



INDUS VALLEY SCHOOL OF ART AND ARCHITECTURE

GRADUATE

PROGRAMME

M.Phil. in Art and Design

self-designed interdisciplinary study
in critical and creative practice

CONTENTS

Message from the Dean and Executive Director	3
Message from the Director Graduate Studies	4
Indus Valley School of Art and Architecture	5
IVS Mission Statement	
Founders	
M.Phil. in Art and Design: Critical and Creative Practice	6
Objectives	
Course Structure	
Table 1: Semester wise structure	
Course Descriptions	9
A: Core Courses	
B: Elective Courses	
C: Studio	
Thesis	
Mandatory Workshops	
Lecture Series	
Graduate Programme Information	17
Semester System	
Culminating Semester	
Degree Requirements	
Graduate Advising	
Credit Hours Required for Graduation	
Courses and Credit-Hours	
Table 2: Composition of Graduate Coursework	
Grading Policy	19
Table 3: Letter Grade and GPA Qualitative Key	
1. Academic Probation	
2. Repeating a Course	
3. Repeating a Course for Improvement	
4. Disenrollment	
5. Right of Appeal	
6. Attendance	
7. 'I', Incomplete	
Admission Process	22
Admission Announcement	
Eligibility Criteria	
Required Application Documents	
Entrance Test	
Merit List	

Tuition and Fees
Scholarships, Assistantships, and Financial Aid
Orientation

Faculty	25
School Leadership	30
Administrative and Academic Offices	33
Contact and Credits	35

MESSAGE FROM THE DEAN AND EXECUTIVE DIRECTOR

This is an exciting time to be at IVS. We proudly look back at the achievements of the school over its thirty-year history, and look ahead at the challenges and promises of taking the institution to new levels of creative and academic excellence. The thirty-year milestone is a significant one, as it marks the coming of age of an entire generation of artists, designers, architects, scholars and creative practitioners who have been trained at IVS and many of whom continue to be deeply involved with it. As we take stock of our undergraduate programmes, revamp the curricula, add new programmes, and expand the student body, the introduction of the first graduate programme is a particularly meaningful step in the school's evolution.

This new inter-disciplinary M.Phil. in Art and Design is a one-of-a kind programme in Pakistan. It is a studio-based, research-intensive programme that combines a carefully laid out structure with the flexibility to accommodate diverse student interests. We welcome students who have a background in the visual arts as well those from the humanities, social sciences, performing arts, or other fields and a passion for exploring what art and design mean in this rapidly changing world of ours. The programme offers an intensive, collaborative process of reading, writing, thinking, debating and making that builds on students' existing skills and practices, and gives them the confidence to emerge as creators of original, new knowledge. All of IVS's facilities and resources are available to our graduate students, the finest being our world-class faculty specializing in various fields of fine arts, architecture, design, curatorial studies, and critical theory.

The IVS philosophy has always emphasized a holistic approach towards learning, one that recognizes our responsibility towards the community that we are part of, and engagement with local, regional, and global developments. The graduate programme also grows out of a recognition that professional artists, designers, architects and creative scholars have an indispensable role to play in shaping the cultural discourse, the educational priorities, and the economic imperatives of Pakistani society that are so badly in need of a new direction at the present moment. The research and creative practice of our students and faculty is grounded in the urban context of Karachi while also being informed by ideas, resources and collaborations reaching across our inter-connected, globalized world. I am confident that the graduate programme is poised to produce a new generation of leaders who are capable of innovating, experimenting and showing us the way forward.

Faiza Mushtaq

MESSAGE FROM THE DIRECTOR GRADUATE STUDIES

Thirty years ago, I had impulsively entered a house on Tipu Sultan Road, which was to serve as a campus for an art school in Karachi, and decided to study there for the next four years. The school was in the process of being established by a group of artists, designers, and architects. Over the years, this small group was supported by philosophers, philanthropists, activists, entrepreneurs, and the creative community, to help the school grow into the inspirational Indus Valley School of Art and Architecture (IVS). I was a member of the first graduating class of eighteen students who received degrees in Fine Art and Design; our peers in Architecture had one more year of study to complete.

Right from the beginning, the school developed a progressive approach towards art education, with a focus on studio practice supported by courses in history of art, philosophy, sociology, psychology, economics and management. The faculty comprised of creative practitioners who had studied at prestigious art schools around the world, supported by peers in academia from Pakistan, India, Bangladesh, and Sri Lanka. Students were introduced to the ground-breaking work being done all over the world in the creative fields, as well as Western art histories and theories, however, the emphasis of students' research and practice remained on the region. The foundational philosophy was clear: the school must inculcate in its students a sense of 'knowing the self' before looking for answers, ideas, and inspirations from others or the Western world.

Thirty years and many graduating classes later, the school continues to search and research the ideals for which it stands, introspecting and evaluating where we are and what lies ahead. The school came into being when there was no other degree awarding art institution in Karachi, similarly the graduate programme addresses the absence of such a programme in the city. Many of our outstanding students from IVS, and other schools in the country, go abroad for a master's degree after completing their undergraduate studies. There are many who are not able to or choose not to follow this path, and IVS is well-placed to provide an excellent alternative to it.

With the exponential growth of discipline specific undergraduate visual art programmes in Pakistan, the interdisciplinary graduate programme emphasizes praxis, integrating research and practice; it addresses the contemporary needs and challenges of the creative and cultural industries and academia. Its interdisciplinary core is integral to teaching and learning of critically engaged creative practices, and beneficial for those who aim to examine, advance, redirect, diversify or re-energise their existing visual and/or teaching practices.

The programme engages faculty from across its multiple disciplines at IVS, whose research interests span many different aspects of architectural, design, visual, and curatorial practices, making the programme dynamic in its scope and providing an opportunity to the students to draw from its highly qualified, richly experienced educators and practitioners. Students also work or interact with leading national and international creative practitioners, educators and researchers, invited through the programme's intensive weeks of study, advisory modules, and lecture series. In addition, students have access to school's numerous resources, built with careful and meticulous planning over the years.

The programme values diversity of thought and encourages students from visual arts, social sciences, and humanities backgrounds to apply, and make connections between disciplines in an environment open and conducive to such thought and process. As the first Director of the Graduate Studies at IVS, I welcome prospective students to work with us to fulfil their professional aspirations, and together with their peers, define future directions of the creative fields in Pakistan.

Sadia Salim

INDUS VALLEY SCHOOL OF ART AND ARCHITECTURE

The Indus Valley School of Art and Architecture (IVS) was founded in 1989 with the belief that Karachi was in critical need of a school of excellence encompassing the disciplines of Architecture, Design and Fine Art. Registered as a not-for-profit, non-commercial institution, IVS was granted an independent charter by the Government of Sindh in June 1994, thereby empowering it to award degrees. It was the fourth private institution of higher learning in Pakistan to be given that status. Since its inception, IVS graduates have made countless contributions towards the city, the society, and industry, bringing about significant cultural shifts in several fields associated with art and architecture. After thirty years the School has established its first graduate programme that commenced classes in January 2020. The M.Phil. in Art and Design is accredited by HEC.

IVS Mission Statement

In an age of rapid social, technological and aesthetic transition, we feel committed to educating our students so that they are able to analyse and critique experience, and to nurturing their creative abilities so they become active, outstanding members of our society, both personally and professionally.

We wish to go beyond technical instruction by placing emphasis on creative thought and action. Each department, despite its individual character, functions in close collaboration with the others in order to develop an awareness of the essence of the visual arts, both traditional and contemporary. This underlying philosophy is reflected in our curricula.

Through interaction with diverse practicing professional artists, architects, academics, scholars, archaeologists, art historians, and designers, students are exposed to the importance of ideas, concept development, and the value of research in the creative process.

We shall not feel content till we have succeeded in preparing our graduates to live in the world of tomorrow and enabled them to share the responsibility of addressing social, economic and political problems by applying their professional knowledge and abilities.

Founders

Arshad Abdulla

Shahid Abdulla

Syed Akeel Bilgrami

Noorjehan Bilgrami

Inayat Ismail

Shehnaz Ismail

Haamid N. Jaffer

Imran Mir

Nighat Mir

Shahid Sajjad

M.PHIL. IN ART AND DESIGN

Interdisciplinary Masters in Critical and Creative Practice

The graduate programme at IVS is grounded in the overall mission of the school, a belief that the visual arts play a foundational role in shaping society. It is the only graduate programme in the city that surpasses the disciplinary and hierarchical distinctions in the visual arts and fosters interdisciplinary research and practice. With an emphasis on integrating critical theory, creative practice, and research, it creates a space for reflection and experimentation, enabling recent graduates and established practitioners to broaden the scope of their existing work and academic/research interests. The programme has been developed with carefully considered objectives.

Objectives

1. Interdisciplinary Study

Departing from the strict disciplinary boundaries offered in the undergraduate programmes, the M.Phil. in Art and Design focuses on Critical and Creative Practice, and offers an integrated and interdisciplinary curriculum. It encourages students to think creatively, critically, and holistically to deepen their learning experiences while undertaking knowledge production in the arts. Both faculty and students come together from diverse creative and disciplinary backgrounds for an enriched pedagogical experience.

2. Research and Practice

Together with an interdisciplinary focus, the graduate program fosters a research-driven approach in teaching and learning that fosters innovative, inquisitive, and critical ways of thinking in the visual arts. Most courses in the graduate programme, specifically the studios, become a sanctuary for research and practice within an interdisciplinary academic setting. The programme acknowledges students' diverse research and practice based interests, facilitating them to work with their strengths and professional requirements.

3. Context

Situated in one of the largest metropolises of the global South, the programme is contextually rooted in the 'place'. It draws from the comparative understandings of the urban, social, economic, cultural, environmental and political knowledge of the regional and post-colonial cities while anchoring knowledge production in Karachi as a key text and context. The students develop a deeper understanding of these spheres of knowledge both as local and global citizens.

4. Education

Recognizing the wide-ranging perspectives on and challenges faced in present day education systems, the graduate programme aims to raise important questions about the social, political, and regional concerns of education and educational institutions. It provides a space for cross fertilization of ideas and methods, as well as pedagogies that are critical, interactive, participatory, problem driven and enquiry-based. Students are encouraged to examine seminal philosophies of education, colonial and postcolonial systems of education and development of the art school in the region. They interrogate the relationship between their creative and teaching practices and develop pedagogies that are relevant and suitable for their contexts.

5. Ethical and Social Responsibility

With place and city as a resource for knowledge production, students are encouraged to question, deliberate, and reflect on the role of art and design in society, and realize ethical and social responsibility in creative work and/or enterprise. They are encouraged to be socially responsible, professionally diverse, and competent future educators, researchers, practitioners, and professionals.

6. Flexibility

In addition to the academic objectives, the graduate programme is purposely designed to accommodate individual needs of the students, both in defining their course of study and managing course work with other (life/professional) responsibilities. It offers full time and part time study paths, with mostly evening and weekend classes, specifically to create opportunities for full time practitioners, teachers and educators to benefit from the programme. The intensive study weeks, when offered, allow us to engage practitioners and faculty members from other universities in Pakistan and abroad.

Course Structure

The graduate coursework is essentially divided across three categories: Core, Elective and Studio courses. The core courses form the foundational academic structure of the graduate programme, whereas elective and studio courses allow students to shape their scholarly and creative pathways based on their interests. Core and elective courses often incorporate a practice component along with text-based reading and writing assignments.

Table 1: Semester-wise Structure of the Graduate Programme.

Semester	A: Core Courses	B: Elective Courses	C: Studio
One (12 credits)	A1, A2, A3		C1
	<ul style="list-style-type: none"> ▪ Graduate Research Methods I ▪ Critical Aesthetic Theory ▪ Regional Themes in Art, Design and Architecture Writing Workshop*		Studio I Pedagogies of Place I: Design for Harmony
Two (12 credits)	A4	B1, B2	C2
	<ul style="list-style-type: none"> ▪ Pedagogies of Art, the Art of Pedagogy Writing Workshop *	<ul style="list-style-type: none"> ▪ Critical Urban Theory ▪ Curatorial Studies ▪ General Elective I 	Studio II Pedagogies of Place II: Digital Technologies
Three (9 credits)	A5	B3	C3
	<ul style="list-style-type: none"> ▪ Graduate Research Methods II: Thesis Seminar Co-requisite: Graduate Roundtable Professional Practice*	<ul style="list-style-type: none"> ▪ Spatial Design and Enquiry ▪ Arts and Cultural Management ▪ General Elective II ▪ Reading/Studio Elective 	Studio III Independent Study
Four (6 credits)	A6 Thesis – Independent Study		

The elective courses may change from one semester to another depending on student registration.

* Mandatory workshops – 1 credit for all workshops

COURSE DESCRIPTIONS

A: Core Courses

Graduate Research Methods I: Practice and Research

The course reflects the broader philosophy of the graduate programme - integrating critical theory, creative practice, and research. Students are introduced to the existing methods of enquiry for academic papers and research methods practiced in creative fields, with the understanding that art/design practice as research is in its nascent stages of recognition, specifically within our educational contexts, and that the methods are continuously being studied and expanded. The course familiarises students with the research methods used in Social Sciences and Humanities, considering that visual arts and art education also draw from various traditions of existing research practices. Students learn the fundamentals of academic research; critical, creative and reflective tools and techniques used in creative practice research; and the ethics of research. Encouraged to reflect upon their existing work, it is expected that the students will actively participate in class discussions and create a critical and analytical framework for their written- and/or practice-based enquiry. The course is partly run as a colloquium and invites creative practitioners from diverse backgrounds to share their work at the intersection of theory, practice, and research.

Graduate Research Methods II: Thesis Seminar

Thesis seminar facilitates extensive exploration of students' individual or collaborative research interests, and analyses by peers and faculty. It enables independent work in creative practice as students develop research questions, methods, materials, and artefacts, relevant to their study, and submit a cohesive and well-coordinated written and visual proposal for thesis. The thesis seminar stresses the importance of ethical research practices and ensures that students acknowledge those in their proposals. Successful completion and acceptance of the thesis proposal is mandatory for students to proceed to the thesis semester. Based on their proposals, students identify primary and secondary advisors and form a thesis committee to advise them with their developing projects.

Graduate Roundtable:

A mandatory component of the Thesis Seminar, Graduate Roundtable is organized as a pro-seminar by final year students, at the end of third semester. Students present their ideas and proposals for thesis projects. The graduate advisory team approves the thesis proposal before students undertake their thesis projects.

Critical Aesthetic Theory

The material, practical, and conceptual relations between politics and aesthetics are mediated by the poetics of making sense of the world and creating communities of meaning and experience. The etymological intersections between politikos (the statics and dynamics of life within a polis where individuals need and shape each other and the commons enclosed by the polis), aisthesis (perception through the senses and the intellect), and poesis (making, pro-ducing, bringing-forth), are complex, plentiful, and serve as a premise of this course. These are life activities in which we manifest our relations to power, our location within the dominant temporal and spatial regimes, and our capacities of

knowing, being, and feeling within the sensorial orders that shape us as well as those that we resist, redeem, and remake.

Focusing on the key inheritances that supply the critical aesthetic categories of our lives today, we take on ideas of creation, experience, judgment, as they apply to our own commitments. The course introduces us to issues and questions pertaining to: the history of “the aesthetic” as a realm of social and political contestation; the notion of judgment in aesthetics and how it relates to other judgments; artistic and cultural production as site of critique, diagnosis, and struggle; art as tool in political struggle, but also art as symptom and speculum; debates over the autonomy or complicity of art; western Enlightenment discourse and the subsequent demands of critical and decolonial aesthetics; the divisions between politics and literature, humanities and sciences, and what they reify; politics, pedagogy, and radical aesthetics; the promise and problem of turning to the senses, the passions, and “the body” as final arbiters of truth and the means to counter the tyranny and horror of the Reason that upholds not only grand but also ordinary narratives of injustice and unfreedom.

Regional Themes in Art, Design and Architecture

This course will provide a foundational understanding of the interdisciplinary vision of the program by centring the productive intersections across the fields of art, design and architecture. It will explore the ways in which cultural practices are embedded in social, political and economic environments, on multiple scales and histories, ranging from the local to the global. The course will draw on theories of 'critical regionalism' as a critical framework to study regional histories and practices of art, design and architecture which do not assume the west as the normative culture of reference. It will question the universalizing and globalizing notions of modernism, alongside the sentimentalising and nostalgic practices of regional cultures. Spivak explains critical regionalism as moving "under and over nationalisms", a possibility between borders. The course explores these very possibilities by apprehending the relationship between colonial/imperial and nationalist pasts and the exigencies of cultural production in the present moment. Regions are considered diverse and different, yet coeval and interlinked; and cultural production across regions is understood as multiple, hybrid, heteroglossic. Rather than adhering to a chronological narrative, the course is structured around themes that disrupt linear temporalities and progressivist histories to create meaningful connections and exchanges with regional practices in the Global South. The themes cut across art, design and architecture to explore questions around the body, space and memory, temporality, urban environments, nature and ecology, multiple scales and inhuman matters.

Art of Pedagogy, Pedagogies of Art

Questions of education, education's purpose and its institutionalization are central to this course. It anchors this study in response to the urgent need to re-examine our educational systems influenced by the demands of the broader social, cultural, political and economic structures, and spiritual relations. As a consequence, educational institutions also place demands on teachers, both in schools and higher education, affecting and shaping what happens in the classroom. Collectively the class investigates the notion of pedagogy as a critical and creative practice spanning: practice of freedom, intellectual emancipation and issues of race, class, gender and language. It examines what it means to teach in a highly digitalized and connected world, under the current global pandemic, and its lasting impact on an educator's work. The emergence of educational institutions and art schools in the region, South Asia, and the associated issues inherent in the process are studied.

Questions of pedagogy as a creative process, and creative process as pedagogy are raised and discussed. The course relies on seminal philosophies, theories, and histories of education. Students are expected to draw references from their personal experiences as teachers and/or students - everyday educative practices inside and outside the classroom - to draw parallels to the philosophies in education. Jacques Ranciere, Paulo Freire, Sarah Ahmed, Bell Hooks and others guide us through the process, as students reflectively and deeply examine their practices and develop pedagogies that are meaningful, unique and effective in their work.

B: Elective Courses

Critical Urban Theory

Neoliberalism and Cities as Sites of Contested Spatialities: The Case of Global South

In this course, we will reflect on neoliberalism as a political project and an economic assault, tracing its origin, evolution, globalization, and influence on socio-economic and environmental fabrics of cities (urban spatialities) from perspectives of critical urban theory. The focus, however, will be on the exploding cities of the Global South in which the process of neoliberalisation has become a major driving force behind increasing socio-economic inequalities and worsening environmental conditions since the turn of the 21st century. This course is hence structured around six underlying thematics, beginning with discussions on critical urban theory as a critique of ideology and power in pursuit of spatial justice and the right to the city, before shifting focus onto neoliberalism as an ideology and expression of power that quietly surfaced in the 1980s and has ruled the world since, albeit namelessly. It then enters the sphere of cities in which the symbiotic relationship between the neoliberal project and the urban condition is deconstructed and reconstructed. It then locates the arrival of neoliberal policies in the Global South, uncovering its impacts on the major cities of the region, comprehending them as venues of contested spatialities or spatial conditions defined by the formal and the informal, the pedagogical and the performative, the imagined and the actual. Here, we will take a look at cities like Sao Paolo in South America; Mexico City in Central America; Douala in Central Africa; Cairo between North Africa and The Middle East; Manila in Southeast Asia; and finally Mumbai, Karachi and Dhaka in South Asia. The course will then conclude with discussions on the need for urban movements and urban reforms at which juncture we will gaze on the city of Medellin in pursuit of lessons and inspirations.

Curatorial Study

Curating Unruly Knowledges

This course locates curating as an urgent political practice. It does not limit curating to the logistical display and consumption of art and culture, but rather as a critical creative practice that produces new and ever-changing constellations of knowledges. This is a practice-based course where students will be pushed to practice curating as a way of thinking in terms of interconnections, linking objects, images, processes, people, locations, histories and discourses, to produce generative tensions and entanglements that respond to devastating events and urgencies of the present moment.

The course will address the aesthetic, social, political and philosophical questions regarding curating, paying special attention to the political, and to our relationship as cultural workers to an increasingly marketized and militarized public sphere. We will explore the histories and presents of colonialism,

nationalism and globalization to investigate the ways in which military and global capital are impacting cultural production in South Asia and the Global South at large. Against our highly surveilled and militarized public sphere, students will understand curating as political action: the making of constellations and connections that strive to unsettle normative ways of being and thinking and push new ideas that challenge state-sponsored dictates.

Given our new present of the Covid-19 pandemic, students will be encouraged to think reflexively about the past, present and potential futures of exhibition-making and curatorial practice. The course will give students the opportunity to respond to the new limitations imposed by the outbreak of the Covid-19 pandemic, and learn to use the virtual realm in creative and experiential ways for the production, circulation and dissemination of knowledges.

Arts and Cultural Management

Over the last few decades the introduction of art management university courses has been read as an attempt to codify how arts organizations should be run into models that can be replicated across geographies to create a global arena of business for the arts. This course takes stock of these motivations but discerns between leveraging structures and systems for profit versus using them with concerted deliberation for sharing widely the benefits of the arts. While demonstrating the challenges a capitalist orientation to the arts can pose to equality, inclusion and intra-generational equity, it examines alternate approaches to arts enterprise that draw on the methodology of effective business to make more meaningful contributions to the sector and its audiences.

The course is divided into four thematic sections. The first considers the effectiveness of an arts organization in relation to its mission, program and dissemination strategy. The second builds on these values to seek a critical understanding of the heritage sector, issues of representation and identity as well as the risks of instrumentalizing heritage. The third examines the potential of democratizing the arts, prying them away from the realm of commodity creation for the elite to a space of expression and collaboration for all. The last section considers the state's role in supporting arts initiatives and the extent to which political will and policy levers can enable the arts for particular purpose.

Wherever possible class materials draw on local examples or from resonant contexts, particularly those that have had a formative cultural impact on Pakistan (the US and the UK) or that are currently the negotiating cultural space in Pakistan (e.g. China and Turkey).

Spatial Design and Enquiry

The Inner Garden, The Outer Garden

The course examines the Garden as described in the Quran and the mystical writings of poets and saints. It explores the Garden as a spatial archetype for union with the Divine and attempts to study this archetype from the lens of aesthetics, phenomenology and ethics.

In the context of our increasingly interconnected world, the course explores the Garden as a metaphor and space for pluralistic thinking and community well-being. The course will also examine the garden as the "grounds" for the reconciliation of beauty and ethics in the built environment. As ecologies around us continue to degrade, we will pay particular attention to the role of the garden as a way of restoring balance and harmony with the natural world. The course also explores spatial matters of light, water, scale and thresholds as a way of studying and creating moments and spaces that allow us to deepen our

understanding of the earthly garden as a reflection of the “Hereafter”. In the end, this course may lead us to consider and expand our understanding of the world, as we participate and make it everyday - as a garden.

General Electives I & II

In addition to the above, the graduate programme offers electives from a wide range of courses offered by the Liberal Arts programme to meet the specific academic interests of the graduate students. Students should notify in advance if they are interested in undertaking Liberal Art electives or courses. The general elective courses change every semester.

Studio/Reading Elective

This elective course provides an opportunity to students to explore and pursue specific interests in studio practice or theoretical study of art and design, working with a faculty member at IVS. Students write a short proposal outlining their study and share it with the DGS for approval. After approval they may contact the relevant faculty member. The course will be offered based on the availability of the faculty member and acceptance of the student’s proposal.

C: Studio Courses

Students work with a predetermined studio thematic in the first two semesters of their graduate study, analysing a subject from multiple viewpoints, diverse academic and professional backgrounds, and working together to develop interdisciplinary thinking and insights. Studio provides a space for students to examine their existing practices and position them in the context of the thematic framework. It is conducted through a series of seminars, design exercises, discussions, case studies, critiques, and guest lectures. Important works, that are crucial to a student’s own practice, are read and critically analysed, as a way for the development of strongly rooted research-based practices.

Studio I: Pedagogies of Place | Design for Harmony

Karachi offers a myriad of visual material that has the potential to inform the creation of moments of profound peace and silence. This palette of material, both natural and man-made, calls for deep attention and affection. It is only by looking closely and with affection, we are able to design for a city that calls for harmony and stability. This studio is an invitation for all practitioners to closely observe, interpret and create for a specific condition in our city. This condition may either be real or imagined.

As individuals with an ongoing creative practice, this course is formatted to provide students with the opportunity for reflection and thoughtful design. It is a deliberate call to return to the very essence of the natural in the city as a way of creating peace and calm in our environment. In a time of environmental crisis, this course will encourage a focus on the rhythms and intricacies of the natural world as an essential way of restoring balance and coexistence. In our bustling city of twenty million people, the studio’s ultimate aim is to enable and instil in us an acute ability to observe and understand the beauty and goodness present in that which is *of* this place, as a way of bringing that deep sense of presence into our practices and the city.

The studio is divided into three segments - all of them being interconnected. We will journey from a place of deep observation of a condition, to creating a *seat* for oneself amidst that condition, and ultimately move to including others as a way of sharing that space.

Fundamental to the programme and the studio is the possibility for conversation between architects, artists, graphic designers, textile designers, etc. We see this as a unique opportunity for the sharing of techniques and ideas. The studio will encourage peer reviews and group discussions as a way of developing an understanding of one's own creative thinking and practice.

Studio II: Pedagogies of Place - Digital Technologies | Vampires v/s the Commons

What is the future of “the commons” in the face of Capitalism’s extractive networks? What happens to art when the category “human” becomes redundant? Why must we keep the commons alive; and is it hopeless to try? The damage done to people and environments by global economies of extraction, beg for local resistance movements to also expand regionally (even *globally*) if they are to remain in existence. Without larger networks of solidarity resisting such incursions; intersections of corporate and state interest (i.e. “public-private partnerships”) can blitz through cities of South Asia, consuming indigenous cultures, knowledge, and relations to the commons in the exhaustive quest for resources. Like strip mining, when the land dries up, the vampire leaves to find another body in a ritual of serial extraction and disposal. This course locates itself in a time of environmental and ethical crises, global pandemics and militarized governments. A time of buying property on the moon. A time of exponential high-tech resource extraction across the planet; a network of veins, pulled blue by vampire cities, states, and corporations. The definition of the commons that will be most used in this course will be as that of a shared space that no one can claim ownership over. A resource like sunlight or the sea’s breeze, which seems to have become finite under various regimes of control. Immune to the defences of city, state or nation. Ours is a time of global corporate assemblages, tentacular markets and special economic zones, which can bypass the protections of regional, national or public interest. A time of post-human economies, scarcity of unmeasured quantities, automation and self-sustaining logistics that no longer frame humans in the centre of their maps. How, in such a climate of competitive hunger games are we to imagine places of coexistence, wonder, or friendships? This interdisciplinary studio in digital technologies, surveys the commons in physical and “cyber” space; investigating the economic pressures on its survival; and turning to alternative models of art making as potentials for survival and world making. Drawing its methodology from the interdisciplinarity of cultural studies, we will rely on vibrant class discussion to study a variety of media sources as a class. Our sources will include: academic and popular texts, vernacular culture; art; film; social media; video platforms and regional protest movements that rely on the commons for expression.

Studio III: Independent Study

Studio III is dedicated to working with a mentor from the field and a faculty member from the programme, to develop an independent project. Studio III provides a space for the students to experiment, play, investigate an idea, explore mediums or materials, and to develop a body of work that can be a stand-alone project or lead to the thesis. The mentor may be a faculty member from IVS or other educational institutions, from the art and design industry, media and cultural institutions, or art organizations.

Structure

Students register for Studio III after successfully completing Studio I & II. They develop a proposal for the Independent Studio study and work with a primary advisor/mentor selected from a pool of advisors offered by the programme and a secondary advisor from the graduate programme. The secondary advisor monitors students monthly progress and meets with the student as required.

Those students who intend to register for Studio III submit a proposal before the beginning of the semester and share with the graduate programme faculty for approval. Based on the proposal, a mentor will be recommended. Alternately, students can also recommend an advisor (subject to approval). After necessary approvals, students meet with their mentors at the beginning of the semester to discuss their projects. Students are responsible for developing a timeline/plan and deliverables for the semester and sharing it with the graduate programme faculty as well as the mentor. Once finalised, the student shall start the process and meet with the advisor 8-10 times in a semester (could be more as and when a need arises). The graduate programme faculty will meet with the student once a month to evaluate progress and project development.

Proposal

Students are required to write a 500- 1000-word proposal for Studio III - Independent Study. It should include three important components:

1. Introduction/description of the proposed study.
2. Context - literature/reading list, art and design practices, relevant to a student's project.
3. Methodology - what are the methods and practices that will be employed to undertake the project.
4. Timelines and deliverables for the course – a weekly plan and expected outcome of the project.

Students may want to add other details that they deem necessary for their proposed study.

Thesis

During the semester prior to the thesis semester, students develop an extensive thesis proposal. Based on their proposal and in consultation with the DGS, graduate students are required to choose a thesis advisor, from across disciplines at IVS and form a thesis committee (based on the students' project requirements, thesis advisor could be from outside the IVS, subject to approval). The thesis committee comprises of a primary thesis advisor and two other faculty members. During the final semester, the students work independently and meet with the advisor at least once a week. The primary advisor plays the main role in guiding the student on a regular basis and is also responsible for administrative matters, such as calling for meetings or arranging reviews, informing the DGS of committee formation, establishing deadlines, etc. The two other committee members are involved in periodic reviews of the thesis work and progress. Students are required to present their thesis to the entire committee, including the DGS (if not part of the committee) and an external juror.

Thesis is an integrated research project with a written and visual/design component, and can be undertaken as:

- A comprehensive visual art or design project with a written thesis of 8,000 – 10,000 words.
- A substantial visual art or design project with a written thesis of 10,000 – 14,000 words.
- A written thesis of 14,000 – 18,000 words with a visual project.

At the end of year 1, and in consultation with their advisor/s of Graduate Research Methods II, students determine the route they will take to complete their thesis projects. The final ratio will be agreed upon in consultation with the thesis advisor.

Workshops

All graduate students are required to attend three workshops, in writing and professional practice, offered by the programme. These workshops are offered during the orientation week and serve as a warm-up to the semester. The workshops collectively comprise of one credit.

Lecture Series

The Graduate Programme regularly invites speakers to present their work, ongoing research projects or present a lecture on a topic of relevance. All students are expected to attend these lectures.

GRADUATE PROGRAMME INFORMATION

Semester System

The graduate programme follows the semester system, dividing the academic year in two terms: Spring (Jan-May) and Fall (Aug-Dec). Students can opt for courses from across semesters as long as they have completed the pre-requisite courses, which some are mandatory for some of the core courses.

Each semester spans over sixteen weeks with the provision of a two-week intensive study period. Classes and lectures are held in the evenings and on weekends. However, students are required to work over the week and can access the school's numerous facilities, studios, labs, and library during all working hours. The structure encourages professionals, practitioners, and teachers to enrol in the programme as full time or part time students. They begin graduate study with a week-long orientation that familiarises them to the graduate programme as well as IVS faculties and facilities. In the second year, students work relatively independently and selectively, focusing on developing a thesis proposal and completing their thesis projects.

Credit Hours Required for Graduation

To earn a Master's Degree at IVS, students must successfully complete 34 credits of course work and 6 credits of thesis.

Course and Credit Hour Distribution

The graduate coursework must be completed in two years (four semesters) as full-time study. In case of full-time enrolment, students will be required to take 9 to 12 credits per semester, which is considered standard for graduate studies. In semester four, thesis is assigned 6 credits (see Table 1). In case of part-time enrolment, students enrol for fewer courses per semester (at least two) and are expected to complete their degree requirements in a maximum of four years.

Table 2: Composition of course work required for the graduate programme

Type of Course	No. of courses	No. of credits
Mandatory Components		
▪ Core Courses	5 A 1 - 5	15
▪ Studio Courses	3 C 1 - 3	9
▪ Thesis	1 A 6	6
▪ Workshops		1
Elective Courses	3 B 1 - 3	9
Total		40 credits

Culminating Semester

In the final semester of the graduate programme, students will be required to produce a Graduate Thesis consisting of a combined submission of academic writing and a co-constitutive critical art/design response as a single coherent body of work. The initial ideas for the thesis are explored in the first three semesters. However, selecting a thesis topic, researching and writing the thesis proposal are part of the Graduate Research Methods II — Thesis Seminar, offered in the third semester. As students develop their ideas, they spend considerable time reading, researching, refining and focusing on a specific area or topic for the thesis. In the fourth semester, students work with a thesis committee, which comprises of a thesis advisor and two faculty members from the Graduate Programme Faculty.

Degree Requirements

To earn a Master's degree, students must complete the required semester hours of credit towards graduation, complete all coursework, maintain a minimum CGPA of 2.30 or above and successfully complete and defend their thesis project.

Graduate Advising

The Director of Graduate Studies (DGS) advises all graduate students on their academic direction within the programme and semester wise requirements towards the completion of their study. Every graduate student maps out a plan at the beginning of their study to ascertain how they will complete their degree requirements. Students meet the DGS at least once every semester to discuss updates, changes in study plans, financial issues, or any other academic or personal matters of importance.

GRADING POLICY

Table 3: Grading scale and letter grade qualitative key

% age Score	Letter Grade	Grade Points	Qualitative Key
90 - 100	A	4.00	Outstanding and exceeds expectations
85 - 89	A-	3.70	Excellent
80 - 84	B+	3.30	Very Good - manifests a clear grasp and understanding of all concepts and applications
75 - 79	B	3.00	Good - meets all criteria of assessment very well
70 - 74	B-	2.70	Meets the criteria of assessment in varying degrees
65 - 69	C+	2.30	Adequate - needs improvement
60 - 64	C	2.00	Barely meets criteria
Below 60	F	0.00	Fail
N/A	Pass/Fail	N/A	Applicable to non-credited mandatory course(s)
N/A	I	N/A	Incomplete grade
N/A	R	N/A	Attended the course
N/A	T	N/A	Transfer Credit

I Incomplete grade is awarded when a student attended the course but did not submit or failed some components of the assignments. It is up to a faculty member to determine the deadline for the submission which should not extend beyond the two weeks of the next semester.

R Attendance Credit. R grade indicates that student attended a course. Instructors who agree to grant R credit may stipulate requirements in addition to regular attendance. R credit does not carry any marks or grade points and cannot be used towards completion of the master's degree.

T Transfer credit awarded. The T grade is applied to transfer courses that meet minimum eligibility requirements for transfer work and that a faculty advisor has approved for credit. Students will be asked to submit a portfolio or written work for assessment and award of a grade point, and may award a higher or lower grade than the one awarded earlier.

1. Academic Probation

- a) Graduate students are placed on academic probation if their CGPA falls below 2.3. They are removed from academic probation when their CGPA returns to 2.3 or higher.
- b) A student on probation due to an 'I' grade in core or studio course must pass the course within the specified deadlines.
- c) A full-time student cannot have consecutive probation in the graduate programme. Whenever a graduate student's CGPA decreases from 2.3, he/she is placed on probation for the next semester.
- d) If a full-time student is unable to obtain a CGPA of minimum 2.3 after being placed on Academic Probation, he/she may be considered for academic disenrollment. A student, full-time or part-time, with a CGPA 2.3 or below, will not be allowed to undertake thesis.
- e) A student cannot be promoted to the final semester on academic probation (4th semester in case of full-time students and thesis semester for part-time students).
- f) A minimum of 2.3 CGPA with no failed courses is required for promotion to the thesis semester or to undertake thesis project.
- g) For part time students, the CGPA calculation is based on the number of courses they take in a semester, and all probation rules apply.

2. Repeating a Course

- a) A student who fails a mandatory course is required to repeat the failed course(s) when it is offered next. In case of an elective course, students can either repeat that course when offered next or sign up for another elective. For all failed or repeat courses, students must pay the fee per credit hour as per the prescribed fee rates at that time.

3. Repeating a Course for Improvement

- a) A student may be allowed to repeat a course(s) in which he/she has obtained Grade 'B-' or below, when it is offered next.
- b) In case a student repeats a course for grade improvement, the old grade is substituted with the new grade. In case the old grade is higher, it is not replaced and remains unchanged (for CGPA calculation).
- c) The Student must pay the fee for the repeat course.

4. Disenrollment

- a) At the end of each semester, cases of all students on probation are reviewed in detail to ascertain if the students on consecutive academic probation need to be dis-enrolled or allowed to continue on probation.
- b) A student who drops out before completing the degree is allowed to re-join within a period of 3 years. After 3 years, student must re-apply to the programme.

- c) Any re-admission is subject to a detailed review by a panel comprising of the Dean, Director Graduate Studies, a senior faculty member, and the Registrar. All decisions taken are based on individual cases and are documented.

5. Right of Appeal

Students who have failed or have been asked to repeat a semester have the right to appeal for reassessment based on a proven administrative error. Student may also challenge a grade assigned to him/her for a course based on evidence of completed assignments or projects and performance in class. No grades can be changed after the final transcript has been issued.

6. Attendance

Students are required to attend all their scheduled classes. Excessive absences (more than two per course) and/or tardiness will be reflected in the grade awarded. Individual faculty members may specify more stringent attendance policy and may not allow any absences. Based on individual faculty member's policy, students' leave applications may be accepted only in extreme or unforeseen circumstances. In case of absence or leave, students must make up for missed classes and course requirements on their own. Faculty members notify students about the attendance policy at the first meeting of their course; however, it is the student's responsibility to find out the policy for each class. In extreme cases students may be asked to dis-enrol from the course(s) they are regularly absent from.

7. Incomplete or 'I' Grade

Time allowed to submit work for an incomplete course is 2-8 weeks, and should not extend beyond the first two weeks of the commencement of a semester. The time period is determined by the teacher after which the 'I' or Incomplete grade changes to an F. The students must retake the course, if they do not submit the incomplete work within the stipulated time. A student can be given an 'I' only once for a course.

ADMISSION PROCESS

The Graduate programme opens for admission in the Spring and Fall semester of each year and applicants are informed about the final decision by June and December respectively.

Eligibility Criteria

For admission to the Graduate Programme, students must have at least 16 years of prior education including a four-year undergraduate degree and a minimum CGPA of 2.3 or equivalent grade in the previous four-year degree. The Graduate Programme at IVS encourages students and professionals from diverse educational backgrounds with some grounding in the creative fields to apply. They may have an undergraduate degree in a relevant field of study in visual and creative arts, or from extended fields such as Social Sciences and Humanities. Each application is assessed based on the application, portfolio, interview, and how a potential student may contribute to the cohort. Candidates with no Art and Design background may be required to take extra credits to qualify for the degree.

Required Application Documents

The graduate programme admission is conducted in three stages. If a candidate satisfies the eligibility criteria, they can apply to the graduate programme with the following documents before the deadline given on the school's website:

- A complete and signed application form ([printable form](#))
In view of current closure situation due to COVID-19, applicants must submit application form and other relevant documents, including the portfolio, as a softcopy at admissionsgp@ivs.edu.pk. Additional signed hardcopy of the application form and application material can also be submitted at IVS campus.
- Personal Statement
- Study Objective
- Certified copies of undergraduate degree
- Certified copies of undergraduate transcript
- Certified copies of F.Sc./F.A./A-level/class 12 equivalent certificate and transcript (In case of A-level or other foreign qualifications, equivalency certificate from IBCC is required).
- Updated resume
- A portfolio of 15-20 images or a writing sample
- Two letters of recommendation.
- A copy of CNIC
- Two passport size photographs.
- Admission fee

- All students are required to undertake IVS admission test. Students may want to submit certified copies of General Assessment Test (GAT) score undertaken in the last 2 years, with at least 75% marks. Applications will also be accepted without the GAT score.
- Application fee PKR 6000 in the form of a pay order (payable to Indus Valley School of Art and Architecture)

In view of current situation due to COVID-19 outbreak, applicants may also pay fee by online transfer to IVS account:

Bank Name:	Habib Bank Limited
Branch Name:	Bilawal Chowrangi (2485)
Bank Account Title:	Indus Valley School of Art and Architecture
Bank Account No:	2485-7900-1029-01
Bank IBAN:	IBAN PK17 HABB 0024857900102901

Applicants who pay through an online transfer are required to send the transfer details on admissionsgp@ivs.edu.pk

Selected candidates who meet eligibility criteria, will be called for an entrance test at the Indus Valley School of Art and Architecture. Shortlisted candidates are called for an interview along with portfolio of creative practice (this should ideally be in the form of a visual presentation of 15-20 slides, or in some cases writing samples or actual work). Candidates must also bring all original documents (transcripts, certificates, degrees) and submit them in the Academic Office when they come for the interview. Please consult FAQs or IVS website for updates or send an email at: infogp@ivs.edu.pk with your questions.

Transfer Credits

Students can apply for transfer credits, and attach a letter, transcripts and details of completed graduate programme courses at another institution or university, with their application form. A maximum of 9 credits can be transferred from another institution under the transfer credit rule. Depending on the kind of courses undertaken, the admission committee may or may not accept transfer credits from other universities and institutions.

Entrance Test

The entrance test is designed to assess the suitability of the candidates for the M.Phil. in Art and Design. It is composed of the following sections:

- A) Visual Analysis and Analytical Writing tests a candidate's critical thinking, logic, visual reading and writing skills.
- B) Verbal Reasoning consists of language skills, sentence completion, grammar, vocabulary, and reading comprehension exercises.
- C) Quantitative Reasoning section tests quantitative comparisons, problem solving, and mathematics, geometry and data interpretation related competencies.

Merit List

Admission will be offered on merit based on the following criteria:

Personal Statement 10%

Study Objective 10%

Entrance Test 20%

Portfolio 30%

Interview 30%

Tuition and Fees

The IVS Graduate Programme fee structure is based on a 'pay-per-credit' policy that requires students to pay fee based on the number of credits they enrol for in a semester. This policy enables students, registered for the part-time study route, to register for individual courses. For updated tuition and other fees, log onto the IVS website or contact the academic office at IVS.

Scholarships, Assistantships and Financial Aid

The IVS Graduate Programme offers need based scholarships, financial assistance (loan scheme), instalment plan for tuition fee and teaching or administrative positions that may provide tuition remission and a stipend in any given year. The eligibility for financial assistance is determined on the basis of need and merit. Anyone applying for scholarship must demonstrate an excellent academic record and hold a GPA of 2.75 or higher. Below are details of the financial assistance plans:

1. Need based scholarship - from 25% up to a max of 75%
2. Financial Assistance Loan - from 25% up to a max of 75%
3. Instalment plan for tuition fee - students can pay tuition fee in three instalments
4. Paid position (graduate assistantship, teaching position in undergraduate programme or administrative role at IVS) - as and when there is a position available.

Orientation

The students entering the graduate programme engage in a mandatory week-long orientation prior to the commencement of their graduate studies at IVS. They familiarize themselves with the school and its facilities, the academic programme, courses and faculty, and the expectations of the degree. The orientation helps students to find a place for themselves in the two-year programme of study and explore how they imagine their work to advance through it. It is organized as a series of inquiry-based workshops, where students individually and collectively examine and reflect upon, and even rearticulate, their artistic and academic purpose as participants in the programme.

FACULTY

The Graduate Programme at IVS is supported by full-time faculty members from its Faculties of Architecture, Design, and Fine Art, and draws highly successful educators and practitioners from the city and overseas. Students benefit from small group teaching and working closely with creative practitioners, educators, and researchers in the fields of architecture, urban design, textile and fashion design, communication design, fine arts, theatre, curatorial studies, humanities, and social sciences.

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B.Des., Indus Valley School of Art and Architecture

Currim Suteria

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Rasheed Noorani (Director, CEP)
Assistant Prof. Sumaila Palla (Head, Department of Architecture)

Umair Saeed (Registrar)

Associate Prof. Sadia Salim (Director Graduate Studies)

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Syed Akeel Bilgrami (Nominee of BOG)

Tazeen Hussain (Senior Faculty Member)

Dr. Faiza Mushtaq (Dean and Executive Director - Chair)

Dr. Sadruddin Pardhan (Nominee of EC)

Umair Saeed (Registrar - Secretary)

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Noor Butt, Graduate Programme Officer

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Sahiba Rauf, Executive Assistant

Sabreen Atiq, Assistant Manager Communications

Registrar's Office

Umair Saeed, Registrar

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Mohammad Faisal, Academic Officer

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Muhammad Salahuddin, Assistant Manager Accounts

Ahsan-ul-Faizan, Accounts Officer

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Aamir Kajani, Assistant Manager Administration

Mohammad Usman Khan, Supervisor and Resident In-charge

Raju Preemji, Maintenance Supervisor

Ahsanullah Abbasi, Security Supervisor

Marium Abdulla Library

Asif Nawab, Librarian

Mehdia Zaidi, Assistant Librarian

Agha Hasan Abedi Computer Lab

Muhammad Ilyas Abdullah, Information Technology Manager and Webmaster

Tariq Noor, Information Technology Officer

Anil Jaidi, Web Officer

Muhammad Zain, Information Technology Assistant

IVS Gallery

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