant:	

Catalogue Description:

Students will be creating a collection of four garments to be presented as their thesis portfolio and submission. They will explore an area of personal interest, and research and develop an in-depth journal that documents aspects of their chosen theme. Students will then proceed to design a complete range of idea garments in sketch, finalize fabrics/fabrications and proceed to construct the final collection (garments) in pattern making, draping and executing them in sewing. This self-directed project will be reflective of innovative solutions and will lead to a fashion show/exhibition. Students will be encouraged to harness their creative energy and take reference from their cultural context to develop this final collection

Course Objectives:

The overarching aim of this course is to allow students to explore the 'process of design' from conception to execution. It aims to inculcate a 'problem solving' approach where students critically analyze their research and development to arrive at real workable, design idea fashion garments.

Course Contents:

Fabrication

Pattern/ Drapping

Sewing

Finishing

Compiling and display

Thesis crits and display

This class uses a phase wise strategy to develop the collection. Teaching is done in concentrated slots to maximize work potential of the student and allow them to develop work on daily basis in the studio.

Tutorials are carried out weekly to keep check on the students' progress overall.

Teaching Methodology/Format:

A teaching methodology of guided and independent studio practice is followed. Individual tutorials, group discussion, critiques are an essential component of this course.

Assessment Methodology:

Class Assessment (Inclusive of internal critiques): 60%

Final Exam/Submission (External evaluation) :40%

READING LIST:

REFERENCE LINKS:

- https://owl.purdue.edu/owl/research_and_citation/apa_style/apa_formatting_and_style_guide/general_format.html
- https://owl.purdue.edu/owl/research_and_citation/apa_style/apa_formatting_and_style_guide/general_format.html
- https://owl.purdue.edu/owl/research_and_citation/apa_style/apa_formatting_and_style_guide/general_format.html
- https://owl.purdue.edu/owl/research_and_citation/apa_style/apa_formatting_and_style_guide/general_format.html
- https://owl.purdue.edu/owl/research_and_citation/apa_style/apa_formatting_and_style_guide/general_format.html
- https://owl.purdue.edu/owl/research_and_citation/apa_style/apa_formatting_and_style_guide/general_format.html
- https://owl.purdue.edu/owl/research_and_citation/apa_style/apa_formatting_and_style_guide/general_format.html

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COURSE OUTLINE

Department: Department of Textile, Fiber, Fashion & Accessory Design		Semester: Spring	Year: 2022
Course Title: Fashion Recollection			
Course Code: TFA-215	Credit Hours: 3	Course Status: Elective	
Course Instructor: Ammar Shahid		Co-Teacher: None	
Teaching Associate: None		Teaching Assistant: None	

Catalogue Description:

The objective of this course is to develop critical tools to appreciate and contextualize fashion design from couture runway to street fashion through multiple dimensions using draping and pattern skills. The course will enable students to draw parallels from history in terms of silhouette, style, fabrication and cut lines over time, and discover how they have been recreated and revisited. Students will explore and investigate costume through significant developments in politics, economy and culture and evaluate how these events impacted and redefined fashion trends.

Course Objectives:

This course is designed in a thematic way that will help students learn and make connections

and to successfully read all factors involved in creating a relevant, valuable and contextually appropriate design. Students will go back and forth into history and future to create a idea/ a model or a solution for the present times. Tools like draping; restyling, forecasting and style boarding will be taught along the way.

The core objective of this course is to help students start observing keenly the details and factors that go into creating a successful design.

Course Contents:

- History and Fashion
- Understanding forms and silhouettes
- Fabric behavior
- Design variations
- Draping variations
- Manipulation and creating complex form

Teaching Methodology/Format:

Lectures/Studio Projects/Field Trip/Group Work/ Video/Movie Watch/ One On One Meetings/

Assessment Methodology:

Presentations/ Project Outcome

COURSE PLAN (STUDIO)

Assignment #	Topic/Brief	Total Marks
1	Class discussion Design: functionality\purpose, meaning and value	
2	Relevance, purpose and essence followed by a quick assignment where students collect random material from their surroundings and create a product Picking an existing product identifying its purpose, relevance and value and creating a new product with same material with new context, relevance and value	
3	What is a good design? How a good design solves a problem? whats an idea? How ideas are generated? Students are required to bring at least 10 problems from their surrounding which appear to have no solution atm. Identifying problem, bring in solutions and creating ideas!	
4	Mood boards\style boards and restyling: Cult\subculture exploration, moodboards, relevant clothing articles and redesigning and reimagining	20
5	Draping and understanding fabric and clothing structures: Taking inspiration of their own choice and creating a new design	20
6	Understanding various styles throughout recent history timeline	

7	Modern styles and fashion trends	
8	Forecasting; detailed project. What are trends, why are trends important. Fashion vs trends, how trends are forecasted, what are the worlds leading forecasting companies and how do they operate in an organization? Identifying a future timeline for individual forecasting Research boards, trend boards, 4 separate themes, design and restyling detailed process including draping, patten making, resyling, making style boards, detailed forecasting reports, connections with history, identifying global future events such as: environmental issues and climate crisis, geopolitical and other geographical factors, human psychology and needs, sports, science, technology etc	50
9	Portfolio review	5
10	Class performance ; attendance, class participation	5

The grading is dependent on the fulfillment of objectives by the students as communicated by the faculty. Absenteeism will result in a lower grade. In case of a valid reason, the Teacher must be notified and the leave must be approved by the HOD. A Rubric is given below.

Grading Criteria:

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READING LIST:

- 1: The little Dictionary of Fashion by Christian Dior
- 2: Vogue The Editor's Eye
- 3: The End of Fashion; The Mass Marketing of Clothing Business
- 4: Champagne Supernovas by Maureen Callahan
- 5: Elsa Schiaparelli: A Biography
- 6: Gods and Kings the Rise and Fall of Alexander Mcqueen and John Galliano by Dana Thomas
- 7: love Style Life by Grance Dore

- 8: Iris Apfel: Accidental Icon
- 9: D.V. Diana Vreeland
- 10: The Battle of Versailles by Robin Givhan

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COURSE OUTLINE

Department: DEPARTMENT OF TEXTILE, FASHION & JEWELRY B.DES FASHION & FIBERSTUDIES	Semester: Spring	Year: 2022
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Course Title: Fashion Major II		
Course Code:	Credit Hours: 06	Course Status: Mandatory / Elective
Course Instructor: M. Ahsan Nazir	Co-Teacher:	
Teaching Associate:	Teaching Assistant: Sameer Karasu	

Course Description:

The course aims to advance students' knowledge of fashion design and includes an in-depth broad-ranging visual research / concept development, material awareness, design development, prototyping, fashion drawing / illustration. Students will be required to demonstrate creative use of inspiration and design experimentation through various projects and a reflective design journal. Students will also be required to learn and will be assessed on their knowledge of design terminology, styles and applicability of the elements and principles.

The course enhances student's ability to develop individual research that reflects personal design interests and builds on theory and practice. The course will make them observe how fashion takes inspiration from a varied range of sources into a design idea/ garment but also serves as an art form.

Students will be taught the art of translating an inspiration into an idea with an approach of applicability of design onto form. The focus will primarily be on developing knowledge of fashion terminology from understanding the fashion looks and themes through research, exploring research materials to develop the design ideas for drawing and rendering of apparel silhouettes. The students will also be taught to make technical flats of garments keeping in mind the industry requirements.

Course Objectives:

As a result of successfully completing this course, students

- **Will be able to:**
 - Build an extensive inspiration story for the fashion collection, to include color, fabric, silhouette, proportion, details and mood.
 - identify the various international market segmentations and classifications.
 - Produce master skills and methodology in visual research and the design development process

- Analyze personal design philosophy and its market place relevance
- Develop collections with fashion awareness and integrity
- Perfect and apply technical skills including fashion illustration, rendering, technical flats and presentation layout
- Edit design ideas to a concise and coherent collection
- Present collections in a professional manner.
- **Will display the following attitudes / professional behaviors:**
 - Meet assigned deadlines
 - Accept and apply critiques
 - Analyze and discuss work using industry specific terminology
 - Prepare for and contribute to class discussions and critiques

Course Contents:

The students will develop basic understanding of how to conduct research and to integrate research, design ideas in order to develop directional and contemporary fashion design concepts. They should be able to make:

- Mood boards
- Customer profile board
- Process boards
- Color board
- Fabric and Trim board
- Print and pattern board
- 3D samples board
- Embellishment / Surface texture board
- Develop fashion vocabulary
- Line up
- Technical Flat drawings
- Journal with all the process and development

Teaching Methodology/Format:

Lectures/Studio Projects/Field Trip/Group Work/ Video/Movie Watch/ Critical Discourse/ One on One Meetings.

Assessment Methodology:

Presentations/ Project Outcome

Weekly Teaching Plan:

Week 1-2: Course Introduction; Relevance of Haute Couture; Designer RTW

Week 3-4: Concept Development; Launch of Project 1

Week 5-6: Project 1 cont'd; Concept Development; Design Identity and Philosophy

Week 7-8: Project 1 cont'd; Concept Development; Process, Editing

Week 9-10: Project 1 Critique; Launch of Project 2

Week 11-12: Project 2 cont'd Concept Development

Week 13-14: Project 2 cont'd Concept Development

Week 15-16: Project 2 cont'd Editing; Flats and Planning Presentation

Week 17-18: Project 2 cont'd Final Editing; Produce Flats and Presentation

Week 19-20: Presentation of Project 2; Launch of Project 3

Week 21-22: Project 3 cont'd, Market, Customer Research, Concept Development

Week 23-24: Project 3 cont'd; Concept Development

Week 25-26: Project 3 cont'd; Editing, Begin Presentation; Revisit Philosophy

Week 27-28: Project 3 cont'd; Produce Presentation; Prepare for Final Critique

Week 29-30: Final presentation

Week 30-32: Final Review

READING LIST:

1: Nine heads

2: Brannon, E. L. (2011). **Designer's guide to fashion apparel**. New York, NY: Fairchild Books.

3: Brannon, E. L. (2010). **Fashion forecasting (3rd ed.)**. New York, NY: Fairchild Books.

4: Jennings, T. (2011). **Creativity in fashion design**. New York, NY: Fairchild Books.

5: Posner, H. (2011). **Marketing fashion**. London, UK: Laurence King Publishing.

6: Tortora, P. & Eubank, K. (2010). **Survey of historic costume (5th ed.)**. New York, NY: Fairchild Books.

7: Travers-Spencer, S. & Zaman, Z. (2008). **The fashion designer's directory of shape & style**: Over 600 mix-and-match elements for creative clothing design.

Hauppauge, NY: Barron's Educational Series.

8: The fundamentals of fashion design Author(s) Udale, Jenny; Sorger, Richard
ISBN 9782940411788

9: Developing a Collection Author(s) Renfrew, Elinor; Renfrew, Colin ISBN
9782940373956

10: Basic Fashion Design: Construction Author(s) Fischer, Anette ISBN
9782940373758

REFERENCE LINKS:

- <https://www.voguerunway.com>
- <https://www.cbi.eu>
- <https://www.metmuseum.org>
- <https://www.vam.ac.uk/>
- <https://www.youtube.com/c/zoehongteaches/videos>

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D	1.00	50.00	50.00-56.99	quality. Students reflect an inability to execute the task given and the pattern of attendance may be unsatisfactory.
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Critique Instructor

Student:

Date:

Project:

Evaluation Criteria	Exceptional	Very good	Average	Needs improvement	Has not fulfilled
Concept Development					
Sketchbook shows evidence of thorough design research.					
Croquis use color to indicate color and fabric.					
Design concept is appropriate for the market and customer.					
Designs are creative and original.					
Silhouettes relate to design concepts.					
Color and Fabric relate to design concepts.					
Details and Styling relate to design concepts.					
Design ideas relate both to one another and to the chosen concept.					
There is evidence of trialing and an attempt to self-edit designs.					
Proposed designs are possible to translate from 2D to 3D.					
Visual Presentation					
Presentation reflects an individual, personal style.					
Final presentation is professional and organized.					
Work presented utilizes 2d design skills and abilities.					

Presentation communicates design concept and philosophy					
Technical drawings are accurate, detailed and include supportive information where appropriate.					
Verbal Presentation					
Ideas are verbally articulated					
Gives helpful feedback to others and contributes to class in a positive way					
Manages class time by working independently, seeking help when needed					
Is punctual with weekly assignments					
Successfully meets the project deadline/ critique date					

General Rubric

Criteria	Exceeds Expectations	Meets Expectations	Does Not Meet Expectations
Visual Research and Sketchbook	<p>All points of the design brief were fully understood and explored in a creative and fashion forward way.</p> <p>Varied inspiration concepts were researched and explored, solid links were established and resulted in unique designer perspectives and point of view.</p> <p>Notes and keywords are used extensively to further express/develop and clarify the designer’s vision.</p> <p>Sketchbook has an organic flow of ideas, reflects a creative and/or unconventional approach to development with a very strong point of view.</p>	<p>Sketchbook shows comprehensive visual research, which lends itself to all stages of the development process.</p> <p>Sketchbook shows evidence of understanding of the Designer Ready-To-Wear market.</p> <p>Ongoing visual research combines design elements back to original concept/s including design, silhouette and proportion studies.</p> <p>Evidence of fabric analysis and color story exploration. Understanding how these elements define and relate to mood/attitude and silhouette.</p> <p>Notes and keywords are used to further express, develop and clarify the designer’s vision.</p> <p>Sketchbook reflects all phases of development, from inspiration through extraction and development of all design elements as well as in-depth development of initial ideas.</p> <p>Sketchbook reflects a point of view, attitude and personal aesthetic.</p> <p>Overall visual research is complete and has been used and developed into design ideas.</p>	<p>The design brief was not fully understood and/or the outlined requirements were not fully met and answered.</p> <p>Single images were presented as inspiration, without trailing ideas and developing connections between them.</p> <p>Sketchbook pages look like photo album pages without much evidence of design extractions and idea development.</p> <p>Little to No evidence of understanding the aesthetic and quality needed for the Young Designer Ready-To-Wear market.</p> <p>Sketchbook shows little or no evidence of fabric and color analysis and exploration.</p> <p>Sketchbook shows little or no evidence of trialing key concepts and connections between images and design elements, including research and extraction of design ideas.</p> <p>Sketchbooks lack personal vision/aesthetic and point of view.</p> <p>Missing key points of research and development and lacks cohesion.</p> <p>Current fashion editorial and runway images are used as inspirational visual research.</p>
Design Development and Editing Process	<p>Designs are innovative, modern with a fresh perspective.</p>	<p>Initial sketches focus on the development of silhouette, proportion and design details</p>	<p>Design elements are not fully explored nor related to the visual research or each other.</p> <p>Roughs do not clearly communicate</p>

	<p>Continued experimentation in proportion and silhouette throughout the development and editing process.</p> <p>The 3D process is used to resolve design ideas.</p> <p>Final line up is self edited and balanced with little guidance.</p> <p>The designer was mindful of his/her strengths and there is evidence of an emerging individualistic designer point of view.</p> <p>The development reflects fashion forward and modern aesthetic</p> <p>There is clear evidence of personal growth in design creativity, taste level and understanding of the Designer RTW market.</p>	<p>derived from original visual research.</p> <p>Fabric selection is appropriate to the chosen season and each particular garment.</p> <p>Fabric quality is consistent with the Designer RTW market.</p> <p>3D samples are used to explore construction, function and finishing details.</p> <p>Design is considered around the body – include 360 degree views in design development sketches.</p> <p>Roughly colored croquis are used for editing and finalizing color and fabric stories.</p> <p>Color story is aesthetically balanced throughout the collection and appropriate to season.</p> <p>Development croquis reflect the attitude and overall mood through appropriate poses and styling.</p> <p>Designs are appropriate for the Designer RTW market and price point.</p>	<p>construction, finishing elements, details, silhouette, proportion and/or fabric characteristics.</p> <p>Designs show only the front view without consideration for how the elements translate around the body.</p> <p>Designs are only created by surface detail application without consideration of cut and construction, as well as silhouette and proportion.</p> <p>Fabric selection is inappropriate for the chosen season or garment.</p> <p>Fabric quality does not reflect the standards of the Designer RTW market.</p> <p>Roughly colored croquis were not considered or trailed throughout the development process resulting in an unbalanced line-up.</p> <p>Color story is weak and imbalanced throughout the lineup.</p> <p>There is no evidence of personal growth in design creativity, taste level and understanding of the Designer RTW market.</p>
<p>Presentation and Technical Skills</p>	<p><u>Presentation boards:</u> Creative use layout compositions was applied to achieve a strong flow of presented ideas.</p> <p><u>Moodboard</u> not only captures and reflects the appropriate mood, but reflects the designer’s personality.</p> <p><u>Fabric, Trim and Color board:</u> Color story is directly reflected in the fabric story.</p>	<p><u>Presentation boards:</u> Contain all required elements and are created physically by directly applying drawings, fabric swatches, color story, and images to the Bristol.</p> <p>Appear clean and are all the same size and orientation.</p> <p>All of the required presentation boards are included in the presentation.</p>	<p><u>Presentation boards:</u> Some of the required presentation boards or elements are missing.</p> <p>Some or all boards appear smudged, have ragged edges, show tape or glue residue.</p> <p>Boards are of different sizes and orientations.</p> <p>Some or all board layouts and look pages are unbalanced- composition and focal point rules are not applied and the negative and positive space is unbalanced.</p> <p>There is no continuation and stylistic</p>

	<p>Trims were sourced and used in 3D samples</p> <p><u>Final Fully Rendered Looks:</u> Fashion figure poses are varied, appropriate to the mood and attitude of the collection, and representative of a modern aesthetic and designer's point of view.</p> <p>The line quality in the fashion drawings successfully communicates fabric characteristics and fit.</p> <p>Rendering reflects movement, appropriate fabric weight, pattern and texture</p> <p><u>Technical Flats:</u> Line quality in technical flats is rendered clean and smooth without smudging.</p> <p>All lines meet point to point without intersecting (unintentionally).</p> <p><u>3D Samples:</u> Are constructed in fashion fabric</p> <p>Reflect correct design detail.</p> <p>Incorporate trims</p> <p>Are neatly finished</p> <p>There is clear evidence of personal growth in technical and presentation skills.</p> <p>Previous feedback and direction is applied.</p>	<p>Layouts of all boards and look pages are balanced by using composition and focal point rules and by considering balance between negative and positive space.</p> <p>Proportions between illustration, fashion figures, and flats appear appropriate to the layout scale.</p> <p>Strong design communication skills.</p> <p><u>Moodboard:</u> Images are high resolution and good quality.</p> <p>They are cut and glued neatly on the Bristol board.</p> <p>All images capture an appropriate mood/ attitude/ feeling.</p> <p><u>Fabric, Trim and Color board:</u> Fabric swatches are neatly cut and presented with no frayed edges.</p> <p>Fabric swatches are attached to the Bristol board by double sided tape at the top edge and left to hang loose on at least one side.</p> <p>Color swatches have been created by mixing the colors by hand and match colors used in collection renderings.</p> <p>Color swatches are cut and presented neatly into squares or rectangles.</p> <p><u>Final Fully Rendered Looks:</u> The pose of the fashion figure helps communicate the design without distracting from it.</p>	<p>cohesiveness between the presentation boards.</p> <p>Proportions between illustration, fashion figures, and flats are not appropriate to the layout scale.</p> <p>Poor design communication skills.</p> <p><u>Moodboard:</u> Images are of poor quality- copies or prints are of poor resolution, faded or irregular, or images contain watermarks from stock-photography sources.</p> <p>Images are not neatly trimmed.</p> <p>Visuals do not relate to the mood of the collection and/or center only on detail reference.</p> <p><u>Fabric, Trim and Color board:</u> Fabric swatches are cut unevenly and/or have frayed edges.</p> <p>Fabric swatches are taped completely down on the board.</p> <p>Fabric swatches are presented by printing photographs of fabrics onto Bristol (no actual physical swatches are attached directly onto the Fabric, Trim and Color board).</p> <p>Color swatches have been created by digital media and/or do not match colors used in collection renderings.</p> <p>Color swatches are poorly rendered, appear blotchy or contain streaks.</p> <p>Color swatches appear messy and are unevenly cut and placed on the board.</p> <p>No trims were included.</p> <p><u>Final Fully Rendered Looks:</u> Poses of the fashion figures distract from the designs.</p> <p>The line quality in garment rendering does not capture fabric and silhouette characteristics, it does not reflect movement, fabric weight, pattern and texture.</p> <p><u>Technical Flats:</u> Are unfinished- drawn with pencil and not inked by using a Micron pen.</p> <p>Are drawn on a different paper, then cut out and glued on the Bristol.</p> <p>Appear messy and show poor line quality</p> <p>Are missing seams, stitching, closures,</p>
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		<p>Attempt has been made to reflect movement, fabric weight, pattern and texture in the rendering.</p> <p><u>Technical Flats:</u> Are drawn directly on the Bristol board.</p> <p>Appear neat and clean.</p> <p>Accurately indicate all stitching, seams, zippers, closures and construction details.</p> <p>Reflect accurate translation of fit and proportion and are the same size and scale throughout.</p> <p>Fabric weights and characteristics are captured by using appropriate Micron pen size (heavy to light).</p> <p><u>3D Samples:</u> Construction details are accurately executed, with minor refinement issues.</p> <p>Are mounted with double sided tape onto Bristol.</p> <p><u>Collection Line-Up:</u> The line-up is of good quality and includes full size renderings of all looks (no reduction) spanning 2-3 boards.</p> <p>Line-up is drawn and hand-rendered directly onto Bristol.</p> <p>Color appears accurate to original illustrations.</p>	<p>zippers and/or construction details.</p> <p>Do not accurately reflect fit and proportion</p> <p>Are varied in size and scale throughout the presentation.</p> <p>Fabric weights and characteristics are not captured by using appropriate Micron pen size (heavy to light)</p> <p><u>3D Samples:</u> Are not constructed in fashion fabric</p> <p>Do not reflect correct design detail.</p> <p>Are poorly constructed and/or fail to show correct finishing</p> <p>Are poorly mounted onto Bristol board.</p> <p><u>Collection Line-Up:</u> Lineup is poorly created by copying or scanning original illustrations.</p> <p>There is visible background residue (If utilizing Photoshop)</p> <p>Color does not match the original illustrations.</p> <p>The line-up is created by cutting and gluing photocopies of looks onto Bristol.</p> <p>There is no evidence of personal growth in technical and presentation skills.</p> <p>Prior feedback was not applied.</p>
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COURSE OUTLINE

Department: TFA	Semester: Spring	Year: 2022
Course Title: History Of Costume		
Course Code: TFA-228	Credit Hours: 03	Course Status: Elective

Course Instructor: Zeeshan Ali	Co-Teacher:
Teaching Associate:	Teaching Assistant: Tanveer Ali

Catalogue Description:

This course intends to trace the origins of Costume and Fashion Silhouettes through time by providing a contextual look at their historical evolution. Students will undertake a journey that will start at the very beginning with ancient garments found through archaeological excavations and culminate with an in-depth analytical exploration of Fashion as we know it today, exploring Costume and Styling along the way in context to relevant Historical world events and developments. The course will end with an understanding of how the Fashion Industry revisits these historical references time and again.

Course Objectives:

By sharing relevant historic milestones of a multidimensional history, this course aims to make the students well-informed about how Costume and Silhouettes evolved through the ages; and they will be able to use this knowledge to enrich their studio practices and understand that the knowledge thus accrued will be handy in their future career goals.

Course Contents:

The teaching methodology intends to be a blend of theory and practice as students will be encouraged to think how they can apply the knowledge of History thus gained in their studio practice. They will be taught to approach and think about History through the combined outcome of the sociological, cultural, geographical, political, medical, technological and commercial streams.

Teaching Methodology/Format:

1. PowerPoint lectures by instructor
2. Group-exercises, discussions and visual presentations by students
3. Projects and Reports
4. Q & A sessions
5. Guest Lecturers
6. Class Exercises

Assessment Methodology:

Presentations/ Project Outcome/ Quiz / Class Exercise

COURSE PLAN (THEORY)

Lecture #	Topic/Brief	Submissions	Total Marks
1	A Timeline of Ancient Civilisations: The Bronze Age; Mesopotamia, Indus Valley, Ancient China, Ancient Japan Civilisations.	<p>Research on jewelry made from brass</p> <p>Research on designers that use brass to make jewelry</p> <p>Research on a designer or a print that is inspired by Mesopotamian civilization</p> <p>Research on designers or textile artists who took inspiration from Indus Valley Civilization</p> <p>Research on designers working on ancient civilization</p>	
2	Visual Inspirations"Cleopatra" (Movie discussion and costume highlights)	<p>TWO page presentation about the movie describing the era, costumes and other craft visuals. You will design a 2D jewelry design and costume design inspired from "Cleopatra Fashion"</p> <p>Which should reflect entire feel of her look?</p> <p>Mediums : Sketch and Photoshop</p> <p>Present it in a professional way</p>	
3	A Timeline of the Medieval World: Maya, Aztec, Inca, Assyria/Persia, Babylonia, Ottoman, Ghandhara Civilisations	<p>Find out the names of dresses wore during the timeline of Maya, Aztec and Inca</p> <p>How politics effects the way of wearing cloths</p> <p>Research on the fabric making process /tech by these Civilizations (Links shared)</p> <p>Research on jewelry inspired from Persia</p>	
4	Visual Inspirations"The Artist" (Movie discussion and costume highlights)	<p>FOUR page presentation about the politics, culture, trade and circumstances in the era covered, including garments, armoury, accessories, textiles, etc.</p> <p>Presentation and informative movie clips about the Era, visuals and costume.</p> <p>Discussion on fashion</p>	

		<p>comparison then and now with references.</p> <p>Screening of recent fashion shows / Exhibition.</p> <p>Inspired from movie.</p> <p>You will design a 2D shoes / Event inspired from "Kingdom of Heaven"</p> <p>Which should reflect entire feel of the movie.</p> <p>Mediums : Sketch and Photoshop</p> <p>Present it in a professional way</p>	
5	The Middle Ages, Renaissance, Elizabethan Eras	<p>TWO page presentation about EACH era, including costume, accessories, styling, etc.</p> <p>You will design a fabric / Poster inspired from these Eras</p> <p>Mediums : Sketch and Photoshop</p> <p>Present it in a professional way</p>	
6	A Talk with Zeb Bilal (Guest Lecturer)		
7	Eastern Influences on Costume and Silhouette	<p>ONE page presentation about EACH civilization describing the era, costume, accessories, styling, etc.</p> <p>You will create two fashion outfit.</p> <p>Mediums : Sketch and Photoshop</p> <p>Present it in a professional way</p>	
8	Eastern Influences on Costume and Silhouette		
9	Midterm Project Brief		
10	Midterm Project - Student Presentations		
11	The Baroque/Roccoco, Victorian, Edwardian Eras	<p>Detailed notes in journals:</p> <p>TWO page presentation for EACH movie about the garments, silhouettes, accessories and styling.</p>	
12	<p>Visual Inspirations</p> <p>Screening: "Marie Antoinette", "Victoria & Abdul"</p>	<p>FOUR page presentation on movie with details about garments, silhouettes, accessories and styling</p>	
13	<p>Visual Inspirations</p> <p>Screening: "The Great Gatsby"</p>	<p>Timeline of Silhouettes in the 20th Century (visual references)</p> <p>Screening of recent fashion. Discussion</p> <p>You will design a home range on photoshop inspired from Design</p>	

		movements Present it in a professional way	
14	The 19th and 20th Centuries: Design Movements (Art Nouveau, Art Deco, Bauhaus, Arts&Crafts, Modernism, Contemporary, Minimalism, etc)	Research: COVID 19 - The Last Game Changer / Effects of Covid on industry C.W./H.W: Presentation about points covered.	
15	External Influencers on Evolution of Costume	Discussion on fashion comparison then and now with references. C.W./H.W.: Presentation about points covered. You will design futuristic fashion collection min two designs with textile textile references. Mediums : Sketch and Photoshop Present it in a professional way	
16	The Present and Future of Fashion / Final Project Presentations due Online.		

Movies List:

1. Celeopatra
2. The Artist
3. The Great Gatsby
4. The young Victoria
5. Elizbeth The Golden Age
6. Marie Antoinette
7. Victoria And Abdul
8. Moulil Rouge
9. Gladiator
10. Fantastic Beads and where to find them
11. Phantom Thread

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COURSE OUTLINE

Department: Textile Fashion & Accessories		Semester: Spring	Year: 2022
Course Title: 3D Digital Design			
Course Code: TFA-221	Credit Hours: 03	Course Status: Elective	
Course Instructor: Zil E Batool	Co-Teacher:		
Teaching Associate: no	Teaching Assistant: no		

Catalogue Description:

3D Digital Design is an advance learning module for 3D Prototyping, CNC/RP processing and animated design forms. By using Matrix 8 software, this course will provide a distinctive 3dimensional design study, powerful tool set allows creating simulated 3D environments and animations, motion graphics, design & character formation. By integrated learning of fashion, accessories and technology enrich the command upon new age style. The course is engaged with the aesthetics of the tech-savvy contemporary age. It mainly emphasis on the production of the sample prototypes through the application of advanced technological skill. Power point presentations /handouts about deign development and basic terminologies will be delivered in each module.

Course Objectives:

- Students will learn transformation of 2D design into 3D digital and manufactured prototypes.
- Each content will cover the meticulous research about the 3D design by using Matrix8
- TheFinaloutcomeinresultofCompueraidedmanufacturing/Prototypingthatfurtherbe usedasaproductto embellish in terms of interior / textile / fashion/accessories.

Course Contents:

Introduction to the new Matrix 8 interface

- 2D, 3D and 4D modeling
- CAD/CAM
- Designing in CAD/Grid structure/Precision accuracy in design

CAD/CAM Marketing Aspects

3D Terminologies

- Nurbs (Curves), CV's, Uniform and non-uniform curves
 - Surfaces, Polygons, Faces, Asymmetrical designs and symmetrical designs
- Cross section
- Basic shape cross Section (Triangle, Rectangle, Square and Circular)
 - D cross section
 - M/W Cross section

Teaching Methodology/Format:

Studio/Lecture/seminar/Field Trips-visits etc

(according to project schedule), Practical

demonstration, Lab classes, Library research: Books

relevant to the themes and forms Magazines:

Resource material collection for research Catalogues:

<http://isohunt.com/torrents/?ihq=jewelcad>

Videos :

<https://www.youtube.com/watch?v=v-JfsyICx58>

<https://www.youtube.com/watch?v=wtPBOwE0Qn0>

<https://www.youtube.com/watch?v=6qr7cdpGDRo>

Assessment Methodology:

Total Marks: 100	Class marks	60 %
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Weightage:

Evaluation Criteria:	Exam (if applicable)	40%
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Research	10%
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Design Development	10%
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Computer application	20%
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Presentation	20%
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COURSE PLAN (STUDIO)

Assignment #	Topic/Brief	Total Marks
0 Wk (1 st – 2 nd) 26 th Feb – 5 th March	Introduction to Matrix 6 and CLO software Genvisiontutorials & Matrix gallery for 3D designing to prototyping in 3D software through stereolithography .stl file format. Formation of Mini Sculptural pieces through 3D softwares , precisely Matrix. CLO Software tutorials &digitl fashion illusteration for costume design, 3D fabric development & Pattern Making.	---
1 Wk (9 th -10 th) 30 th April – 7 th May	Part I: Practice Tools +Research + Conceptual development + Sketching Part II: Execution of 2D drawing into 3D design Theme: “Art Nouveau” Prototyping: Ring band/ that would be used in any textile embellishment Learning prospects: How to use database? Practice Toolbars, basic shapes, Stone Settings.	10

<p style="text-align: center;">2 Wk (10th -11th) 7th May – 14th May</p>	<p>Part I: Practice Tools +Research + Conceptual development + Sketching Part II: Execution of 2D drawing into 3D design Theme: “Surrealism” Prototyping: Two complimenting Desk Accessories for an interior decor Learning prospects: Practice Toolbars: Deform Toolbar, Boolean Toolbar</p>	<p style="text-align: center;">10</p>
<p style="text-align: center;">3 Wk (12th -13th) 21st May – 28th May</p>	<p>Part I: Matrix Tolbars& interface Part II: Research + Conceptual development + Sketching +Execution of 2D drawing into 3D design Theme: “Geometry / shapes” Prototyping: 3 complimenting buttons (size 1x1 inch) (Motif inspired by basic shapes (Circle, triangle rectangle, hexagonal, tetrahedral etc) for a fashionable outfit Learning prospects: Tool bar (basicoverview)</p>	<p style="text-align: center;">10</p>
<p style="text-align: center;">4 Exam Wk (14th -16th) 4th Jun – 18th Jun</p>	<p>Part I: Research + Conceptual development + Sketching + Execution of 2D drawing into 3D design / prototype Part II: Advertising Tools & Means Theme: “Pop Art ” Prototyping: Shoe Heel to reinstate an old shoe with broken heel, its processing through 3D printer and a brief Report writing Learning prospects: 3D printing proto typing as the new collection with the help of CAD (students will be allowed to use Photoshop and coral draw for proposed their artickles with the help of 3D models)</p>	<p style="text-align: center;">20</p>

BIBLIOGRAPHY /READING LIST:

- 1:<https://gemvision.com/matrixgold>
- 2:<https://www.cadjewelleryskills.com/introduction-to-jewellery-cad-for-new-users/>
- 3:<https://youtu.be/zYTUNMVulAk>
- 4:<https://www.youtube.com/watch?v=yW4EbCWaJHE>
- 5:<https://www.youtube.com/watch?v=jZJbM8yjCJ8>
- 6:<https://www.youtube.com/watch?v=TG6Pj9UorpY>

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COURSE OUTLINE

School/Department: Mariam Dawood School of Visual Arts and Design Session:

2022

Course Title: 3D- Construction through Draping and Pattern

Credit Hours: 3

Course Level: Undergraduate Semester 2

Course Code: FDY- 112

Course Instructor: M. Ahsan Nazir / Komal Naz /Mehreen Anwar

Course Introduction

This course develops student's prior knowledge of 3-dimensional designs by focusing on techniques and processes of construction used in fashion, accessory design and other sculpture fields. Students learn how to convert 2-dimensional materials into 3-dimensional forms through an introduction to fundamental garment manufacture and production. Pattern-making and Draping techniques are covered with a focus on core design elements: form, shape, line, colour and texture. This approach enables students to develop a thorough understanding of material behaviour and 3-dimensional form construction. The students will be encouraged to explore different materials to develop understanding of how material with its limitations and possibilities behaves when applied on 3-dimensional form in a creative and hands on way.

Overall Aims and Course Objectives

As a result of successfully completing this course, students

Will be able to:

- Develop understanding of different ways to approach and create 3d forms
- Understand material behaviour from limitations to possibilities
- Realise the importance of using texture, colour and cut lines to successfully communicate their design ideas
- Apply more abstract/conceptual ideas of cut to their design philosophy
- Create resolved and completed garments from experimental forms through understanding of fundamental pattern making and draping techniques.
- Inform their understanding of what are the possibilities in the design making process

Pre-requisites of Course (If any):

Not Applicable

Intended Learning Outcomes

At the end of the course the students will develop understanding of what are the basic requirements in design making process and how it can be explored through different creative thinking possibilities. The students' knowledge of 3-dimensional design is well informed and the students is equipped to translate their ideas into actual garments by using fundamentals of pattern

construction and draping skills. The understanding of 3-dimensional design process therefore informs their decision in their future directed courses. The students will be expected to display professional behaviour by meeting assigned deadlines, learn to accept and apply critique and take part in class discussions.

CONTENTS:

Weekly Teaching Plan

Week 1:

1) Introduction, preparing the dress form

The students are taught how to prepare their mannequins, placing ribbons on required lines (neck, shoulder, armhole, centre front, centre back, bust, waist, hip) for garment construction.

2) PROJECT/ Assignment 1: Paper sculpting/studying form

This project focuses on developing the understanding of the human form and its relationship to material. The material used in this assignment is paper and it's all types. The students are encouraged to explore possibilities within material and to have the tacit knowledge of sculpting around the body. The students will develop paper dresses by using multiple techniques from paper pleating, folding, wrapping, cutting, taping, slashing, etc. At the end of the week the students will present a paper dress and explain their design concept, discuss and reflect on the given task.

Week 2:

1) Introduction to Denim

The students are directed to conduct research on Denim and understand its transition from early 19th century to present day. They are encouraged to understand how designers have used denim in their collections and understand different possibilities and techniques that can be achieved using this material.

2) PROJECT/ Assignment 2: Recontextualizing the denim garment

This assignment focuses on exploring line (one of the elements of design) and playing with it and changing the identity of the garment by changing the cut lines. The students are required to bring 5 denim used garments of all sorts jackets, shirts, jeans and skirts etc. Explore possibilities of how a lower could become a top and vice versa. The students are expected to

understand that there can be different possibilities of a classic denim garment by merely changing the cut lines. A very classic cutline could be completely revamped by manipulating the garment's identity, exploring possibilities of these cut lines and placing them in a new context hence giving a new look to the classic cutline. At the end of the week, they present a complete denim garment followed with class crit to understand design concepts.

Week 3:

1) Introduction to Garment Construction

The students are taught the construction of a basic bodice and skirt block. Following class demos, they will construct their own bodice block and skirt block on the mannequin with fabric. They are directed how to take marking from pinned fabric, true their marked toile and accurately join the cutlines.

2)Project/Assignment 3: Resolving initial draped forms into basic garment / Creating a paper pattern from draped, resolved garment:

The students will translate their draped bodice and skirt block into a paper pattern. They will be taught how to create an accurate, fully-pinned symmetric garment form. Accurately mark and transfer draped form to paper pattern. At the end of the week the students will present their bodice and skirt block both on paper and draped fabric. They will be instructed to transfer paper block to a cardboard block for use in their future assignment.

Week 4:

Exam week

1) Introduction to Design Process

The students will now be directed to the concept of inspiration and theme development. They are guided on how designers take inspiration from different aspects like nature, culture to experiences and imaginations to translate their self-expression through the different elements of designs. Through lectures and presentations, the students will understand the concept of what role colour, texture (both tactile and visual) play in creating 3-dimensional forms.

2) PROJECT/ Assignment 4: Layering with Colour, Texture and Print

The students will create mood boards and select themes by using inspirational images from visual research, fabric prints, texture and colour. The focus is also on creating their own textures (both tactile and visual) that are aligned with their inspiration and create a basic dress silhouette. The assignment will be evaluated on the basis of how creatively the student has

used colour and texture on a 3-d form (mannequin) and achieved visual aesthetics in their basic dress silhouette. At the end of this assignment the students will present a complete basic dress silhouette layered with texture and colour inspired from their own inspiration/theme.

Reflective Journal and Presentation:

The students will be guided on how to maintain a reflective journal of their practice throughout this course. At the end of this course, they will have to submit this journal. Along with the journal there will be pre-station guidelines on how to present and document their entire course learning and reflection in a power point presentation.

Assessment and Evaluation

Assignments: % 60

Attendance and participation: % 10

Final: % 30

Total: 100%

Recommended Readings:

Di Trocchio, P., 2011. Exhibition Review: **Madeline Vionnet: Fashion Purist—The World According to Madeleine Vionnet.** *Fashion Theory*, 15(4), pp.517-523.

Gong, L. and Shin, J., 2013. **The Innovative Application of Surface Texture in Fashion and Textile Design.** *Fashion & Textile Research Journal*, 15(3), pp.336-346.

Isabel Toledo: Fashion from the Inside Out. Valerie Steele, Patricia Mears. Published by Yale University Press (2009)

Weblinks:

Mary Katrantzou

<https://www.vogue.com/article/mary-katrantzou-dallas-contemporary>

Dries van Noten

<https://www.vogue.com/fashion-shows/designer/dries-van-noten>

Channel

<https://www.vogue.co.uk/fashion/gallery/chanel-tweed-jacket-catwalk>

Christian Lacroix

<https://www.vogue.com/fashion-shows/designer/christian-lacroix>

<https://artsandculture.google.com/story/zwVRFTfkVroQKA>

<https://www.vogue.com/fashion-shows/spring-2021-ready-to-wear/alexander-mcqueen/slideshow/collection#11>

https://www.desigual.com/en_US/women/clothing/see-all/blue/?prefn1=subfamilyDescription&prefv1=Jackets

<https://www.metmuseum.org/https://www.vam.ac.uk/>

<https://www.net-a-porter.com/gb/en/>

COURSE OUTLINE

Department: Mariam Dawood School of Visual Arts and Design	Semester: Spring	Year: 2022
Course Title: History of Textile, Fashion & Accessory Design		
Course Code: FDY119	Credit Hours: 3(3-0)	Course Status: Elective
Course Instructor: Salman Afzal	Co-Teacher: -	
Teaching Associate: Anam Khurram	Teaching Assistant: -	

Catalogue Description:

This course surveys the key historical developments in the field of Design and focuses on its evolution as a medium of cultural expression as well as a functional commodity. It looks at chronological events that have informed the use of materials in creating textiles, clothing and accessories across the world. The course is divided into two parts; first part brings forward case studies of culture and aesthetics by understanding the ethnic geographies, regional histories and climate through visual anthropological lens. Second part analyses the development of design from medieval age to postmodern times by taking into account historical events and phenomena effecting production and consumption through referencing Industrial Revolution, early expositions, international styles and global trade. A diverse spectrum of themes is explored; ranging from indigenous handcrafted aesthetic, to industrial modernism and ultimately exploring postmodern dilemmas such as sustainability, carbon emissions, cultural appropriation etc.

Course Objectives:

The course aims to teach introductory level information relevant to evolution of textiles,

clothing and accessories design.

The course aims to introduce historic milestones and chronological development of aesthetics , applied arts and design

Students are able to understand, analyze and apply knowledge of the factors influencing production and use of design throughout history.

To introduce relevant vocabulary of design that assists in description of creative and analytical thought.

To develop an understanding of local, regional contexts of design.

Course Contents:

Lifestyle, culture, tools and processes , craft, embroidery, ornamentation, materials, jewelry, South Asian traditional design, industrial revolution, reform movements, globalization, expositions, international styles, politics, gender, fashion, identity, post modernism , mass consumerism, sustainability, environment etc.

Teaching Methodology/Format:

- Lectures
- Presentations
- Assessment tasks
- Readings
- ICT
- Film/ documentaries

Assessment Methodology:

- Mid term: 25%
- Term Assignment : 20%
- Quiz 15%
- Final Exam: 40%
- Total: 100%**

COURSE PLAN (THEORY)

Lecture #	Topic/Brief	Submissions	Total Marks
1	Introduction to the course outline and content.		

	Informal discussion on design.		
2	The First Fabrics		
3	People, Lifestyles & Culture	Submission Assignment I	5
4	Early tools & Processes		
5	The Craft: Embroidery & Ornamentation	Assignment-II Submission	20
6	Materials of making -Hand made, embellishment, accessories		
7	South Asian Traditions: History and Context -Pakistan -South Asia: India, Bangladesh, Afghnaistan -Textiles & Jewelery		
8	Mid-term Exam	Presentation and Submission	25
9	Industrial Revolution & mass production and metropolitan dilemma		
10	Reform Movements-I: The Aesthetes -Pre Raphaelites Brotherhood -Arts & Crafts Movement	Assignment III (Group Presentation)	5
11	Reform Movements-II: International Styles Between Art & Industry -Post World War -Art Nouveau -Jugendstil -Bauhaus -Des tijl Avant-Garde - Art Deco		
12	Fashion & Identity -Fashion in the 20 th Century		
13	American Dream & The New domestic landscape -Consumption & Progress -Economic Miracle - Academy for Design (Ulm model) -Scandinavian Design -Danish Modern	Assignment IV Presentations	5
14	Post Modernism & Anti Design -Crisis of Functionalism -Alternative design, Pop culture		

	-New Design -Post modern theory		
15	Global Dilemma & Sustainable strategies		
16	Final Exam	Final Exam research submission	40

READING LIST:

- 1: Gillow, J. and Sentance, B. (1999). *World Textiles: A visual Guide to Traditional Techniques*. London: Thames & Hudson.
- 2: Hauffe, T. (1998). *Design: A concise history*. London: Laurence King Publishing.
- 3: Miller, J. (2014). *Miller's Arts and Crafts*. London: Octopus Publishing Group Ltd.
- 4: History of Clothing - History of the Wearing of Clothing, Available at: <http://www.historyofclothing.com/> (Accessed: 22nd December 2020)
- 5: Barnes, S. (2017) Art History: Ancient Practice of Textile Art and How It Continues to Reinvent Itself, Available at: <https://mymodernmet.com/contemporary-textile-art-history/> (Accessed: 15th September 2019).
- 6: Margaret C. Perivoliotis (2005) The Role of Textile History in Design Innovation: A Case Study Using Hellenic Textile History, *Textile History*, 36:1, 1-19, DOI: 10.1179/174329505x37103
7. 'Felt', in Gillow, J. Sentance, B. (ed.) *World Textiles: A visual Guide to Traditional Techniques*. London: Thames & Hudson, pp. 24-25.

REFERENCE LINKS:

- <https://fashion-history.lovetoknow.com/alphabetical-index-fashion-clothing-history/ancient-world-history-dress>
- <https://quatr.us/central-asia/invented-sewing-history-clothing.htm>
- <https://www.thoughtco.com/history-of-clothing-1991476>
- <https://mymodernmet.com/contemporary-textile-art-history/>
- <https://www.britannica.com/topic/textile/Conversion-to-yarn>
- <http://gaatha.com/pashmina-weaving-kashmir/>
- <http://www.historyofclothing.com/making-clothing/history-of-weaving/>
- <https://startupfashion.com/fashion-archives-history-of-the-weaving-loom/>
- https://www.youtube.com/watch?v=9_oRRqJaJ54https://www.youtube.com/watch?v=Ehwx_ZGXcVY
- <https://www.youtube.com/watch?v=UU6ekqGZypY>

SVAD ATTENDANCE POLICY

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table below:

Scheduled classes in a course per semester →	08	16	32	42	48
Maximum number of absences allowed per course per semester →	02	4	8	11	12

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COURSE OUTLINE

Department: Textile, Fashion and Accessories		Semester: Spring	Year: 2022
Course Title: Textile & Fibre Major Studio II			
Course Code: TFA-302	Credit Hours: 06	Course Status: Mandatory	
Course Instructor: Rohma Khan	Co-Teacher:-		
Teaching Associate: Eisha Liaquat	Teaching Assistant: Tanveer Ali		

Catalogue Description:

This course provides an opportunity to understand and develop concepts by exploring various art and design methods. Students modify and construct methods through their own research within introduced projects that enhance conceptual growth as well as the reflective process. The course also addresses the industrial parameters of techniques for creating students' design on textiles. The design work follows international and local trends and colour forecasts. Mandatory internships in the textile industry are a highlight of this course.

Course Objectives:

The primary objective of the course is to introduce students to the discourse of textile, fibre and accessory design and its various practical manifestations in order to equip students to develop their own independent design practice. This is achieved through projects that exhaustively explore the notions of space and brands and their relationship to materials.

- students create means to form an articulate artistic expression by exploring various tools to express their ideas, notions and queries.

- students are exposed to the fields of art and design and/or both which helps them make informed decisions about developing their personal vision maintaining the integrity of the discipline by responsible and energetic contribution to the field.

Course Contents:

- Space: interior, architecture, international fairs for textiles
- Brands: communication, design-thinking, human-centered approaches, fashion brands
- Materials: new advancements, traditional methods, skills and technologies.

Teaching Methodology/Format:

Lectures/Seminars/Studio Projects/Field Trip/Group Work/ Video/Movie Watch/ Critical Discourse/ One On One Meetings.

Assessment Methodology:

Presentations/ Project Outcome / Research Pitch.

Rubric	Unacceptable 0	Ineffectual 1-3	Emergent 4-6	Proficient 7-8	Advanced 9-10	Pts.
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Visuals Research	No visuals research is presented.	The visuals are low resolution, not explaining the idea or the understanding of concept.	The visuals make an average connection with the concept; they are not stimulating for the viewer.	The visuals make a good connection with the concept story. They are well presented and capture the details of the elements.	The visuals illustrate depth of understanding and connect well with the concept story. Images have been collected from all the sources mentioned. They are crisp and capture intricate detail. The visuals are well-presented. The layout is well planned.	
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Rubric	Unacceptable 0	Ineffectual 1-3	Emergent 4-6	Proficient 7-8	Advanced 9-10	Pts.
Criteria 1 (Concept Story)	Statement not turned in	The statement is not clear, does not talk about concepts introduced in class. Verbal expression is weak.	The statement describes the concept but does not link to class discussions. Verbal expression is average.	The statement clearly states the desired subject area to be studied and connects to the ideas discussed in class.	The statement exudes passion for subject, clear, understanding of the idea integrating all concepts introduced in class using appropriate vocabulary.	
Criteria 2 Visuals collections	No visuals presented	The visuals are low resolution, not explaining the idea or the understanding of concept.	The visuals make an average connection with the concept; they are not stimulating for the viewer.	The visuals make a good connection with the concept story. They are well presented and capture the details of the elements.	The visuals illustrate depth of understanding and connect well with the concept story. They are crisp and capture intricate detail. The visuals are well-presented.	

Rubric	Unacceptable 0	Ineffectual 1-3	Emergent 4-6	Proficient 7-8	Advanced 9-10	Pts.
Historical Study	No historical research has been conducted and presented.	The research does not connect with design evolution or exhibit historical understanding.	The research makes an average connection with the concept; they are not stimulating for the viewer.	The research makes a strong connection with the concept (capturing changes to a particular design element in time). Research is well presented.	The research is conducted and presented in a manner where strong ties between the chosen element and history are noted. Thorough understanding of socio-political/religious, geographical and environmental influences in design development are noted for the particular time in history.	
Presentation Skills	No work was presented in class	The presentation is not engaging, disconnected and has factual errors.	The presentation is articulate but may require further	The presentation exhibits clear understanding of historical facts,	The presentation is engaging, sequentially well planned, and covers	

			connections and clarifications.	delivered using appropriate vocabulary.	all areas of research. Student observes verbal parsimony while incorporating appropriate vocabulary for presentation. Historical facts are accurately presented and analyzed.	
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COURSE PLAN (STUDIO)

Assignment #	Topic/Brief	Total Marks
1	Space-	
2	Interiors- Ilse Crawford	
3	Architecture and textiles	
4	Parametric and Prosthetic Design	
5	Spaces, Places and Place-making	
6	Up-cycling	
7	Sites and Measurements	
8	Models and Prototypes	
9	Construction and upcycling	
10	‘‘	
11	‘‘	
12	Final Project –Spaces and textiles	
13	Textiles and artistic practice	
14	Textiles and artistic practice	
15	Brand and Design Thinking- Future Vision	
16	Concepts and Production	
17	Materials and Processes	
18	Industrial parameters	
19	Concept Research	
20	Designer Research	
21	Product Research/ Product Development	
22	Market knowledge and Prototyping	
23	Prototyping	
24	Prototyping	
25	Brand Identity	
26	Brand and History	
27	Testing and implementation	
28	Brands and social media	
29	Costs and production	
30	Brand Project-Final	

31	Portfolio	
32	Final Project	

Add/delete rows as per need.

READING LIST:

- 1: Embroidery Machine Essentials: How to Stabilize, Hoop and Stitch Decorative Designs by Jeanine Twigg
- 2: The Machine Embroidery Handbook: Designing with Stitching, Manipulation Color[Paperback] D.F. Bennett
- 3: Color and Design for Embroidery by Richard Box
- 4: Fabric sculpture- creating sculptural forms with textiles
- 5: Textile perspective in Mixed-Media sculpture
- 6: Balfour-Paul, Jenny. Indigo. British Museum Press. 1998
- 7: Belfer, Nancy. Batik And Tie Dye Techniques. Dover Publications. New York. 1972
- 8: Chipkin, Frederick L. 'Adobe Photoshop for Textile Designers', Origin Inc USA, 2003.
- 9: Gentile, T.A. Printed Textiles a Guide to Creative Fundamentals. New Jersey Prentice-Hall. 1982
- 10: Joyce, C. Textile Design the Complete Guide to Printed Textiles for Apparel and Home Furnishings. New Jersey Prentice-Hall. 1993
- 11: McDermott C. English Eccentrics. Phaidon, UK, 1992.
- 12: Mellor, S and Elfers, J. Textile Designs. 200 Years of Patterns for Printed Farics arranged by Motif, Colour, Period and Design. Thames and Hudson, London. 1991.
13. Joyce, C. Textile Design the Complete Guide to Printed Textiles for Apparel and Home Furnishings. New Jersey Prentice-Hall. 1993.
14. McNamara, A and Snelling, P. Design and Practice for Printed Textiles. Oxford, Melbourne.1995.
15. Morrell A. Contemporary Embroidery. Studio Vista, UK. 1994.
16. Phillips, Peter. Repeat Patterns, a manual for designers, artists and architects. Thames+Hudson. 1993.
17. Shoeser, M. International Textile Design. Laurence King, London. 1995.
18. Storey, Joyce. Manual of Textile Printing, Van Nostrand Reinhold. 1974.
19. Stroud, M.B. An Industrious Art. The Fabric Workshop, USA. 1991.
20. Wada, Yoshiko. Memory On Cloth – Shibori Now Kodansha, Tokyo. 2002.
21. Wells, Kate. Fabric Dyeing and Printing. Conran Octopus, London. 1997.
22. Lawson, Bryan. How Designers Think: The Design Process Demystified. London: Architectural, 1980.
23. Schön, Donald A. The Reflective Practitioner: How Professionals Think in Action. New York: Basic, 1983.

REFERENCE LINKS:

- https://www.youtube.com/watch?v=5f7fHHEr_NA&ab_channel=Netflix
- https://www.youtube.com/watch?v=B_szzcoTGBI&ab_channel=InteriorDesignHub

Magazines

- Art International
- International textiles
- Art pulse
- Fiber art now
- Textile View Magazine
- Object
- Surface Design
- Textile Fibre Forum
- Selvedge
- IdN magazine
- International Textiles

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COURSE OUTLINE

Department: Textile, Fashion and Accessories		Semester: Spring	Year: 2022
Course Title: Textile & Fibre Major Studio II			
Course Code: TFA-214	Credit Hours: 03	Course Status: Elective	
Course Instructor: Rohma Khan		Co-Teacher:-	
Teaching Associate: Eisha Liaquat/ Aiman Gillani		Teaching Assistant:	

Catalogue Description:

In this course, students will learn how craft traditions reflect the very essence of socio-cultural profiles of this region. By interacting with craftspeople through workshops, this course will facilitate in understanding the context of the craftspeople and play a role in developing sustainable linkages with the community. Students will understand the role they have to play in giving back to the community by providing design support and developing sustainable and ethical relationships with craft practices.

Course Objectives:

The primary objective of the course is to introduce students to the concept of craft, explaining its relationship with design, art, the concept of making and materials.

- Exploring the various types of embroidery and embellishment techniques

- Using unconventional materials for embroideries
- Exploring various knotting, knitting, crochet and weaving techniques
- Thinking about geography and politics and politics associated with craft to come up with a final project associated with making.

Course Contents:

- Embroidery stitches
- Embellishment Stitches
- Macrame knots
- Basketry techniques
- Machine knitting
- Carpet making
- Rug making
- Food as Craft*

Teaching Methodology/Format:

Lectures/Seminars/Studio Projects/Field Trip/Group Work/ Video/Movie Watch/ Critical Discourse/ One On One Meetings.

Assessment Methodology:

Presentations/ Project Outcome / Research Pitch.

Rubric	Unacceptable 0	Ineffectual 1-3	Emergent 4-6	Proficient 7-8	Advanced 9-10	Pts.
Skill level	No interest in learning new skills	The quality of work produced is minimal and lacks the core understanding.	The skills are average. they are not stimulating for the viewer.	There is a good grasp of the skill and the required work is submitted on time.	The skills taught are meticulously exercised and show neat execution along with advancement of the learnt technique in multiple dimensions.	

COURSE PLAN (STUDIO)

Assignment #	Topic/Brief		Total Marks
1	Intro to course. William Morris and Embroideries	Design and Color palette	
2	Introduction to adda, aar, French knot	Excercise various	

		stictches	
3	Paint color way, 3D embellishment		
4	Development-		
5	Submission of William morris Unconventional materials. Carved wood, metal, acrylic, concrete, tiles, glass	Explore macramé- utilitarian item Bag Hammock Plant Holders	
6	“	‘	
7	Generation		
8	Rilli/ Mukesh/ tarkashi		
9	Rilli/ Mukesh/ tarkashi Material list for macramé. Examples		
10	Macramé submission- basketry-		
11	Basketry- off loom presentation/tapestry/ Get Khaddis for those interested		
12	trip Carpets- develop woven project-		
13	Weaving/ off-loom/ tapestry.		
14	hand knitting/ Machine knitting		
15	Crochet knitting/arm knitting	Basketry- off loom presentation Get Khaddis for those interested	
16	Final project	trip Carpets- develop woven project	
	Final project	Weaving/ off-loom/ tapestry.	
	Macramé	Abbas carpets	
	Beadwork	Banday carpets	
	Carpet	Carpet institute	
	Weaving	Generation	
	Basketry	Faisalabad arts council	
	Rilli/phulari		
	Tapestry		
	Crochet/knitting/arm knitting		

Add/delete rows as per need.

READING LIST:

- 1: Embroidery Machine Essentials: How to Stabilize, Hoop and Stitch Decorative Designs by Jeanine Twigg
- 2: The Machine Embroidery Handbook: Designing with Stitching, Manipulation Color [Paperback] D.F. Bennett
- 3: Color and Design for Embroidery by Richard Box

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- 10: Joyce, C. *Textile Design the Complete Guide to Printed Textiles for Apparel and Home Furnishings*. New Jersey Prentice-Hall. 1993
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23. Schön, Donald A. *The Reflective Practitioner: How Professionals Think in Action*. New York: Basic, 1983.

REFERENCE LINKS:

- https://owl.purdue.edu/owl/research_and_citation/apa_style/apa_formatting_and_style_guide/general_format.html
- https://owl.purdue.edu/owl/research_and_citation/apa_style/apa_formatting_and_style_guide/general_format.html
- https://owl.purdue.edu/owl/research_and_citation/apa_style/apa_formatting_and_style_guide/general_format.html
- https://owl.purdue.edu/owl/research_and_citation/apa_style/apa_formatting_and_style_guide/general_format.html
- https://owl.purdue.edu/owl/research_and_citation/apa_style/apa_formatting_and_style_guide/general_format.html
- https://owl.purdue.edu/owl/research_and_citation/apa_style/apa_formatting_and_style_guide/general_format.html

Magazines

- [Art International](#)
- International textiles

- Art pulse
- Fiber art now
- Textile View Magazine
- Object
- Surface Design
- Textile Fibre Forum
- Selvedge
- IdN magazine
- International Textiles

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COURSE OUTLINE

Department: Textile, Fashion and Accessories		Semester: Spring	Year: 2022
Course Title: Drawing for Textile, Fashion and Accessories			
Course Code: TFA 233	Credit Hours: 03	Course Status: Elective	
Course Instructor: Sana Aziz		Co-Teacher: Sania Qureshi	
Teaching Associate:-		Teaching Assistant: -	

Catalogue Description:

Drawing is essential to facilitate the expression of ideas in the world of Fashion, Textile and Accessories. Students will learn fundamental fashion drawing skills with a focus on body proportions, posture and figure balance. This course explores advanced levels of three-dimensional object drawing that will enable designers to translate their unique vision and ideas into a comprehensive visual understanding with an emphasis on anatomy, perspective and materiality. Students will explore advanced rendering techniques using a variety of mediums including water colors, acrylics, markers and mix-mediums that will enable them to communicate their designs as vivid and detailed illustrations that effectively communicate elements like materials, texture and print. The course provides an essential guide to product development and fabrication for designers and that encompasses.

Course Objectives:

- To be able to draw anatomically accurate fashion figures
- To be able to balance a figure
- To be able to draw garments
- To be able to use line quality to convey ideas

- To be able to capture one’s creative vision on paper through realistic drawings and renderings using a variety of mediums.
- To be able to communicate scale through detailed technical drafting with measurements.
- To study and render various materials including fabric drapes, textures, surfaces etc
- To be able to articulate accessories and jewellery design in correct perspective and proportions for clear understanding of intended use or wearability

Course Contents:

- Fashion Figure Proportions, balance, face, hands, feet.
- Key shapes heads, legs - feet, arms - hands, legs – feet.
- Front and back views.
- Object anatomy, perspective, scale, proportions
- Technical drafting with measurements
- Detailed rendering in colour
- Research, design development, moodboards

Teaching Methodology/Format:

- Weekly Studio projects
- Class Discussion of project brief with Examples
- Practical demonstration of techniques in groups
- Group critique and review of work presented
- One on one meeting as needed

Assessment Methodology:

- Weekly Studio project outcomes.

COURSE PLAN (STUDIO)

Assignment #	Topic/Brief	Total Marks
1	Introduction, proportions of the croquis, planning the figure on the page, drawing the croquis front view and back view and side view. Students will be asked first to draw a nine head croqui based on the nine heads technique. Then they will be asked to do a project based on this technique.	10

2	<p>Shading of geometric forms / Shading the body /light source, Line weight and quality/shading with pencil.</p> <p>Students will be asked first to do shading of geometric shapes for example Square, sphere, cylinder and cube so that they know the importance of the light source and where the light will fall on the object.</p> <p>Draw four views of the figure and shade. Show shadows in the arms, legs, stomach, bust and face.</p>	10
3	<p>Face, hands and feet.</p> <p>students will be asked to Select 10 front view faces from a magazine and copy, bringing out shading and line quality.avoid smiles. Select 10 side view faces from a magazine copy, bringing out shading and line quality Draw your own hand.draw your friends hand. Fill 3 pages with as many hands. Draw three pages of feet with or without shoes.</p>	10
4	<p>Fashion poses / S curve/ Variations.</p> <p>Fashion garments look the best when seen in poses. So we will be doing different fashion poses and learning different variations.</p> <p>Pick your favorite pictures and poses. Create your own croquis by looking at these pictures. Render and color.</p>	10
5	<p>Rendering different fabrics.</p> <p>Once your drawing accurately depicts the silhouette of your fashion design, rendering is the means by which you can convey information about the exciting fabric choices that help to make an outfit unique.</p>	10
6	<p>The complete fashion figure with clothing.</p> <p>Students will be asked to make 10 shirts/ tops and 10 skirts/pants. Sketching, rendering. then they will do different placements on fashion figures.</p>	10
7	<p>The complete fashion figure with clothing.</p> <p>Students will be asked to do a detailed bridal wear or an evening gown inspired by any designer from Pakistan. This will be just one big fashion illustration that they will be doing on A3 size sheet. Sketches, theme, fully rendered</p>	10
8	<p>Develop a collection.</p> <p>A fashion collection is a curated series of garments and accessories that customers can wear together. Students will be asked to develop a collection based on a theme.</p>	10
9	<p>Representation, Inclusivity and Diversity in Fashion Illustrations</p> <p>Students are encouraged to question and challenge existing trends and styles of Fashion Illustration. How inclusive is the Fashion Industry of Diversity and what role do you play as future practitioners?</p>	10
10	<p>Introduction to Object Drawing- Handbag Illustration</p> <p>Students will be introduced to object Illustration styles and techniques with a focus on anatomy.</p> <p>Students will be required to make one drawing of a handbag in pencil and render it in color.</p>	10
11	<p>Introduction to Technical drawing</p> <p>What is the difference between a sketch, a technical drawing and a rendering?</p> <p>Why is it important? Students will be given a Drawing Demo.</p> <p>Students must select a ring to draw from four angles, top, front, side and perspective with detailed measurements for product development. They are required to render any one angle in color.</p>	10

12	<p>Gemstone Rendering</p> <p>Students are required to Design a piece of jewellery, showcasing a Pear-Shaped Center stone. The height of the Stone must be 4 inches. Please draw accurate geometric facets (Cuts) of the stone the using the template shared. Within these individual facets, many smaller geometrical shapes must be additionally made for the different colors, as seen in the colored reference images.</p> <p>Only the center stone has to be rendered in color. The rest of the piece will be left as a neat pencil drawing, but you may go over it with a fine pointer if you want to give it an illustrated feel, as seen in the Video Tutorial shared. The center pair shaped stone may be rendered any color out of the four options shared: Blue, Green, Red or Purple</p>	10
13	<p>Portrait Stylization</p> <p>Using your own “selfie” as a reference image, draw and render a stylized and exaggerated portrait of yourself as a Fashion Illustration. You must style your image with at least one exaggerated accessory of your choice in a playful manner. Be as creative as you can, and make your work as unique as possible. You may use any accessory such as jewellery, head-wear, eye-wear, nose or body piercings, scarves etc. Your illustration must be rendered in color.</p> <p>Please see the images shared as REFERENCE ONLY. They are simply to act as examples for you about what are required. Please do not copy from them.</p>	10
14	<p>Editorial Head-piece</p> <p>Students are required to select a Female editorial Look by any Pakistani Designer brand. The outfit could be western or eastern wear. Look for multiple images of that outfit including close-up shots and study the material and embellishment details. Draw and render a headpiece, that can be worn on the ramp to compliment that look using similar design elements.</p>	10
15	<p>MET GALA</p> <p>Students are required to Select any look from the MET GALA and then Design and Render a shoe to go with that look. Pay attention to the theme of the outfit, the color palette, material, embellishments and motifs present as they will help dictate the elements you use as well. The shoe should be exaggerated as it is for the MET, so try and be creative with anatomy and scale whilst being mindful of functionality.</p> <p>Shoe can be rendering in any medium of choice and rendering style.</p>	10
16	Student Presentations and Crit.	TBD

READING LIST:

- 9 Heads : A Guide to Fashion Drawing – (2000) - Nancy Reigelman**
- Fashion Illustration: Inspiration and Technique –Anna Kiper**
- Fashion Illustration & Design: Methods and Techniques for Achieving Professional results –Manuela Brambatti**
- Fashion Sketchbook – BinaAbling**
- Jewellery Illustration- Dominique Audette**
- Jewellery Illustration and Design: From technical Drawing to Professional Rendering – ManeulaBrambatti, Cosimo Vinci**
- The Magic of Jewellery Illustration – JasminKarger, Michael Tregaron**

DETAILED MARKING RUBRIC:

	A/A-	B+/B/B-	C+/C/C-	D+/D+F
Attendance				
Class Participation	<p>Student takes the initiative to question, challenge and contribute towards discussions in order to gain deeper understanding of topic concerned and volunteers to take on added responsibility in class such leading group work or assisting others. Student takes a keen interest in their peers work and contributes towards their research, ideas and development in the form of suggestions and constructive criticism throughout the project. They are attentive and responsive to questions and challenges presented in class.</p>	<p>Student displays an enthusiastic and inquisitive attitude towards learning, questioning and presenting reasonable debates on topic under discussion. Student demonstrates an interest in their peers work and contributes towards their ideas and development in the form of constructive criticism during group tutorials and final crit. They are attentive and responsive when questioned or given a task.</p>	<p>There is a satisfactory level of participation. The student is lacking in taking initiative themselves. A reluctance in asking questions and lack of confidence while presenting or during group discussions. However, effort can be seen.</p>	<p>No initiative taken to question or present ideas. Refuses to take any added responsibility and generally distracted an inattentive in class.</p>
Research	<p>Students demonstrates outstanding research, exploring all the possible dimensions of the topic by employing all relevant and feasible primary and secondary research methodology. They are able to analyze their</p>	<p>Students demonstrate an enthusiastic attitude to gaining information and relevant data by employing mix of both primary and secondary research methodology. Topic is researched both in terms of theory and visuals by consulting only a few books and online sources. Selected artists and designers are studied however</p>	<p>Fair amount of research with potential to do more. Topics are touched but not explored in depth. Some information gathered is not coherent and/or relevant. Little effort is made towards authenticating sources.</p>	<p>Superficial research if any. Information gathered is not relevant, accurate and/or coherent. No designers or artists explored. Sources are not credible.</p>

	<p>shortcomings and be able to identify areas that should be tackled differently next time. Topic is investigated in both textual and visual realms consulting all relevant sources such as books, journals, articles and various E-material. They explore other traditional and contemporary designers and artists working on similar themes and demonstrate the ability to question and critically analyze their work. Effort is made to ensure all sources are credible and data factual.</p>	<p>they are relevant and effort can be seen.</p>		
<p>Development through Sketches</p>	<p>Student demonstrates an excellent ability to interpret projects in a unique, creative and intellectual way on paper. This includes initial quick sketches, design development and final technical drawings. The drawing represent development reflecting multiple ideas in terms of form, colour, material, texture and design were considered. A variety of 2d materials are used.</p>	<p>Student has interpreted project brief in a creative way. Journal is captivating and different materials are used however quality of line and drawing have the potential for improvement. Sketches demonstrates adequate design exploration, reflecting multiple ideas considered. There is evidence of technical thinking but some technical questions are unresolved. Process has been documented to some degree.</p>	<p>Project brief is explored to some degree however there is lack of evidence reflecting intellectual and creative thinking. Ideas are limited and journal represents poor quality drawings such as inaccurate perspective and structure. Student struggles to capture 3D forms in 2D</p>	<p>Weak drawing skills with an inability to put ideas on paper. No effort is seen in exploring materials and in making the journal creative. Process is not documented.</p>

	Journal reflects technical thinking, decision making and complex problem solving. Quality of drawing is par excellence in regard to structure, scale, depth, volume and perspective. Student has documented their process thoroughly through photographs and note taking throughout the journal.			
Final submission	The final submission is on time and meets project brief requirements in all aspects regarding quantity and quality. Basic techniques and concepts are pushed to creative and intellectual boundaries. Concept and content is fully resolved. Work is presented and mounted professionally.	The submission is on time and meets project brief requirements regarding quantity. Student presents promising results with potential for improvement. Concept and content is considerably resolved however there is room for debate. Work is presented and mounted well.	The submission meets basic requirement, with one two components missing. Concepts are unresolved. Both quality of drawing and concept development need improvement. Presentation is weak both orally and visually.	Deadline is not met or several integral components are incomplete. Both visual and oral presentation is below satisfactory.

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Maximum number of absences allowed per course per semester →	02	4	8	11	12

Note:

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COURSE OUTLINE

Department: TFA	Semester: Spring	Year: 2022
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Course Title: Fibre Narratives		
Course Code: TFA213	Credit Hours: 03	Course Status: Elective

Course Instructor: **Anam Khurram Javed**

Catalogue Description:

In this course students will learn through thematic projects to develop a textural catalogue expressing and exploring fibre as a narrative. Students will learn surface development techniques such as Up-cycled Sustainable textiles, Natural Dying, Hand Embellishment and Advanced Felting. By means of a series of projects derived from visual research, students will work on a final project that will incorporate all techniques taught in this course that will come together through a particular theme based in research.

Course Objectives:

1. To develop students understanding of creatively using conventional and unconventional materials to create viable design surfaces.
2. To introduce students to contemporary mechanical methods to create unconventional materials and outcomes.
3. To enhance student's ability to create innovation 2D and 3D surfaces (high/low relief surfaces).

Course Contents:

1. Students will achieve advance skill level through projects related to surface techniques such as Machine Embroidery and Add a work. Students will also work with Up cycling, Sustainability and Animal friendly textiles in their projects.
2. Students will be given the freedom to choose their own concepts, while working with various Screen-printing techniques such as Open and embossed Screen Printing.
3. They will also be given in depth knowledge in terms of technique and history of Fabric Marbling, Natural Dying and Advanced Felting with the focus on experimentation and visualization of Products.

Teaching Methodology/Format:

Seminars/Studio Projects/ Group Work/ Video.

Assessment Methodology:

Research Pitch/Presentations/ Project Outcome.

COURSE PLAN (STUDIO)

Assignment/Week	Topic/Brief	Total Marks
1	<p>Up-cycling, Sustainability, Animal Friendly Textiles</p> <ul style="list-style-type: none"> Showing inspiration images of Found materials and outcomes/artworks (commercial/ product oriented/unconventional examples). Showing Vanessa Barragao's work 	
2	<p>Concept: skin/ hyde as inspiration</p> <ul style="list-style-type: none"> Assignment Introduction. Finding materials from Schools and homes (any material that has tactility and can be used to create surfaces (old found textile pieces, fabric pieces, seaweed, leaves, wires, plastic variations (straws, plastic and leather strips), materials that one can melt, etc. Choose an animal or a type of Skin. HW: Create an a3 size material/mood board that is based on exploration techniques. 	20
3	<p>Conceptual Development</p> <ul style="list-style-type: none"> Developing a digital mood board of your inspiration. Developing two surfaces from the collected material. Individual discussion. HW: Bring an old T-shirt/ bag from homes. Developing compositions for final product. 	30

4	<p>Recycled/Up cycled products</p> <ul style="list-style-type: none"> • Developing the final product using the techniques learnt so far. <ul style="list-style-type: none"> ○ Materials: Found objects that learners have individually collected. • Marking and Submission at 3 30. 	50
5	<p>Screen Printing</p> <ul style="list-style-type: none"> • Demonstration: Screen printing (open, emboss and foil). • Task: Creating 10 composed samples. • HW: Blindfold Exercise: Feel your face and notice 5 structural aspects about your face. • Sketch these details in your journals. 	25
6	<p>3D Portrait</p> <ul style="list-style-type: none"> • Demonstration: Add a work. • Practicing different stiches on Add a. • Sketching outlines for one chosen portrait developed in journals. • Create three 3D textured surfaces/portraits involving screen printing and adda work. 	25
7	<p>Natural Dying Workshop by Sir Tariq Habib Mirza</p> <ul style="list-style-type: none"> • Introduction to Natural Dyes • Types of Dyes and History • Types of Mordants and Dyeing methods • Task: Mordanting 	20
8	<p>Contemporary uses of Natural Dyes</p> <ul style="list-style-type: none"> • Discussion • Introduction to carpets • History and regional specialties • Task: Experimenting with various dyes. 	20
9	<p>Carpet Design</p> <ul style="list-style-type: none"> • Discussion • Imagery Design and Symbolism 	20

	<ul style="list-style-type: none"> • Task: Experimenting with various dyes. 	
10	<p>Developing Dyed Samples</p> <ul style="list-style-type: none"> • Discussion on last week's progress • Developing Imagery Design and Symbolism. • Task: Experimenting with various dyes. 	20
11	<p>Catalogueing Samples</p> <ul style="list-style-type: none"> • Submission: • Design an a-4 size catalogue that includes the formulae, specifications and mounted samples. • Hw: Select an Abstract Painter as your inspiration. 	20
12	<p>Advanced Felting</p> <ul style="list-style-type: none"> • Bringing pre dyed felt to class. • Presentation on felt products. • Demonstration: Wet Felting; Developing handmade wool fabric surfaces. • Creating three felt surfaces. • Pairs: Creating products for one another. 	20
13	<p>Product Development</p> <ul style="list-style-type: none"> • Drawing stuffed toys in journals. • Demonstration: Needle Felting; Developing forms/models. • Colour inspiration: Abstract Painter/Artist. • Creating three felt models. 	30
14	<p>Felt Toys:</p> <ul style="list-style-type: none"> • Embroidering, adding 2D felt details to the products. • Submission: Three felt stuffed toys that are finished as products. • HW: Choosing photographs of corners and spaces in 	30

	<p>your homes where you sit for solitude or to relax.</p> <ul style="list-style-type: none"> • Digitally printing them on a4 size. • Fabric: Cotton. 	
15	<p>Inspiration My own little corner:</p> <ul style="list-style-type: none"> • Demonstration: Machine embroidery. • Practicing machine embroidery on plain fabric as well as printed photographs. • Further, using the techniques learned so far in the course, students will develop a narrative that visually represents their respective “corners” in their homes. 	15
16	<p>Final Submission:</p> <ul style="list-style-type: none"> • One Final A3 sized fabrication that communicates unique aspects and connections the learners have with their chosen spaces. • Displaying the work and final jury. 	35

READING LIST:

1. Vegetable dyes: Being a book of recipes and other information useful to the dyer 1952 by Ethel Mairet
2. From Trash to Treasure: 50 DIY Projects to Transform Something Useless Into Something Useful (Upcycling& Crafting)Jan 12, 2016 by Jean Rodgers
3. Understanding Color an Introduction for Designers by Linda Holtscholtzschue
4. Textile Designers at the Cutting Edge, by Bradley Quinn
5. Haute Couture Ateliers – the artisans of fashion, by Hilhne Farnault
6. Galliano – Fashion’s Enfant Terrible, by David Foy
7. Textiles Now by Drusilla Cole
8. Textile Designers at the Cutting Edge by Bradley Quinn
9. Smart Textiles for Designers by Rebeccah Pailes-Friedman

REFERENCE LINKS:

- https://www.amazon.com/Vegetable-dyes-recipes-information-useful/dp/B0007JHTYE/ref=sr_1_4?s=books&ie=UTF8&qid=1453303100&sr=1-4&keywords=vegetable+dying
- <https://www.amazon.com/Trash-Treasure-Transform-Something-2016-01-12/dp/B01K3GFFR8>
- <https://www.amazon.com/Understanding-Color-Introduction-Linda-Holtzschue/dp/0471715085>
- <https://www.amazon.com/Textile-Designers-at-Cutting-Edge/dp/1856695816>
- <https://www.amazon.com/Textiles-Now-Drusilla-Cole/dp/1856695727>
- <https://www.amazon.com/Haute-Couture-Ateliers-Artisans-Fashion/dp/0865653178>
- <https://www.amazon.com/Galliano-Fashions-Terrible-David-Foy/dp/191006565X>
- <https://www.amazon.com/Smart-Textiles-Designers-Inventing-Fabrics/dp/1780677324>

Assessment and Evaluation:

Assignments	90%
Class Participation	10 %
Quizzes	0% %
Mid-Term Examination	0 %
Final Exam/Submission	0 %
Total	100 %

Average from 100% at the end.

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COURSE OUTLINE

INSTRUCTOR’S COPY

Department: Textile Fashion an Accesory Design	Semester: Spring	Year: 2022
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Course Title: Textile Major Studio 4		
Course Code: DTX 402	Credit Hours: 12	Course Status: Mandatory Major

Course Instructor: Kiran Khan	Co-Teacher: Zunaira Raza
Teaching Associate: /Aiman Gillani	Teaching Assistant: none

Catalogue Description:

In this course, students work on independent yet supervised Thesis Projects. Building upon research conducted in the previous semester, students refine their final thesis questions. The most important aspect is for students to be aware of the role they have to play in society as socially-conscious-thinker-designers. Students are encouraged to work on themes that deal with sustainable trends and social issues to leave their mark as socially conscious designers. The simultaneous concern is to empower the students to develop their larger design philosophy.

**Course Objectives:
Students:**

1. Come up with a mature, holistic design process¹
2. Take into account primary and secondary research concerns as identified in their extensive design research².
3. Understand how to identify a ‘research/design gap’ (theoretical and contextual review) in order to come up with design solutions³.
4. Identify potential focus areas from their research and develop a strategy/design method. The idea is to understand the relationship between initial ideas and how through research they are developed conceptually over a period of time⁴.
5. To use methods of research to actively engage and conduct design investigations and explorations⁵.
6. Develop analytical thinking through research and build designs upon a vast knowledge base⁶.
7. Develop understanding of how to creatively explore skills and techniques

1. ¹ STEPS TAKEN TO MEET THIS OBJECTIVE: Holistic, as a pedagogical approach, here is defined as
-Take into account multiple facets and dimensions of approaching an area of design interest eg. (the revival of *gota* from a historical, social, political perspective. Taking into account garments that used sucha gota, analyzing movies such as *Umrao Jaan*, looking at Luknow as a culture that gave patronage to *gota*).

² Following the mind maps they have developed in class, students will conduct secondary research such as analyse documentaries, movies, books, blogs, websites, research articles on jstor etc.and then conduct primary investigations such as take photographs, make videos, conduct interviews after developing questionnaires under faculty supervision.

³ After primary and secondary research has been conducted, another series of mind maps will be developed to find/identify possible focus areas of interest which will fall into the bracket of ‘research gap’. This research gap will be the final design focus area not explored before.

⁴ Students will build upon their focus/design investigation/research through one- on-one discussions. They will analyse through crits/discussions how to build connections from theoretical to-research gap-to material

⁵Students will explore and investigate and learn to select and discard ideas-through intensive idea generation and material sampling.

⁶ Students will be directed /towards research material/readings/movies/documentaries to develop their theoretical investigations

- learnt in preceding semesters and constructively apply those to generate design ideas as part of their design development process⁷.
8. Come up with a mature, thematic design process. This thematic analysis will eventually open vistas and identify focus areas for their final thesis project⁸.
 9. Develop their design philosophy and actively engage in their role as sensitive designers who are able to give back to the community in a positive/constructive way⁹.
 10. Build upon their design investigation/research and identify areas of interest for their final project¹⁰.
 11. Finalise and complete an independently resolved textile design project¹¹.

Course Content/ COURSE Outcome (STUDIO):

In this course students will be working on an independent yet supervised/tutored thesis project. Conceptual development will be the focus of this course. Building upon their design investigation/research students will identify areas of interest for their final project.

This self-directed textile design project should reflect viable aesthetic, pragmatic and innovative solutions and ultimately lead to a professionally resolved thesis exhibition. Students may explore textile areas such as interior design with a focus on product development or express their artistic and conceptual statement/expression as a fibre artist exploring 2-dimensional/3-dimensional space, surfaces and materials. In addition, they may conduct a craft based thesis with focus on design collaborations/intervention with craft communities.

The most important aspect for students is to be aware of the role they have to play in the society as “thinker designers”. And how through their design contributions they can give back to the society in a positive way. For this purpose, it is essential that students are aware of social issues and current trends in art and design. Through this course it will be encouraged that students work on topics that deal with sensitive notions, sustainable trends and social issues to make contributions as thinker designers¹².

⁷ . Students will be using the techniques and processes of construction they have learnt in preceding semesters; both 2-dimensional and 3-dimensional such as weaving, knitting, draping, macramé, sewing, embellishment and embroidery in various materials; to develop idea designs and focus on their area of interest to review and critique their work at different stages of development for further improvements.

⁸ After rigorous sampling, experimentation with materials the final samples will be shortlisted. Here the students will define their area of interest. They may work as a commercially viable designer or as a fibre artist and work will progress accordingly.

⁹ The final samples will streamline the path they would like to explore in the final project. Students will have a pool of platforms to select from. They may work as a commercially viable designer developing products, or as a fibre artist, however the focus will be to play their role as designers who either support craft communities or make a comment that creates awareness or develop innovative products that have commercial value.

¹⁰ They will be directed towards artists, designers who have addressed similar concerns. Final product drawings/ installation drawings will be developed. Material drawings, final prototype before large scale work commences.

¹¹ scale and proportion to be analysed. Space to be explored where they will display. Display design dynamics will be analysed. Lights, play of shadow, colour of background, framing ideas to be finalised. Installation timeline, time management, if products are being developed then their commercial value, pricing, costs etc to be reviewed in detail. ¹¹ Putting the final show. This way students will learn about budgets, costing, material purchasing, how to work with communities, intervention, implementation, time management.

¹² Students will be exposed/reminded of current design trends, sustainable and eco- friendly local and international trends (learnt in the course Contemporary TFA seminar). They will (through discussions, videos, documentaries) be made aware/and reminded of the role of designers (learnt in textile major 1 & II&III) and how they can contribute

At the end of the course students are expected to come up with an independent- resolved design project. This process equips them to be ready for the market¹³ they are about to enter. And prepares them to handle market oriented projects independently, with skills of time management. Through their thematic analysis student will identify the design gap and this will eventually open different performative and professional vistas, and help them to articulate their artistic expression. This thesis project is expected to help them find the right context, dynamics and focus on the art/design world/trends for their studio project.

Teaching Methodology/Format:

Lectures/studio projects/field trip/movies/critical discourse/ one-on-one meetings/discussions any other. Analytical approach is developed by engaging them in class discussions/critiques¹⁴

Assessment Methodology:

Presentations/ Project Outcome/ Detailed critiques, discussions, progress marking will facilitate learning.

Assessment and Evaluation:

Class Progress/ 4 stages of development and final marking ----- 40%

Internal SVAD faculty marking 20%

External jurors (final project/thesis display/) ----- 40% %

Total: 100%

Grading Criteria:

Studio course →	Grades	A/A-	B+/B/B-	C+/C/ C-	D+/D/F
↓		Outstanding/excellent	Very good/good	Fair/acceptable	Unsatisfactory/FAIL
Stages of development					

through their design initiatives and develop connections between social issues and design (through class initiated dialogue and comment on current concerns.)

¹³ By the term market it is meant to develop products that are saleable, whether it is a niche high-end market or for mass production in which case the product must be financially viable yet creative. This students will be able to achieve by applying previously learnt marketing concepts in the course 'Strategic Innovations in Marketing and Branding For Fashion and Textiles' eg. (if they are to produce a lawn print design collection, or are to launch their own brand for bags all previously learnt marketing skills will be applied here).

¹⁴ Through weekly discussions and fortnight crits students will engage with faculty from various areas of textile fashion and accessories and hear multiple views/approaches of designers. This will enable them to critically assess their work and answer for themselves questions such as how/when/why/where and for whom?

<p>Idea exploration / way to move forward with chosen inspiration /progress</p>		<p>Comes up with a variety of ideas to move forward with the chosen inspiration especially based on the feedback given in Mini- thesis. Explores all possible creative options/doable solutions. Comes up with a unique way of turning her/his ideas into textile solutions. Carries on conceptual development by conducting theoretical investigations.</p>	<p>Comes up with few ideas to move forward but tries to focus on mini thesis feedback. Develops and progresses design ideas but with certain limitations in terms of material/creative solutions. Conceptual/clarity development needs further investigation.</p>	<p>Comes up with a design idea which is mature but exploration is limited in terms of creativity/material translation. Student is working hard/struggles to overcome conceptual hurdles. Follows limited feedback from Mini thesis</p>	<p>The initial idea is immature. Does not make an effort to explore multiple dimensions. Does not learn or address problems faced in mini thesis.</p>
<p>Fabric /material development/ exploration in new materials/techniques</p>		<p>Is able to focus/select one design idea. Is able to explore/develop with keen interest and progress with attention to detail. New materials are explored or existing ones are used in innovative ways. Material development/sampling is following a process as an offshoot from the selected focus area.</p>	<p>Carries out investigation but with certain limitations. Surface manipulation/Material exploration could have been more innovative.</p>	<p>Effort is seen but investigation is limited and attention to detail is overlooked. There is a disconnect in the process.</p>	<p>Material experimentation is superficial. Visually redundant samples are developed. Conceptual development and design approach is at a preliminary stage</p>
<p>Prototype /project final idea</p>		<p>At this stage is able to move forward with final idea - and is able to progress with clarity. Can select/discard information/materials/samples and re-organize to develop final prototype/or final piece. Can assess what materials/ideas work holistically for the project and what does not.</p>	<p>Final idea is developed but progress is a little slow. Selecting /discarding information/materials and reorganizing are done with constant help/guidance.</p>	<p>Struggles to select/discard and re-organise information/materials. Could have been more sensitive/mature. Holistically the project does not seem to come together</p>	<p>Conceptual clarity is lacking. Focus is missing. Material/information/sampling is not paying justice to the final idea. Prototype is lacking effort.</p>
<p>Final Progress/timeline identified /work on final project /</p>		<p>The student is able to translate final idea/ideas into materials exploring all possible techniques and processes of construction. Is able to translate idea/ideas into unique 2-dimensional/3-dimensional surfaces. Work on final project commences. Timeline</p>	<p>Ideas are translated into materials but all possible techniques and processes of construction are not explored. Prototype/final project needs improvement. Timeline is developed but</p>	<p>Limited translation of ideas into materials. Prototype is weak in terms of finishing and exploration. Timeline is not followed.</p>	<p>Weak drawing skills. Hardly any/no translation of ideas into materials. Prototype is missing or is weak in all creative aspects. Progress is extremely slow. Lacks time management skills.</p>

		is developed and followed. The whole project seems to fall into place and is seen to be executed effectively with attention to detail/finishing/skill showing maturity	not followed effectively		
Execution of final project/ execution/display /presentation/time management /jury		This marking is done on the day of the jury. Execution of final idea is done. Shows innovation in display. Is able to articulate effectively and defend his/her work during final critique. Presentation skills/and display is mature. Organisational/time management skills are advanced. A mature independent art/design project is seen.	Final idea shows promising results but could have been better. Is a little confused as far as clarity of conceptual journey is concerned. Gets a little overwhelmed during critique. Display is well-done but time management is a little slow.	Final idea/execution has potential. There are certain unanswered questions in the process. Tries to defend work during jury. Effort is seen. Presentation skills need improvement. Display is weak. Organisational/time management skills need improvement	Final idea is still premature. Design development process has not taken place. Execution is not up to the mark. Material exploration/translation does not pay justice to the initial idea. Presentation skills are lacking. Display lacks finesse. Bad time management

READING LIST:

Individual readings/books/journals/design information, research material is recommended by the course instructor, after detailed one-on-one discussion/session/feedback with each student, keeping in mind the focus area/design inspiration of each student.

In addition BNU access to Jstor, Art stor, will help them conduct academic research

REFERENCE LINKS:

- https://owl.purdue.edu/owl/research_and_citation/apa_style/apa_formatting_and_style_guide/general_format.html

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COURSE OUTLINE

Department: School of Visual Art and Design	Semester: Spring	Year: 2022
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Course Title: Integrated Studio for Textile Fashion and Accessory Design Studio		
Course Code: TFA 230	Credit Hours: 03	Course Status: Mandatory
Course Instructor: Fahad Ahmed Bandial		
Teaching Associate: Anam Khurram		

Catalogue Description:

This is a course in which students from Textile, Fashion & Jewelry will be working on open-ended projects which will be independent, yet scaffolding will be provided for the students where required. Idea and concept development will be the focus of this course, so that students are able to express their creativity through a journey of discovering individual styles. Students will be introduced to broad concepts through which they will identify their line of work.

Course Objectives:

This course will introduce students to various types of research methodology in order for them to develop their own body of work. They will be encouraged to produce interdisciplinary projects with their primary focus on textiles, fashion and accessories. Independent study and reflective practice will enable individuals to revisit the taught concepts and develop a portfolio of work from a personal approach. Students will be introduced to working in teams as well as independently, to engage with professional work ethics.

Course Contents:

Assignments will be geared towards guiding students to develop an independent creative expression. They will be learning various techniques in workshops which will be integrated within separate projects respectively. Embroidery, performance art, stage design and exhibition design will be part of these workshops. Each student will be required to submit a documentation journal by the end of the term, which will encompass an individual's personal response to various themes taught as part of separate projects; personal identity, heritage and national - political history are to name a few of these topics.

Teaching Methodology/Format:

Lectures/Seminars/Studio Projects/Field Trip/Group Work/ Video/Movie Watch/ Critical Discourse/ One On One Feedback Tutorials.

Assessment Methodology:

Presentations/ Project Outcome/ Term Paper / Research Pitch

COURSE PLAN (STUDIO)

Assignment #	Topic/Brief	Total Marks
1	Symbolic Illustration	
2	Interview Submissions	
3	Journey Mapping	
4	Final Idea Presentations	
5	Submission for Grand Parent Project	
6	To be confirmed	
7	To be confirmed	
8	To be confirmed	
9	To be confirmed	
10	To be confirmed	
11	To be confirmed	
12	To be confirmed	
13	To be confirmed	
14	To be confirmed	

15	To be confirmed	
16	To be confirmed	

READING LIST:

1: Pantone on Fashion: A Century of Color in Design Book by E.P. Cutler and Leatrice Eiseman

2: Pattern Magic 2: Book by Tomoko Nakamichi

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COURSE OUTLINE

Department: SVAD- Department of Textile, Fashion and Accessories Design		Semester: Spring	Year: 2022
Course Title: DESIGN PORTFOLIO TFA			
Course Code: DHC448	Credit Hours: 03	Course Status: Mandatory	
Course Instructor: Q. Sonia Kashmiri	Co-Teacher: N/A		
Teaching Associate: N/A	Teaching Assistant: Gulnaz Ayaz		

Catalogue Description:

This course aims to equip students to enter the professional world beyond the shelters of academia, while training them in academic report writing, CVs and resumes, cover letters, teamwork, leadership and networking. The course responds to the changing dynamics of the design world thus facilitating students to build original and effective communication strategies through an insight of the industry. Students would be able to construct their professional identity through visual essays, websites, blogs, and portfolios in digital and hardbound formats shared through relevant art and design platforms.

Course Objectives:

Design Portfolio serves as a gateway to professional life, by introducing students to key skills and equipping them with relevant tools as deemed required by studying current industry requirements, etc. Students will be introduced to and encouraged to develop close links with industry educationists and practitioners in order to provide future opportunities to engage in projects, employment and mentorship opportunities, as well as encouraged to find year own mentors amongst leading designers, artists, practitioners, educationists, etc whilst working towards development of a bespoke portfolio of works created in keeping with their major.

Course Contents:

The course will take a multi-pronged approach through dissemination of curated content, sharing multiple sample studies, interactive discussion sessions, exposure to and the opportunity to interact with multiple Guest Lecturers from diverse and varied backgrounds, as well as exercises in team building and workplace interaction, thereby leading them to imagining their future as professionals.

Teaching Methodology/Format:

Lectures / Seminars / Projects / Field trips / Group work / Video content / Critical discourse / One on-one meetings / Interviews / Peer review / Team building exercises

Assessment Methodology:

Presentations / Project outcome / Written content / Research Pitch

COURSE PLAN (THEORY)

Lecture #	Topic/Brief	Submissions	Total Marks
1	<ul style="list-style-type: none"> ● Discussing Course Outline ● Meyers Briggs Personalities Test Instrument (MBPTI) ● Discussion of Professional Growth/ Development/ Networking ● Marshmallow Challenge! ● Thinking of developing a personal studio space 	-Research board of a personal studio space, ideas in the making	TBD
2	<ul style="list-style-type: none"> ● Guest Speaker - Dr. Muhammad Ashraf ● Presentation on Artists' Studio Spaces ● Career Exploration Form ● Identifying Purpose ● Introduction sheet ● Role Models and Goals discussion ● SWOT ● What is a Thesis Question and why is it important? 	Presentation on: -MBPTI results -Career Exploration Form -Introduction sheet -SWOT Analysis	TBD
3	<ul style="list-style-type: none"> ● Student Presentations on all tasks assigned in previous classes ● Development of THESIS STATEMENT 250words in class ● Discussion on multiple Artists and their Manifestos ● Examples of Written Theses 	-Structure of THESIS STATEMENT 250 words -Students encouraged to bring in questions related to Thesis, Display, Portfolio, Marketing projects to get feedback -Continue working on PERSONAL WORKSPACE	TBD
4	<ul style="list-style-type: none"> ● Guest Lecturer: Kashif Mukhtar (Importance of creating a professional Digital Presence- LinkedIn, Data Collection and Research, Monetisation) ● Portfolio insight: Presentation on content creation: archiving, collection, creation, presentation ● Social Networking <ul style="list-style-type: none"> ○ Behance/ WIX 	-Continue working on THESIS STATEMENT to finalise by next class with perfect grammar and punctuation	TBD

	<ul style="list-style-type: none"> ○ Twitter: Social voice ○ Meta (Facebook) ○ Instagram ○ Pinterest ● Timeline for Video Content TBD ● Literature review ● Capacities Worksheet ● Connecting with colleagues and classmates ● Getting noticed on LinkedIn and other functionalities: managing a public profile, sending status updates, using advanced search, joining groups, leveraging alumni connections, following companies, finding and applying for jobs, etc ● Massive thumb-wrestling game 		
5	<ul style="list-style-type: none"> ● Workplaces: GENERATION HQ - SITE VISIT with Khadija Rehman (MARKET LEADER / CRAFT / COTTAGE INDUSTRY) ● Discussion on workplace attributes 	<p>-Analytical report on visit to GENERATION with identification of weaknesses and suggestions for future improvements</p> <p>-Continue working on PERSONAL WORKSPACE</p>	TBD
6	<ul style="list-style-type: none"> ● Research on how to work on Job applications, interviews, residency applications and attending conferences ● Introduction to Multiple Intelligence ● MI pie charts: curious; learning; challenging; etc. ● What it means to be a multipotentialite (TED TALK) ● Workplaces: BEECHTREE- SITE VISIT (HIGHSTREET) ● Discussion on workplace attributes 	<p>Analytical report on visit to BEECHTREE with identification of weaknesses and suggestions for future improvements</p> <p>-Continue working on PERSONAL WORKSPACE</p>	TBD
7	<ul style="list-style-type: none"> ● Workplaces: SARAH 'S PVT. LTD. - SITE VISIT(EXPORT) ● Discussion on workplace attributes 	<p>-Analytical report on visit to Sarah's with identification of weaknesses and</p>	BD

		<p>suggestions for future improvements</p> <p>-Compile a comparative study of all three workplaces visited along with a FINAL VERSION of your own WORKSPACE for MidTerm Project</p>	
8	<ul style="list-style-type: none"> ● MidTerm as mock interviews by internal jurors on analytical studies ● Findings and analysis 		300
9	<ul style="list-style-type: none"> ● How to apply for Creative Residencies ● Portfolio requirements when applying for residencies ● Establishing contacts and linkages in industry ● Citizens Archive of Pakistan Museum Visit 	-Report on CAPMuseum trip	TBD
10	<ul style="list-style-type: none"> ● Making and Being Chapter 14- Excerpt ● Researching the Position- Excerpt ● Compiling CV/BIO and cover letter ● Visiting Cards ● CV workshop (writing and designing a CV in 1.5 hrs) ● Mock interviews /Review of all write ups 	Complete all documentation for week 15 review	TBD
11	<ul style="list-style-type: none"> ● Final Report Structure <ol style="list-style-type: none"> 1. Abstract (Thesis Statement expansion) 2. Detailed Intro of project and journey 3. Literature / Film/ Content Review 4. Research Methodology (quantitative/qualitative/mix of both) with findings in detail 5. Ideation Process (iterations, evolution, etc) <ul style="list-style-type: none"> ○ a: Phase 1 ○ b: Phase 2 ○ c: Phase 3 6. Execution (technical process, aesthetic decisions, tools & techniques, previous iterations) 7. Display (design, communication, etc) 8. Feedback (external and internal jurors) 	Complete all documentation for week 15 review	TBD

	<p>9. Conclusion and Findings 10. Future Applications or endeavours planned</p> <ul style="list-style-type: none"> ● Guest Lecturer TBD (Content) 		
12	<ul style="list-style-type: none"> ● Portfolio Methodology ● Critical Incident Questionnaire ● Communication styles/skills ● Technology ● Top down thinking ● Types of interviews and preparing for them 	Complete all documentation	TBD
13	<ul style="list-style-type: none"> ● Improving Cover Letters by reviewing language, spelling, writing format, formal/informal language and content ● Company profile/ Personal statement/ Motivation letter ● Developing your keyword-aware headline, writing your summary, enabling your vanity ● Portfolio Layouts review ● Presentation of all work in Design Portfolio so far 	Complete all documentation for week 15 review	TBD
14	<ul style="list-style-type: none"> ● Guest Speaker: TBD (Networking) ● Corporate networking ● Ideal career path ● Interview as role model from week 2 (Presentations) 	Write your summary/ design philosophy Prepare all material for week 16	TBD
15	<ul style="list-style-type: none"> ● Mock Interview preparation ● Exercise recording each student's introduction and replaying it in class for collective feedback ● Checking readiness for Final Week 	Complete all documentation for week 16	TBD
16	<ul style="list-style-type: none"> ● Interviews with complete portfolios and all other content ready ● Final Submissions ● Guest Interviewers 		500

GRADING RUBRIC

Percentage Range

Grade

85

-

100

A

81.5	-	84.99	A-
78	-	81.49	B+
74.5	-	77.99	B
71	-	74.49	B-
67.5	-	70.99	C+
64	-	67.49	C
60.5	-	63.99	C-
57	-	60.49	D+
50	-	56.99	D
0	-	49.99	F
0	-	0	I

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COURSE OUTLINE

Department: School of Visual Art and Design		Semester: Spring Year: 2022
Course Title: Integrated Studio for Textile Fashion and Accessory Design Studio		
Course Code: TFA 230	Credit Hours: 03	Course Status: Mandatory
Course Instructor: Fahad Ahmed Bandial		
Teaching Associate: Anam Khurram		

Catalogue Description:

This is a course in which students from Textile, Fashion & Jewelry will be working on open-ended projects which will be independent, yet scaffolding will be provided for the students where required. Idea and concept development will be the focus of this course, so that students are able to express their creativity through a journey of discovering individual styles. Students will be introduced to broad concepts through which they will identify their line of work.

Course Objectives:

Initially, this course will introduce students to research methodology, in order for them to identify an area of research and develop their own body of work. This will enable the practitioners to adapt to, and address the need and purpose of contemporary art practice within culture and society. By extending the parameters of research, the possibilities of integrating multiple disciplines to find solutions in art and design, will hence, increase. Young art practitioners will therefore, be taking the role of data analysts and problem solvers who are able to devise solutions through design. This will allow the students to develop their personal design philosophy from deep observations and critical thinking. Topics and themes will however, vary, according to independent concerns, perspectives and beliefs of the students. The students will be encouraged to produce interdisciplinary projects with their primary focus on textiles, fashion and accessories. A methodical approach through the stages of design, from research to final execution is imperative to learn the key concepts of design; primary and secondary research included; however, not limited to conventional means of investigation or construction/development. It will be expected from students to have applied the techniques taught in this course, but will also be encouraged to further innovate the practice with borrowed skills and techniques, philosophies and concepts, wherever applicable. Independent study and reflective practice will enable individuals to revisit the taught concepts and develop a portfolio of work from a personal approach. Students will be introduced to working in teams as

well as independently, to engage with a professional work environment.

Course Contents:

With the help of assignments, students will be building on their knowledge and skills through multiple projects. The students' subject knowledge will be built through designed lectures as well as independent tasks for research and development purposes. Introducing students to various traditional and contemporary industry practices, will add to the students' knowledge base. Lectures/ Briefings and Guest Talks by industry professionals will be included in between projects to further build on the subject knowledge of "Integrated Design". Some of the prevailing issues in Pakistani Culture, Politics and Society will be studied through relevant literature (films, books, paintings, music, articles, newspapers, exhibitions, museums etc); which will introduce the students to topics of concern. They may take assistance from this archive (which is part of the syllabus), to identify their own area of interest. Through their practice, the students will be encouraged to investigate an overarching question regarding design practice, "How could a holistic practice in design innovate previously practiced methods of craftsmanship in order to address the present needs of society?". As they continue to develop their personal projects around the subject matter, they will build on new skill sets which can innovate industry practice with conscious thinkers and designers. For the progression of their personal work, tasks will be assigned, geared towards guiding students to develop an independent creative expression. In addition to the briefings for conceptual development, a series of technical workshops will be available for the students' learning about craft which will help with the execution of their individual ideas and projects. Embroidery, pattern cutting and exhibition design will be part of these workshops. Each student will be required to submit a documentation journal by the end of the term, which will encompass an individual's personal response to their academic career, learning and personal and professional development.

Teaching Methodology/Format:

Lectures/Seminars/Studio Projects/Field Trip/Group Work/ Video/Movie Watch/ Critical Discourse/ One On One FeedbackTutorials.

Assessment Methodology:

Presentations/ Project Outcome/ Term Paper / Research Pitch

COURSE PLAN (STUDIO)

Assignme nt #	Topic/Brief	Total Marks
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2	Interview Submissions	
3	Journey Mapping	
4	Final Idea Presentations	
5	Submission for Grand Parent Project	
6	To be confirmed	
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Semester	No. of Courses	Category (Credit Hours)				Total Credit hrs/Semester
		Studio		Theory		
		Core/Pre-Requisite for Fashion & Fiber Studies	Elective	Core/ Pre-Requisite for Fashion & Fiber Studies	Elective	
1	7	11		9		20
2	6	11		6		17
3	8	9	3	3	6	21
4	7	9	3	3	3	18
5	5	9	3	2	3	17
6	4	9		2	3	14
7	3	12		3		15
8	2	15				15

Table 4.3: Curriculum course requirements

Standard 2-1: The curriculum must be consistent and supports the program's documented objectives.

- Describe how the program content (courses) meets the program objectives. All course content (See Standard 2-1) is designed to meet the program objectives as stated in Standard 1-1
- Complete the matrix shown in Table 4.4 linking courses to program outcomes. List the courses and tick against relevant outcomes.

Courses/ Groups of Courses	Program Outcomes							
	1	2	3	4	5	6	7	8
	Provide students with sufficient academic and professional base from which to pursue a career in Art and design from which they can advance with further study for potential academic career in art and design.	Provide students with the skills necessary to apply their knowledge in the industry and design houses in which they are employed.	Provide students with a solid basis on which they can adapt to changing techniques and practices in the professional world.	Comprehend the limitations and demands of the market and provide innovative solutions in synch with trends.	Communicate the issues and problems related to business development and financial challenges in a professional and readily understandable format.	Meet the demands of the industry by the latest knowledge of Art and Design.	Provide sufficient knowledge to empower and educate others in the same sector.	Fully equipped with moral values and professionalism.
Computer Aided Fashion	X	X	X	X		X	X	X
History of Modern	X		X	X			X	X
Fashion.Seminar & Contemporary Seminar	X	X	X	X	X	X	X	X
Textile Technology I & II	X	X	X	X		X	X	X
Fashion Accessories	X	X		X		X		X
	1	2	3	4	5	6	7	8
Textile Marketing I &	X	X	X	X	X	X	X	X
Drawing Electives	X	X				X		X
Theory Electives	X	X				X		X

Table 4.4: Courses versus program outcomes

Standard 2-2: Theoretical background, problems analysis and solution design must be stressed within the program's core material.

- Indicate which courses contain a significant portion (more than 30%) of the elements in standard

Elements	Courses
Theoretical background	History of Design, History of Textile, Fashion & Accessory Design, Fashion Seminar ,Textile Technology I & II, Fashion Marketing I & II, Contemporary Textile, Fashion, Jewelry Seminar, Islamic Studies, Pakistan Studies.
Problem analysis	Sewing and construction I,II &III, Surface and materials, Techniques and Processes of Construction , Pattern III, Major Studio I, II, III & IV, Fashion Accessories, Computer Aided Fashion,
Solution design	Forecasting, Fabrication ,Surface and materials, Integrated Design Major, Major Studio I, II , III & IV, Design Portfolio

Table 4.5:Standard2-2requirement

Standard 2-3: The curriculum must satisfy the core requirements for the program, as specified by the respective accreditation body.

Please Refer to Standard2-1 and Scheme of Study Diagram

Standard 2-4: The curriculum must satisfy the major requirements for the program as specified by HEC, the respective accreditation body / councils.

Please Refer to Standard 2-1and Scheme of Study Diagram

Standard 2-5: The curriculum must satisfy general education, arts, and professional and other discipline requirements for the program, as specified by the respective accreditation body / council.

Please Refer to Standard 2-1 and Scheme of Study Diagram

Standard 2-6: Information technology component of the curriculum must be integrated throughout the program.

Please Refer to Standard 2-1 and Scheme of Study Diagram

Standard 2-7: Oral and written communication skills of the student must be developed and applied in the program.

Please Refer to Standard 2-1 and Scheme of Study Diagram

Criterion 3: Laboratory And Computing Facilities

The Department of Textile, Fashion and Jewellery Design facilitate the students and faculty with the technical insight by offering the following labs on campus.

1. Weaving Lab

Equipment: This lab contains 30 table and 10 bench looms.

Courses offered: Surface and Materials

Course objectives:

- Introduction to different weave structures eg. Plain, twill, satin
- Introduction to yarns. Students shall be able to differentiate between various yarns and fibers.
- Introduction to basic off loom tapestry interlacing methods.
- Orientation with the loom- how to prepare and set up a table loom for weaving
- Develop an understanding of graph plotting of weave structures.

2. Sewing lab

Equipment: This lab contains 21 latest Juki sewing machines, 15 mannequins and three steam irons.

Course offered: Fashion major I,II,III,IV. Sewing construction and pattern I&II, and sewing and construction III

Course objectives:

- To experience machine & hand sewing with a command on the tools
- Explore various stitches and fabric construction techniques
- To develop skills with creative exploration and manipulation of sewing methods
- To provide possibilities to construct garments

3. Hand and machine embroidery lab

Equipment: This lab contains 10 free motion machine embroidery machines and 10 wooden frames for the hand embellishment.

Course offered: Fabrication and fashion accessories

Courses objectives:

- To develop an individual artistic expression working in groups by exploring various techniques on free motion machine embroidery.
- Students are exposed to the term accessories and fabrication; they are encouraged to develop their own work methods by exploring the complexities between art & design. They develop their own vision with the basic understanding of the disciplines.

4. Dyeing and screen printing lab

Equipment: The dyeing lab contains 7 stoves and 11 cylinders. For the printing lab, the department has a dark room for exposing the screens. The lab contains two tracing tables and printing tables to stretch the fabric for printing.

Courses offered: Surface and materials

Course objectives:

- Introduction to textile design and its various trajectories
- Reinforcement of basic design principles with special emphasis on textile vocabulary and global traditional practices
- Understanding the significance of textures, shapes, forms and patterns with reference to textiles locally and internationally
- Skill development and training by practicing various traditional techniques to develop surfaces.

The above mentioned labs facilitate the students in accomplishing lab exercises and projects relating to the course offered in Textile and fiber studies program. Laboratory manuals and important safety instructions are given to the students at the beginning of the course.

Standard 3-1: Laboratory manuals/ documentation/ instructions for experiments must be available and readily accessible to faculty and students.

**Beaconhouse National University
Department of Textile, Fashion and
Jewellery Design**

Tutors: Rohma Khan

Machine Embroidery

Twelve points to remember

1. Work a practice hoop first.
2. Ensure the fabric in the hoop is as tight as a drum.
3. Lower the pressure foot lever before commencing your work.
4. Start the work with the needle in the fabric.
5. Begin and end with a few small stitches to enable close trimming of the needle.
6. When moving from one part of the work to another, lift the pressure foot lever to release the thread, place the needle into the fabric in its new position, then lower the pressure foot lever and start again with a small stitch.
7. Move the hoop smoothly; jerky movements break threads and needles.
8. The length of the stitch is determined by you and depends on the speed of machine and movements of the hoop.
9. Keep a chart for experiments, making notes of the stitch and how they were done, tensions, speed of the machine, speed of the hoop, threads used, etc.

10. Make sure the needle is sharp, not bent or blunt.
11. Keep the machine cleaned and oiled, preferably after every couple of hours work.
12. Keep experimenting try different threads and fabric and keep notes and examples in yours reference book to further your own knowledge. With practice and experimentation there are no limits to what you can do.

**Beaconhouse National University
Department of Textile, Fashion and
Jewellery Design**

**Book: Free-Machine
Embroidery Beaconhouse
National University
Department of Fashion and fibre
studies**

Listen and sketch on Machines:

The exercise would help the students to explore and practice basic embroidery techniques. This would be a mindful process describing shapes and structures with just words and to also picture what you hear and then to shape what you have heard visualizing the character with your hand using machine as a tool.

Describe your object but do not show:

Describe your object as well as possible by just mentioning the shape, the structure, the form, what it feels like to touch. Do not mention materials, colors, use. Etc

Listen to the description. Sketch what you had heard on the machines. Do not try to guess what it is. Try not to look at anybody else work until later. Just spend 30 minutes.

Sketch Collection:

Make a small exhibition of your sketches. You are allowed to cut, fold or join the embroidered sketches.

**Beaconhouse National University
Tutors: Pakeeza Khan
Materials List for free motion machine embroidery**

1. Basic stitching tool kit containing **extra needles (needle size 14) & bobbins**
2. Fabric (calico, organza, silk, muslin, velvets etc) at least half yard or can be left overpieces which can be fixed in the hoop.
3. Hoops (wooden frames of various sizes)
4. Threads (cotton, silk, metal threads (tila), baaddla)
5. Art bin containing the basic stationary

6. Sketch book

- All materials are available at Button corner Ghalib market, Ichray & Saddar Bazaar
- Everyone one should carry there individual kit containing the above mentioned material.

**Beaconhouse National University
Department of Textile, Fashion and
Jewellery Design
Surface and Materials
Fibre Reactive Dyes.**

These dyes bond to the fibre in a unique molecular process that ensures light fastness, and brilliant color. They are favoured for use on cellulose fibers such as cotton, linen and rayon, but also work exceptionally well on silk.

There are four groups of fibre reactive dyes: very highly reactive, highly reactive or moderately reactive and slightly reactive. The term reactivity refers to how quickly the color bonds with the fabric at room temperature. If not allowed to “steep” or cure on the fabric for the allotted number of minutes or hours, the dye will be adsorbed than absorbed; this means the color will merely sit on the surface of the fiber and eventually rub off.

Fibre Reactive Dyes- Dyebath Recipe

Proportions

For 1 lb fabric (dry weight) or

450gms; 7.7- 9.5 liters of water

10 ml of dye (depending upon depth of color)

1-2 tsp. 1-2 cups of salt

15ml Water softener or Sodium

Hexametaphosphate. 45-60ml Soda Ash.

Procedure

- Fill dye bath container (enamel, stainless steel, or plastic) with water.
- The ideal temperature for most Procion colors is 90-105 F. Turquoise yields best color at 120F.
*Make sure there is ample room for the fabric to be dyed. Too cramped a space, results in uneven dyeing.
- Paste out the dye in small amount of warm water.
*Be careful to avoid dissolving the dye in water over 110 F as dye may react to water before it can react to the fabric.
- Measure salt, dissolve in small amount of warm water, add to dye bath.

- Add water softener.
- Next wet out the fabric, immerse in dye bath. Stir for 10 mins and then remove from dye bath.
- Paste out Soda Ash in warm water. Add to dye bath. Stir well and return fabric to dye bath. Dye for 30 min stir occasionally. For darker shades leave in soda bath longer.
- Remove Fabric, rinse cool with cool water. Air dry.

Advantages

- Dye molecule forms chemical bond with fiber during dye process creating extremely intense color.
- Rated high in color fastness to washing, dry cleaning and perspiration.
- Room temperature dyes useful for batik methods.
- Can be used in dye baths, dip dyeing and thickened for direct application.
- Good brilliance and permanence.

Brand Names

- Procion M series, Procion H series, Dylon, Fabdec, Fibrec, Hi-Dye, Putnam Color Fast, Aljocold process, Cibacron F, Fibracon, Lindas dyes.

Types of fibers

- Cellulosic fibers: Cotton, linen, viscose, Rayon, Reed. Fibre reactive dyes will also dye silks and wool with slightly altered recipes.

Chemical Assistants

- Common Salt
- Pure washing Soda or Soda ash used as agent to fix fibre reactive dyes.

Glossary of Terms

Soda Ash: Sodium Carbonate, also called washing soda. Used as an alkali for fixing reactive dyes.

Sodium Hexametaphosphate: Water softener. The active ingredient in “Calgon”, only in pure form without additives. Used as a water softener and to modify flow of thickener to improve printing and painting results.

Beaconhouse National University

Department of Textile, Fashion

and Jewellery Design

Traditional Practices- Studio

Elective

Introduction to Fibre Reactive (Procion) – Hot water dyes (Recipes,

Methods) Introduction to Batik (Various Techniques)

This is a recipe for a simple technique for printing or spraying onto Cotton, Rayon, Silk fabrics, Warpyarns or fibres.

This recipe can be used by spinners, weavers, knitters, quilters or anyone who wants to apply color to fibre.

Materials Needed

Procion Dyes (Hot Water type dyes) also called Fibre

Reactive.Urea

Baking Soda

Sodium Alginate (if painting or printing) this is a thickener made from seaweed.

How to make Chemical Water

Dissolve 10 tablespoons of Urea in 4 cups of warm water (this is also referred to as urea water) This solution may be stored indefinitely.

To make a Spraying Solution (Thin Application)

For thin application the recipe must be completely watery and soluble for spraying or brushing as one would with watercolour or coloured drawing ink.

To one litre (1 l) or one quart, of chemical water add:

1 tsp (3g) dye for pastel shade

4tsp (12g) dye for medium

shade

8tsp (25g) dye or more for deep shades.

(Remember these are the proportions for 1 litre chemical water, if you are using less adjust recipe accordingly)

Paste out the required amount of dye powder into a small container with the help of chemical water. Add this paste to the total amount of chemical water (i.e. the 1 litre)

Just before using, add

4tsp (20g) baking soda

1 tsp (5g) washing soda dissolved in a small amount of hot water)

Once the sodas have been added, the dye starts to react and cannot be stored. The soda quantities are in proportion to 1 litre of chemical water.

To make thickened dye paste for painting or printing:

Put about 1 cup urea water into a blender.

Add 1 tsp of alginate thickener and mix at high speed.

Pour in another cup of urea and add 1-3 more tsps of alginate and blend at high speed.

Continue until you have added all 4 cups of urea water and 4-8 teaspoons of alginate. (more

alginate for thicker paste.)

You could now divide the 1 litre of thickened paste into 4 equal plastic containers. To each cup add pasted out dye of your chosen colour in 1-3 tps quantity,

Just prior to adding the dye paste, add 1-1/2 tsp baking soda to each cup of dye paste. Stir well. Keep paste cool to prolong dye life.

Apply thickened paste with brushes, print blocks, silk screen and squeegee.

To set dyes after either spraying or applying paste

(Use any of the following techniques):

1. Steam iron for 5-10 minutes, rinse, wash, rinse (in cold water until clear)
 2. Hang fabric in hot steamy shower, iron, rinse, wash, rinse.
 3. Steam in shower, toss in hot dryer, rinse, wash, rinse.
 4. Use de-wrinkler at a Laundromat where available, rinse, wash, rinse.
 5. Take to professional high pressure steamer or autoclave, rinse, wash, rinse.
 6. Steam in shower, wrap in plain butcher paper (not newspaper) and bake in slow oven (250 degrees) for 30 min, rinse, wash, rinse.
- So the principle is one of moist heat to set dyes.

Using Hot Water Dyes (Procion) for Resist Techniques

Method A

1. Soak the fabric in a solution of 3 tbs (40g) washing soda to each gallon (3 litres) for 15 minutes before dyeing.
2. In plastic or stainless steel tubs, mix a concentrated solution of dye (5-10) tsp and 1 tbs salt to each tsp of dye.
3. Dip or soak the fabric in the dye until the desired depth of colour is achieved.
4. The fabric must be allowed to cure naturally for at least two hours before drying or rinsing. This period gives the dyes time to react. This is best achieved by placing the fabric in a plastic bag.
5. The fabric should then be allowed to dry naturally.
6. When dry it should be rinsed in cold running water then washed in hot water and a mild detergent.

Method B

1. Soak the fabric in a solution of chemical water for 5- 10 minutes. Wring out well.
2. Apply the dye by dipping or soaking the fabric in a concentrated solution of dye, baking soda and washing soda (see recipe for spraying or thin application.) The dye may also be applied with spoons or from a squeeze bottle to selected areas.
3. Fixing and washing off procedures are the same as for other direct application methods.

Vocabulary of Dye terms

Affinity: The technical suitability of a specific dye for a specific fabric, or vice versa.

After Treatment: Post dye fixation or finish.

Assistant: A chemical substance that helps to join fiber to dye.

Binder: The adhesive component of a dye paste.

Bleeding: The running of dye during washing. See Migration.

Crocking: The rubbing-off of dye, either wet or dry.

Discharge: Subtraction of color from a fabric.

Discharge Paste: A bleaching substance printed or directly applied for color removal.

Dye Affinity: Compatibility of dye to fiber.

Dye bath: Liquid mixture of dyestuff, water, and assistant and exhausting agent.

Dye paste: An admixture of dyestuff, thickener and assistant for printing and or direct

application. **Dye Stuff:** An organic or synthesized material producing color by chemically bonding with fiber. **Exhausting Agent:** A chemical catalyst causing the absorption of dye to fiber.

Extender: Inert ingredient in an ink or a dye paste resulting in a diluted hue.

Fastness: Relative durability of a dye or coloring agent: specifically to light, boiling, abrasion, washing etc.

Finishing: (1) Simple washing, dry cleaning, and pressing of dyed or printed fabric; (2) special finishes such as flame retardants, moth-proofing, soil release permanent press etc.

Fixation: Permanent attachment of dye or colorant to fiber.

Free dye: Excess dye particles not absorbed by a fiber or fabric. **Fugitive Dye:** Not colorfast.

Hand: The feel or tactile quality of a fabric.

Vocabulary of Dye terms contd...

Ink: A surface coating substance composed of a pigment, a binder, and often an extender. A pastepaint.

Level dyeing: Consistent all-over color of a dyed fabric.

Immersion: Dyeing. Conventional means of dyeing by submersion in a dyebath.

Mercerizing: The processing of cotton or linen yarn or fabric with caustic soda for improved strength, luster, and affinity for dye.

Migration: The halo like spread of a dye color outside the original boundaries.

Mordant: A chemical link between the dye molecule and fiber molecule, usually a metallic salt.

Over dyeing: Superimposing one or more dyes over a previously dyed fiber or fabric.

Paste paint: A surface coating or inklike substance. See Ink.

Pattern Book: A dyers notebook containing sample swatches, technical notes and formulas.

Pigment: The insoluble, powdered coloring component in an ink or paste paint.

Pretreatment: One or more predye fabric processes such as soaking, scouring, shrinking, mercerizing, etc.

Resist: Means or material for preventing the penetration of dye in prescribed areas of a fabric or yarn.

Size: A starchlike substance for improving the weight and body of a fabric. Usually an after treatment or finish.

Stripping: Discharging or bleaching from a colored fabric.

Thickener: An inert, viscous substance that regulates the consistency of a dye paste.

IMPORTANT SAFETY INSTRUCTIONS

Putting sewing systems into operation is prohibited until it has been ascertained that the sewing systems in which these sewing machines will be built into, have conformed with the safety regulations in your country. Technical service for those sewing systems is also prohibited.

1. Observe the basic safety measures, including, but not limited to the following ones, whenever you use the machine.
2. Read all the instructions, including, but not limited to this Instruction Manual before you use the machine. In addition, keep this Instruction Manual so that you may read it at anytime when necessary.
3. Use the machine after it has been ascertained that it conforms with safety rules/standards valid in your country.
4. All safety devices must be in position when the machine is ready for work or in operation. The operation without the specified safety devices is not allowed.
5. This machine shall be operated by appropriately-trained operators.
6. For your personal protection, we recommend that you wear safety glasses.
7. For the following, turn off the power switch or disconnect the power plug of the machine from the receptacle.
 - 7-1 For threading needle(s), looper, spreader etc. and replacing bobbin.
 - 7-2 For replacing part(s) of needle, presser foot, throat plate, looper, spreader, feed dog, needle guard, folder, cloth guide etc.
 - 7-3 For repair work.
 - 7-4 When leaving the working place or when the working place is unattended.
 - 7-5 When using clutch motors without applying brake, it has to be waited until the motor stopped totally.
8. If you should allow oil, grease, etc. used with the machine and devices to come in contact with your eyes or skin or swallow any of such liquid by mistake, immediately wash the contacted areas and consult a medical doctor.

9. Tampering with the live parts and devices, regardless of whether the machine is powered, is prohibited.
10. Repair, remodeling and adjustment works must only be done by appropriately trained technicians or specially skilled personnel. Only spare parts designated by JUKI can be used for repairs.
11. General maintenance and inspection works have to be done by appropriately trained personnel.
12. Repair and maintenance works of electrical components shall be conducted by qualified electric technicians or under the audit and guidance of specially skilled personnel. Whenever you find a failure of any of electrical components, immediately stop the machine.
13. Before making repair and maintenance works on the machine equipped with pneumatic parts such as an air cylinder, the air compressor has to be detached from the machine and the compressed air supply has to be cut off. Existing residual air pressure after disconnecting the air compressor from the machine has to be expelled. Exceptions to this are only adjustments and performance checks done by appropriately trained technicians or specially skilled personnel.
14. Periodically clean the machine throughout the period of use.

15. Grounding the machine is always necessary for the normal operation of the machine. The machine has to be operated in an environment that is free from strong noise sources such as high-frequency welder.
16. An appropriate power plug has to be attached to the machine by electric technicians. Power plug has to be connected to a grounded receptacle.

17. The machine is only allowed to be used for the purpose intended. Other used are not allowed.
18. Remodel or modify the machine in accordance with the safety rules/standards while taking all the effective safety measures. JUKI assumes no responsibility for damage caused by remodeling or modification of the machine.

19. Warning hints are marked with the two shown symbols.



Danger of injury to operator or service staff



Items requiring special attention

Standard 3-2: There must be adequate support personnel for instruction and maintaining the laboratories.

All Labs are supervised and maintained by qualified senior technicians. Technicians are trained in their specialized fields and have a command on the machinery. They are responsible for keeping the tools and machinery in working conditions.

Students are given a brief orientation about the equipment and how to handle the machinery. The technicians along with the course instructor help, supervise the students while working in the labs on the projects. They guide the students to explore and develop the technical skills while working on the machine. This makes the students understand the handling of the machines on their own.

Standard 3-3: The University computing infrastructure and facilities must be adequate to support program's objectives.

The facilities mentioned in the above labs are adequate to support the objectives of the Bachelor in Fashion and fiber studies program. Students are encouraged to work independently on the machines. Labs are opened for students to even work other than the course contact hours.

Criterion 4: STUDENT SUPPORT AND ADVISING

Student must have adequate support to complete the program in a time and must have opportunity to interact with their instructors and receive timely advice about program requirements and career alternatives. To meet this criterion the standards in this section must be satisfied.

Standard 4-1: Courses must be offered with sufficient frequency and number for students to complete the program in a timely manner.

- Students are provided with the department's vision and courses
- Students are explained in detail about the mandatory and elective courses.
- Students are encouraged to take electives from the other departments.

Standard 4-2: Courses in the major area of study must be structured to ensure effective interaction between students, faculty and teaching assistants.

- The courses are planned to provide students with effective learning. The studio /class is divided into three sections. Class begins with a detail discussion on the theme to be worked on followed by a presentation /notes. Students are given a task to be completed in a given time. In the end teachers and students have a mutual discussion on the work they had done in class.

Standard 4-3: Guidance on how to complete the program must be available to all students and access to academic advising must be available to make course decisions and career choices.

- The students are informed about the new programs and requirements by advertising in newspapers and updating the university website.
- Students are given counseling sessions by the senior faculty and if students are still not sure then they are referred to the professional career counselor.

- BNU has a professional career counselor on board; students are advised to consult the counselor on regular bases.
- The University provides a platform for students to interact with practitioners by conducting seminars, talks etc. Students are encouraged to participate in the professional societies.

Criterion 5: PROCESS CONTROL

The processes by which major functions are delivered must be in place, controlled, periodically reviewed, evaluated and continuously improved. To meet this criterion a set of standards must be satisfied.

Standard 5-1: The process by which students are admitted to the program must be based on quantitative and qualitative criteria and clearly documented. This process must be periodically evaluated to ensure that it is meeting its objectives.

- **PROGRAM ADMISSION CRITERIA**

You are eligible to apply for admission if you have successfully completed your FA/FSc. with 45% marks or have an A level pass in three subjects (IBCC equivalence certificate is required), or an equivalent national or international qualification. All applicants can find guidelines for admission process, online application form and dates for Entrance Test and interviews on BNU's webpage:

- **PROGRAM/CREDIT TRANSFER**

The School refers all transfer cases to the University Equivalence Committee. The Equivalence Committee, after thorough scrutiny in light of the HEC guidelines, gives approval for all transfers.

- **EVALUATION OF ADMISSION CRITERIA**

The admission criterion is reviewed annually in light of the HEC guidelines. The Board of Studies meets twice a year and reviews all matters regarding the program. In addition Academic Council of the University also reviews the Admission procedure and subsequent approval is taken from the Board of the Studies.

Standard 5-2: The process by which students are registered in the program and monitoring of students' progress to ensure timely completion of the program must be documented This process must be periodically evaluated to ensure that it is meeting its objectives.

- B.Des Textile, Fashion and Accessory Design program is offered from third semester. Students are required to complete the foundation year passing with at least 2.50 GPA.
- Students are registered in this program by going through a thorough portfolio review

and an interview.

- Students academic progress is monitored by their work and class participation. Students are evaluated after every 4 weeks to ensure the standard of the course is maintained.

Standard 5-3: The process of recruiting and retaining highly qualified faculty members must be in place and clearly documented. Also processes and procedures for faculty evaluation, promotion must be consistent with institution mission statement. These processes must be periodically evaluated to ensure that it is meeting with its objectives.

- BNU strongly believes in identifying and hiring faculty who are design practitioners and innovators in their field. Keeping with the vision of Fashion & Fiber department strong emphasis is laid on head hunting individuals who have strong linkages with academia, industry and craft sector.
- The hiring of the faculty is an extensive process. The identified personnel have to provide the HR office with their CV and portfolio (electronic). The CV's are sifted and the best candidate is called in for an interview with the head of the department. By the approval of HoD an interview is scheduled with the Dean of the school. Candidate is hired on visiting basis for initial three months to evaluate the faculty and after completing the three month period an interview with the Vice chancellor is conducted to hire them on permanent basis.
- Indicate methods used to retain excellent faculty members.
- The faculty is evaluated and promoted on regular bases as laid out by the Higher education commission.
- The faculty evaluation and HoD assessment plays an integral role in promotions and redesigning the course.

Standard 5-4: The process and procedures used to ensure that teaching and delivery of course material to the students emphasizes active learning and that course learning outcomes are met. The process must be periodically evaluated to ensure that it is meeting its objectives.

- To maintain the standard of education Department of Textile, Fashion and Jewellery Design has made internal Performa's to evaluate the courses. Every semester under the supervision of HoD the assessment is done to ensure students are getting the best learning outcomes.

Standard 5-5: The process that ensures that graduates have completed the requirements of the program must be based on standards, effective and clearly documented procedures. This process must be periodically evaluated to ensure that it is meeting its objectives.

- The Academic Coordinator maintains a complete record of the students. These

records are reviewed at the start and end of every semester to ensure the students is progressing and meeting all requirements of the program. This procedure allows administration to keep a check on student's performance.

- At the time of graduation the record of each student is thoroughly analyzed to ensure that students have fulfilled all requirements of the program to be able to get a degree.

Criterion 6: Faculty

Faculty members must be current and active in their discipline and have the necessary technical depth and breadth to support the program. There must be enough faculty members to provide continuity and stability, to cover the curriculum adequately and effectively, and to allow for scholarly activities. To meet this criterion the standards in this section must be satisfied.

Standard 6-1: There must be enough full time faculties who are committed to the program to provide adequate coverage of the program areas/ courses with continuity and stability. The interests and qualifications of all faculty members must be sufficient to teach all coursed, plan, modify and update coursed and curricula. All faculty members must have a level of competence that would normally be obtained through graduate work in the discipline. The majority of the faculty must hold a Ph. D. in the discipline.

Sr No	Course Code	Course Title	Cr.Hrs	Faculty Name	Qualification
1	DHC-451	Contemporary Textile/Fashion/Jewelry Seminar	3	Ms.Qurratulain Sonia Kashmiri	MA Strategic Fashion and Marketing
2	DFH-401	Fashion Major Studio III	9	Mr.Muhammad Ahsan Nazir, Ms.Pakeeza Khan	Mr.Ahsan:Master of Fine Art in Fashion Design Ms.Pakeeza: B.Des (Fashion Design)
3	DTX-401	Textiles Major Studio III	9	Ms.Kiran Umar Farooq Khan	MSC LINGUISTICS
4	TFA-301	Textile & Fibre Studies Major Studio I	6	Ms.Rohma Moid Khan	MA AE
5	TFA-303	Fashion & Styling Major Studio I	6	Mr.Ammar Shahid	B. Des (Fashion Design)
6	TFA-204	Symbolism in Surfaces	3	Ms.Mariam Afaf	BFA Textile Designing
7	TFA-205	Language of Weave	3	Mr.Waqas Habib	Bachelors in Textile Designing
8	TFA-206	Thinking Through Draping	3	Mr.Muhammad Ahsan Nazir	Master of Fine Art in Fashion Design
9	TFA-207	Couture Practicum	3	Mr.Ammar Shahid	B. Des (Fashion Design)
10	TFA-210	Fibre Revisited	3	Ms.Rohma Moid Khan	MA AE

11	TFA-212	Digital Textiles	3	Mr.Waqas Pervez Qureshi, Ms.Zil-e-Batool Shah	Ms.Zil e batool :MA Art and Design Studies Mr.Waqas Pervez Qureshi, BA Textile Designing
12	TFA-222	Material Technology	3	Mr.Kamran Nawaz Malik	BSc Textile Tecchnology
13	TFA-223	Semiotics of Fashion	3	Mr.Muhammad Ahsan Nazir	Master of Fine Art in Fashion Design
14	TFA-232	Strategic Innovations in Marketing and Branding for Fashion and Textiles	3	Mr.Kamran Nawaz Malik	BSc Textile Tecchnology

Table1.16: Faculty Distribution by Program Area

Standard 6-2: All faculty members must remain current in the discipline and sufficient time must be provided for scholarly activities and professional development. Also, effective programs for faculty development must be in place.

- SVAD provides the opportunity to excel in specialized fields by encouraging faculty to participate in conferences, art & design residencies and workshops.
- Various Art and design education Master Programs are offered in house to improve faculty academic backgrounds while continuing teaching.
- The contract of working 30 hours per week for the permanent faculty helps in practicing art and design in specialized fields.
- The entire faculty members are provided with a pleasant working environment which contributes in teaching, research and practice in the specialized fields. Workstations with high tech computers and internet connectivity provide access to digital libraries globally.

Standard 6-3: All faculty members should be motivated and have job satisfaction to excel in their profession.

- Faculty can undertake professional development training and also get study leave for improving their qualification at any other Institution locally or internationally, subject to providing a service bond.
- The performance of faculty is appraised on annual basis and they are awarded annual increment.
- All the above features help in motivating the faculty in their job and emerge willingness and desire to remain a member of organization.
- Survey of faculty self assessment is conducted every six months to reflect and

provide input on work environment and their own performance.

Criterion 7: INSTITUTIONAL FACILITIES

Institutional facilities, including library, classrooms and offices must be adequate to support the objective of the program. To satisfy this criterion a number of standards must be met.

Standard 7-1: The institution must have the infrastructure to support new trends in learning such as e-learning.

The infrastructure and facilities of the university that support new trends in learning are search engines such as

- J Stor: is a digital library founded in 1995 encompassing past and current digitized academic journals, books and primary sources of information.
- Art Stor : is an organization that builds and distributes online resources of a digital library with 1.4 million images the arts, architecture, humanities, and sciences, and Shared Shelf, a Web-based cataloging and image management software service that allows institutions to catalog, edit, store, and share local collections.
- Apple Lab: state of the art lab with apple computers and latest software's, printers and scanners.
- Library: Best resources available through books and collections of articles.

Standard 7-2: The library must possess an up-to-date technical collection relevant to the program and must be adequately staffed with professional personnel.

The university has a library serving the faculty, students, researchers and staff. The library has a diverse collection of materials. Qualified and experienced professionals, all dedicated towards providing high quality, up to date services, manage the library.

BNU Library and Information Services (BLIS)

BNU has a state-of-the-art library to serve the faculty, students, researchers and staff of the university. The library has an extensive collection of printed and electronic books, electronic journals, magazines, catalogues and other resources including VHS, CDs, DVDs, etc.

Additions and Improvements in Library Infrastructure

BNU library was in small building with sitting capacity of 50 persons along library staff working areas like Circulation Desk, Technical Service, Serial Section, Audio/Video Section etc. In December 2019 Library was moved to a newly structured, carpeted library. Total area of this new library portion is about 7000(sq. ft.) with sitting capacity of 100+ students and the following library sections and facilities: -

- **Circulation Section**

Newly Designed and updated library circulation section at the entrance of the library

- **Technical Section**

At the top floor of the building a technical processing section have been made for technical processing of library materials.

- **Added Bean Bags**

24 bean bags have been added in library for users to provide them comfortable library atmosphere.

- **Reference & Research Section**

There were 4 Computer in this section before the moving library in this building, 3 more computers have been added in 2019 for research scholars.

- **Wi-Fi Facility**

Wi-Fi facility is available for library user to provide them internet connection.

- **Washroom Facility**

A washroom facility is available for library users within the library.

- **Water Dispenser**

Water dispenser is available before the entrance of the library for library users.

SVAD Resource Center

To provide easily access MA Art Education students to library, a Resource center is established in 2018 in School of Visual Arts and Design having the collections mentioned bellow: -

Books	Art Catalogs	Sufism/Poetry Collection
410	62	84

Salma Mahmud Memorial Collections

Rao Mahmud Elahi donated 4000+ value able books to BNU Library and Information Services and these books has been organized in “Salma Mahmud Memorial Collections” at BNU. This section contains very rare books on history, partition, literature, religions, Sufism and reference collections.

Facilities and Services

- Library Catalog (Library Management System)
- OPAC (Online Public Access Catalog)
- E Library (Caliber)
- DVDs Collection
- E-Movies Collection
- VPN (Virtual Private Network)
- Facility to access full text resources
- Thesis and Projects
- Government Publications
- Literature search services

- Scanning Services
- WI-FI
- New Arrival Services
- Social Media Updates

BNU Online Databases

BNU library subscribed valuable E-Databases for faculty, students and researchers which can be accessed within BNU premises and remotely through VPN as follows.

1. ProQuest Dissertation and Theses

ProQuest Dissertation and Theses Database (PQDT) with more than 2.3 million entries, the ProQuest Dissertation and Theses (PQDT) database is the most comprehensive collection of dissertation and theses in the world. Students, faculty and other researchers search the database for titles related to their scholarly interests.

2. Ebrary

It acquires large number of titles from leading academic publishers.

3. Institute for Operations Research and the Management Sciences (INFORMS)

INFORMS publishes 12 scholarly journals, including a journal for the practice of OR/MS (Interfaces), as well as an on-line open access journal (INFORMS Transactions on Education).

4. JSTOR

It is an annually subscribed database that provides full text search of 2000 journals

5. ARTSTORE

Artstor features millions of high-quality images and media from some of the world's top photo archives, museums, libraries, scholars, and artists. It is merged with JSTOR now and provide by JSTOR.

6. SPRINGERLINK

Springer is the world's second largest STM publisher, delivering high quality peer-reviewed journals through its acclaimed online service – Springer Link. Through Springer Link, Springer publishes more than 1,250 journals online of which 1,030 are now available to Institutes within a range of PERI countries. Springer also offers optional pricing for the remaining (new and takeover journals in its programme).

7. TAYLOR & FRANCIS Journals

It is a leading international academic publisher which provides access on more than 1000 journal titles in a full range of disciplines.

8. WILEY-BLACKWELL JOURNALS

Since the Blackwell –Synergy merger with Wiley-Inter-science, all the journals available to HEC consortium are now available through Wiley-Inter-science.

9. FREE MEDICAL JOURNALS

47 leading international medical Journals available through "High wire Press", without any registration.

Research Repository

BNU library is working on Research repository on library management system customized by BNU ITRC software team. Complete detail of research work conducted in BNU is available on BNU research repository.

BNU Publications

BNU library is organizing the all BNU publications which published by the Beaconhouse National University including

- BNU Gazetteers
- IPP Reports
- Journal of Education
- Prospectus
- Maya Tree

BNU Library Collections

• Print and E-Books Collections

BNU library is available for the students, teachers and researchers. There are 16520 Printed books available within the library.

BNU Library have more than 60,000 E books collection in a digital library software Caliber.

• Serial Section

BNU library is subscribing valuable national and international research journals for scholars.

• Govt. Publications

BNU library has a wide collection of Government Publications i.e. Punjab Development Statistics, Pakistan Government Plans, Pakistan Economic Surveys, District Gazetteers, Budgets, Annual Reports and other Publications.

• Art Catalogs

BNU library has more than 2000+ art catalogs of the different national and international artists.

• Research Projects Theses

BNU library research section maintains research projects and theses in both digital and print formats. It has 1600 print theses and research projects.

• Rare Books collection

A good collection of rare books on literature is available in BNU library, gifted by Amir Subhani (Ex. Senior Librarian BNU)

• Newspapers

BNU library is getting the following daily newspapers for different schools and library.

- Dawn

- Jang
- Nawa-I-Waqt
- The News
- Tribune
- Business Recorder

Training/Workshops

BNU library organized 40 training/workshops for BNU research scholars in all schools on the following topics.

- Research Methodology
- Online Searching Techniques
- Digital Resources and their use
- Use of Google Applications in research
- Citation Management Software (Mendeley, Zotero)

Orientations Session

BNU library attended many orientation sessions organized by schools at the starting of academic years and highlights the library and its services to the users.

Professional Training

- BNU library staff attended workshops and trainings for librarian organized by PU Lahore, CIIT Lahore in 2019 and 2020.
- BNU library provides opportunity to its staff in enhancing their qualification, two of the library professionals complete their M. Phil (Library and Information Science) from Minhaj University by availing this opportunity.
- BNU library provide opportunity to trains its staff for more knowledge and training mostly library professionals get training on different subjects from PIM (Pakistan Institute of Management)

Book fairs/ Exhibitions

BNU library is organizing book fairs annually to provide the opportunity to its faculty to select books for BNU library.

BNU Library organized book Exhibitions in SVAD (School of Visual Arts & Design) and SA (School of Architecture) at the request of the faculty of both schools.

Standard 7-3: Class-rooms must be adequately equipped and offices must be adequate to enable faculty to carry out their responsibilities.

- The classrooms have adequate space for studio work. We have table looms and bench looms for weaving, Juki stitching machines for sewing, mannequins for draping, screen printing, areas allocated for workshops, which require bigger spaces like, tie and die, Felt making etc.

- The faculty offices are fully equipped with desktop computers, printers and scanners. Along with a personal desk for each of the permanent faculty members of the department, in house intercom system between faculty offices throughout the university are also working. Reference books and materials required are all available in the Faculty office.

Criterion 8: INSTITUTIONAL SUPPORT

The institution's support and the financial resources for the program must be sufficient to provide an environment in which the program can achieve its objectives and retain its strength.

BNU Hostel & Faculty Accommodation

The construction of BNU Hostels is complete and a state-of-art, purpose-built, on-campus boarding facility is ready and available for occupancy of 74 girls and 80 boys. BNU Hostel compound is a 42,000 sq.ft. segregated wings for girls and boys. Each wing of the facility has appropriately equipped common rooms, pantries on each floor and a visitor's lounge. An adjoining faculty block caters to the accommodation needs of international faculty on campus. The facility can house up to eight faculty members in faculty suites equipped with state-of-the-art facilities.

Library & Resource Center

The BNU Library remains open from 9:00 a.m. – 6:30 p.m. daily, Monday to Friday and for a specific number of hours on Saturday as well. A full-time librarian and assistants provide library information and access. Photocopying facilities and material and supplies are available at cost five days a week, 9:00 a.m. – 6:30 p.m. daily at the student resource center. The first phase of BNU Library relocation project to its original planned location was completed successfully in September 2019. The interior and floor plans were developed by three graduating students of the BNU School of Architecture, Ar. ShahbazZafar, Ar. FahadRizwan and Ar. KashifMoaz under the supervision and support from the BNU Student Affairs and Procurement Departments. Our well-stocked facility now occupies a considerable 7,000 square feet of space with spacious reading areas and an extended reference section.

Computer Labs

All computer labs with access to Internet, scanning and printing (color & b/w) from 9:00 am.to 6:30 pm. daily Monday to Friday.

Sports & Student Clubs

BNU encourages student participation in extracurricular activities and regularly hosts events, concerts, exhibitions, film screenings and other cultural and corporate events. There are over twelve active student-run clubs and societies e.g. BNU Music Society, BNU Dramatics Society, Social Blood Camp, BNU Interfaith Society, BNU Volunteer Society, BNU Adventure Society to name a few. The Sports Department of BNU promotes sports activities among the students by organizing matches throughout the year among different departments as well as with other universities and colleges. The Sports Department also

ensures university representation at inter-university matches and participation outside the university. BNU has a dedicated two dedicated sports coaches and cricket ground, football ground, a basketball court besides availability of table-tennis across the campus. A volleyball net facility is also available for students.

Student & Alumni Affairs

The Student Affairs Office under the Directorate of Student Affairs and External Relations coordinates with university's non-academic units for timely resolution of issues brought up by students (relating to cafeteria, transport, hostels and related matters) besides providing support in holding co-curricular activities and ensuring students' co-curricular participation at events outside the university. It also maintains liaison with the university's alumni for their facilitation and assistance wherever needed.

The responsibilities of the department are as follows:

- a) Conduct orientation and guidance services for new entrants to acquaint them with University life and rules.
- b) Attend to student grievances and provide support for early resolution of student problems and issues.
- c) Support and facilitate co-curricular activities by student society's and clubs such as BNU Bestival, BNU Model United Nations (BUMUN) etc.
- d) Maintain the alumni network (graduate email database) and organize on-campus activities including meet-ups and homecomings.

Health Center

BNU offers a primary care facility to its students, faculty and staff through its on-campus Health Centre or Clinic in partnership with Chughtai Homecare Services. The Clinic provides services of regular checkup and basic medical screening to BNU faculty, staff and students. The Clinic is manned by an on duty doctor on all operational days and trained paramedic and nursing staff available 24/7.

The purpose of the Clinic is to provide primary care on campus, screen for underlying risks for diabetes and hypertension, provide medical advice, monitor and manage basic health and refer to specialist care where required. Students can get their Blood Pressure, Blood Sugar, Body Mass Index (BMI), Body Temperature, Pulse and Eye Vision evaluated. Based on any irregularities, a student may be advised appropriate course of action by the medical team. All screenings and visits to the clinic are optional and free-of cost for students.

Center for Counseling and Psychological Well-Being

BNU considers the emotional health of student and staff as its top priority. It has established an on-campus Center for Counseling and Psychological Well-being with support from BNU's Institute of Psychology. The center aims to provide students with services to help them gain and maintain psychological well-being, featuring a qualified Psychologist on board as the Campus Counselor. Students can seek help from our trained professional in complete confidence regarding any personal, social or other crises they may be facing and discuss the same in a supportive and secure environment.

The aim of the Center is to encourage students' personal, academic & social growth, enhance their problem-solving and decision-making capabilities and to ultimately enable them to face various life challenges in a wholesome manner.

Cafeteria and Coffee Shop

The BNU cafeteria block is a three-story well-furnished facility spread on 18000 sq. ft. area and with seating capacity for over 3000 persons at a time. The basement and the ground floor are completely operational while the upper ground floor is reserved for special occasions and gala buffet events. A cafeteria quality assurance committee with representatives from faculty and management ensures maintenance of highest standards in quality and hygiene and diversity of cuisine at economical prices through surprise visits and regular in-person meetings with the cafeteria management and staff. Periodic medical health examination and diagnostic tests of chefs and waiters is conducted.

A separate coffee shop is also available on campus in a separate area with outdoor seating.

Career Placement Office

BNU has established a Career Placement Office under the Directorate of Student Affairs and External Relations that serves Career Placement needs of students and graduates. The services include Academic Counseling, Professional Counseling, Job Placement, internship facilitation and enabling students for self-employment and start-up business opportunities.

The responsibilities of this department include the following services:

- a) Undertake career counseling of prospective applicants as well as parents during admissions cycle.
- b) Provide career guidance services to students, facilitate internship programs and build liaison with industry for job placements.
- c) Conduct Job Fairs, Recruitment Drives, Employer Meet-ups, and Screening Interviews for graduates and graduating students.
- d) Develop and maintain a graduate directory of recent graduates.
- e) Liaise with the United States Education Foundation in Pakistan and British Council, UK and explore other international education opportunities for students and keeping them informed on international fellowships and scholarship
- f) Extend support for international exchange semesters and summer (Turkey, USA, Norway, Germany etc.)
- g) Facilitate start-up incubation at Plan9 Technology Incubator, The Indus Entrepreneurs (TiE) Lahore Chapter, NetSolNspire Program, National Incubation Center, The Nest
- h) I/O, WomenX Pakistan for mentoring of students and alumni to capitalize on their entrepreneurial potential.

Covered Area Wise Summary

Sr	Building	Covered Area	Description
1	SVAD/SA Block	128,800	Mariam Dawood School of Visual Arts & Design + Razia Hassan School of Architecture
2	SLASS Block	44,894	Seeta Majeed School of Liberal Arts & Social Sciences
3	SB - DMS	37,760	School of Business
4	Administration Block	34,321	Sartaj Aziz Admin Block
5	Central Block	27,928	Central Block with Library
6	RHSA Extension block	23,786	Razia Hassan School of Architecture -Extension Block
7	Hostels	40,267	Hostels
8	Faculty Block	5,355	Faculty Block

9	Cafeteria	18,014	
10	Miscellaneous	5,296	
11	Wapda Room	701	
Total		367,122	

Standard 8-1: There must be sufficient support and financial resources to attract and retain high quality faculty and provide the means for them to maintain competence as teachers and scholars.

- The faculty of The Department of Textile, Fashion & Jewellery Design offer market based salaries along with standard service benefits i.e. Provident Fund, Annual Leave, Medical Leave, and Medical Insurance.
- The Institute has sufficient budgeted fund to support the faculty. The Institution also has funds to support faculty needs for teaching and research purposes.
- The Department of Textile, Fashion & Jewellery Design has Coordinator to handle all Administrative and Coordination tasks, so that the faculty is free to concentrate on teaching and research. The Department has technicians to help manage the studio labs.

Standard 8-2: There must be an adequate number of high quality graduate students, research assistants and Ph.D. students.

The Department of Textile, Fashion & Jewellery Design does not have a Masters Program therefore, there are no graduate students.

Standard 8-3: Financial resources must be provided to acquire and maintain Library holdings, laboratories and computing facilities.

- **LIBRARY**
 - *Please refer to Standard 7-2*
- **LABORATORY**
 - *Please refer to Criterion3*
- **COMPUTING FACILITIES**
 - *Please refer to Standard 2-1*

(Rubric Form)



Beaconhouse National University

School of Visual Arts & Design

B.Des. Textile, Fashion and Accessory Design

Prepared by: Program Team of SVAD

Presented by: Quality Assurance Department

Criterion 1-Program Mission, Objectives and Outcomes	Weight = 0.05				
	Score				
	5	4	3	2	1
Does the program have documented outcomes for graduating students?	5				
Do these outcomes support the program objectives?	5				
Are the graduating students capable of performing these outcomes?	5				
Does the department assess its overall performance periodically using quantifiable measures?	5				
Is the result of the program assessment documented?	5				
Total Encircled Value(TV)	25				
Score 1(S1) = {TV/ (No. of Questions * 5)} * 100*Weight	5.00				

Criterion 2 – Curriculum Design and Organization	Weight = 0.20				
	Score				
	5	4	3	2	1
Is the curriculum consistent?	5				
Does the curriculum support the program's documented objectives?	5				
Are theoretical background, problem analysis and solution design stressed within the program's core material	5				
Does the curriculum satisfy the core requirements laid down by respective accreditation bodies? (Refer to appendix A of the Self Assessment Report Manual)	5				
Does the curriculum satisfy the major requirements laid down by HEC and the respective councils / accreditation bodies? (Refer to appendix A of Self Assessment Manual)	5				
Does the curriculum satisfy the general education, arts and professional and other discipline requirements as laid down by the respective body/councils?(Refer to appendix A of Self Assessment Manual)	5				
Is the information technology component integrated throughout the program?	5				

Are oral and written skills of the students developed and applied in the program?	5				
Total Encircled Value (TV)	40				
Score 2(S2) = {TV/ (No. of Questions* 5)} *100 *Weight	20.00				

Criterion 3 – Laboratories and Computing Facilities	Weight = 0.10				
	Score				
	5	4	3	2	1
Are laboratory manuals/documentation/instructions etc. for experiments available and ready accessible of faculty and students?	5				
Are there adequate number of support personnel for instruction and maintaining the laboratories?	5				
Are the University's infrastructure and facilities adequate to support the program's objectives?		4			
Total Encircled Value (TV)	14				
Score3(S3) = {TV/(No. of Questions * 5)} * 100*Weight	9.33				

Criterion 4 – Student Support and Advising	Weight = 0.10				
	Score				
	5	4	3	2	1
Are the courses being offered insufficient frequency and number for the students to complete the program in a timely manner?	5				
Are the courses in the major area structured to optimize interaction between the students, faculty and teaching assistants?	5				
Does the University provide academic advising on course decisions and career choices to all students?	5				
Total Encircled Value(TV)	15				
Score 4(S4) = {TV/ (No. of Questions * 5)} * 100*Weight	10				

Criterion 5-Process Control	Weight = 0.15				
	Score				
	5	4	3	2	1
Is the process to enroll students to a program based on quantitative and qualitative criteria?	5				
Is the process above clearly documented and periodically evaluated to ensure that it is meeting its objectives?	5				
Is the process to register students in the program and monitoring their progress documented?	5				
Is the process above periodically evaluated to ensure that it is meeting its objectives?	5				
Is the process to recruit and retain faculty in place and documented?		4			
Are the processes for faculty evolution & promotion consistent with the institution mission?	5				
Are the processes in 5 and 6 above periodically evaluated to ensure that they are meeting their objectives?	5				
Do the processes and procedures ensure that teaching and delivery of course material emphasize active learning and that course learning outcomes are met?	5				
Is the process in 8 above periodically evaluated to ensure that it is meeting its objectives?	5				
Is the process to ensure that graduates have completed the requirements of the program based on standards and documented procedures?	5				
Is the process in 10 above periodically evaluated to ensure that it is meeting its objectives?	5				
Total Encircled Value(TV)	54				
Score 5(S5) = {TV/ (No. of Questions * 5)} * 100*Weight	14.72				

Criterion 6-Faculty	Weight = 0.20				
	Score				
	5	4	3	2	1
Are there enough full time faculty members to provide adequate coverage of the program areas/courses with continuity and stability?		4			
Are the qualifications and interests of faculty members sufficient to teach all courses, plan, modify and update courses and curricula?	5				
Do the faculty members possess a level of competence that would be obtained through graduate work in the discipline?	5				
Do the majority of faculty members hold Ph.D. degree in their discipline?		4			
Do faculty members dedicate sufficient time to research to remain current in their disciplines?	5				
Are there mechanisms in place for faculty development?		4			
Are faculty members motivated and satisfied so as to excel in their professions?	5				
Total Encircled Value(TV)	32				
Score 6 (S6) = {TV/ (No. of Questions * 5)} * 100*Weight	18.28				

Criterion 7 –Institutional Facilities	Weight = 0.10				
	Score				
	5	4	3	2	1
Does the institution have the infrastructure to support new trends such as e-learning?		4			
Does the library contain technical collection relevant to the program and is it adequately staffed?	5				
Are the class rooms and offices adequately equipped and capable of helping faculty carry out their responsibilities?	5				
Total Encircled Value(TV)	14				
Score7(S7) = {TV/ (No. of Questions * 5)} * 100*Weight	9.33				

Criterion 8-Institutional Support	Weight = 0.10				
	Score				
	5	4	3	2	1
Is there sufficient support and finances to attract and retain high quality faculty?		4			
Are there an adequate numbers of high quality graduate students, teaching assistants and Ph.D. students?	5				
Total Encircled Value(TV)	9				
Score8(S8) = {TV/ (No. of Questions * 5)} * 100*Weight	9				

Overall Assessment Score=S1+S2 +S3+S4 +S5+S6 +S7 +S8 =	95.66
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AT Findings

1. Needs to develop an online based platform for the sale student's amazing creations.
2. Textile tools needs to be added in the studio.
3. There should be a formal method of placing students for the internship.