



UNDERGRADUATE
PROSPECTUS
2023





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THE SYMBOL

"IVS is an institute of scholarship in the field of visual arts. The history of visual language within our heritage reflects dynamic continuity and a rich diversity of idiom. The elements drawn upon to symbolise the identity of the Indus Valley School of Art and Architecture are based on the primary sources of life.

Water symbolises knowledge, its acquisition and dissemination.

Waves symbolise the cyclical motion of life.

Tree symbolises the evolution and growth of thought and vision.

The geometric patterns of the symbol unify space in a rhythmic order, while the sculpted spaces symbolise the sky, the environment, and the limitlessness of human possibilities."

Zahoor-ul-Akhlaq
1941 – 1999

IVS HISTORY AND MISSION

The Indus Valley School of Art and Architecture (IVS), founded in 1990, is Karachi's foremost institution of higher education in Art, Design, and Architecture.

IVS was founded by architects, artists, educators, and designers who sought to create in IVS a space of learning and creativity that was truly rooted in the realities and histories of this land and its position in the region, and nurtured through the ideas, commitments, energies, and talents of the trustees of its traditions, cultures, and built environments. Thus it was that in September 1990, an inaugural class of forty-five students began their study in the four-year programmes in Fine Art and Design and the five-year academic programme in Architecture.

Today, over 800 students populate the academic programmes offering internationally acclaimed bachelor's degrees in Architecture, Fine Art, Communication Design, Interior Design, Textile Design, and Fashion Design. IVS is committed to a model of humanistic studio-based education in the visual arts that insists that a maker is at once a thinker, learner, reader, writer, critic, and citizen. In an age of rapid change in society, technology, and aesthetic values, IVS nurtures the creative abilities of students as analysts, critics, and shapers of experience. The belief that cultural production toward a just and tolerant society must harness thought as well as technique, practice as well as research, innovation as well as preservation, analysis of problems as well as a synthesis of diverse knowledge, underpins our curricula. Each department has a unique character and works in close collaboration with the others in order to furnish an awareness of the essence of the visual arts, both traditional and contemporary. Through interaction with diverse practising professional artists, architects, scholars, archaeologists, art historians, and designers, students are exposed to the importance of ideas, concept development, intuition, and the value of research in the development of the creative process.

With the generous support of philanthropists and well-wishers, the School acquired a piece of land in KDA Scheme No. 5, Clifton, and built its signature campus that became operational in 1994. Shortly afterwards, the School undertook the unique and extensive project of relocating a hundred-year-old landmark of Karachi. The Nusserwanjee Building, a landmark of Karachi's architectural heritage was dismantled from its original site, stone by stone and was reassembled at the IVS Campus. The four-storey East Wing was completed in 2001 and the three-storey West Wing became operational at the end of 2004. The two wings of the Nusserwanjee Building give the School a further 25,000 sq. ft. of space, while additions to the building and interior continue to expand its facilities.

CORE VALUES

A member of the IVS community

- ◇ Has a passion for learning
- ◇ Strives for excellence
- ◇ Is ethical
- ◇ Has dignity and humility
- ◇ Values criticism
- ◇ Embraces diversity
- ◇ Respects the environment
- ◇ Works towards positive social change

VISION

Indus Valley School of Art and Architecture is dedicated to producing artists, designers, and architects who are technically competent, intellectually curious, politically conscious, and socially responsible. These independent thinkers and makers imbibe the vast sources of knowledge from the past and present of human experience, gesturing to the future with confidence, introspection, and humility. Academic instruction along with professional training is stressed in all our programmes, in order to prepare students to enter the professional community as highly qualified architects, creative practitioners, and design professionals. At the same time, we believe that a healthy degree of autonomy and independence from immediate industry needs and benchmarks drives excellence and leadership in these fields. In the thirty years since its inception, IVS has produced leaders in every field of creative thought and critical innovative practice who have restored art and design to the everyday experience of citizens, and have set precedents and pathways for many to follow.



MESSAGE FROM THE CHAIR, IVS BOARD OF GOVERNORS



The Indus Valley School of Art and Architecture started as an idea in the minds of a few passionate individuals who were determined to bring world-class education in art, design and architecture to Pakistan. Today, IVS has established itself as one of the leading institutions of higher education in the country with graduates who are transforming creative fields and industries with their contributions.

With an unwavering commitment to excellence, we have witnessed our community grow and thrive in the last 30 years. Our curriculum has expanded to accommodate the evolving needs of our students and society as a whole. We have added new programmes and introduced an M.Phil in Art and Design—all of which are rooted in transdisciplinary research and are accredited by the HEC.

Every programme offered at IVS is designed to facilitate critical thinking and inculcate a deep sense of social responsibility. Our students are encouraged to broaden their horizons, challenge norms and bring forth positive change. We aim to ignite a passion for learning by creating studio and classroom experiences that inspire creative expression, enable fruitful dialogue, and fuel curiosity.

Since our inception, we've seen hundreds of students graduate and grow into resourceful citizens who are making their mark and changing society for the better. We hope you will do the same. As you begin your journey at IVS, I hope you're prepared to take challenges head on, to learn, unlearn and relearn concepts that stay with you long after you graduate, and to realize your potential as a global citizen.

Ahsan M. Saleem

MESSAGE FROM THE DEAN AND EXECUTIVE DIRECTOR



Welcome to the Indus Valley School of Art and Architecture. The School has established itself as a premiere institution of higher learning in Pakistan, and has trained an entire generation of artists, designers, architects, scholars and creative practitioners whose influence is felt widely across society. We are continuing to expand and upgrade our programmes and facilities, and aim to reach even higher standards of excellence over the next thirty years.

Your journey at IVS begins with the Foundation Year where all incoming undergraduate students go through a common set of courses, designed to provide the core skills and experiences that will shape the rest of your time at the School. These include an introduction to studio-based learning, interacting with tools and techniques for creative practice, developing critical thinking, reading and writing skills, and honing individual talents in a disciplined setting. From the second year onward, students join their chosen programme of study in fine art, communication design, architecture, interior design, and textile or fashion design, where they learn from world-class faculty and embark on independent research of their own. This professional training is supported by an equally vital and rigorous programme of liberal arts study, where students take a range of courses in the social sciences and humanities and learn the value of historical, theoretical and inter-disciplinary enquiry, dialogue, and debate.

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 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. Within the IVS community, we are firmly committed to upholding the values of academic and artistic freedom, compassion, dignity and inclusivity.

Many of you have dreamt and strived for a long time to enter IVS and I hope that by the time you graduate, all of you will have a deep appreciation of what makes it such a special place. You will experience long hours of intense hard work coupled with the joy and passion of creative expression, will face the demands of academic rigor and personal responsibility, participate in the rich extra-curricular on-campus life, and forge lifelong relationships with your peers and teachers. Each one of you will also enrich the School with your contributions and leave a lasting mark on it. I can't wait to see what the coming years have in store for all of us together.

Dr. Faiza Mushtaq

CHARTER / HEC COMPLIANCE

IVS is registered as a not-for-profit, non-commercial institution and is managed by an Executive Committee, by way of the office of the Executive Director. The Executive Committee and the Executive Director work with an independent Board of Governors that includes distinguished educationists, artists, architects, industrialists, bankers, and media persons. IVS was granted an independent Charter by the Government of Sindh in June 1994, thereby empowering it to award its degrees. It was the fourth private institution of higher learning in Pakistan to be given that status. Admission to the School is strictly based on merit, as determined by candidates' academic records, portfolio submissions, and interview results. The School offers six undergraduate degree programmes and one M.Phil. programme, all of which are recognized by the Higher Education Commission of Pakistan (HEC).



THE IVS JOURNEY

The Foundation Year is a year-long initiation into the IVS learning culture and preparation for study in the fields of art, design, and architecture. It brings all students together regardless of their department of admission. The year is designed to enable the students to discover, demonstrate, and direct their knowledge, practice, imagination, and judgment. Here, truly, the foundation for the next few years and for entire professional lives is laid—by providing skills, and also nurturing reflective artists and designers about to embark on commitments that will require them to be rooted for excellence, and nimble in their transitions and connections across subjects, mediums, and fields.



This required common experience is a unique opportunity for students to acquaint themselves with this mode of learning and interaction with knowledge of the past and the future, and here is where they are guided into the fundamentals of education in the arts—skills and concepts, interactions and encounters, that are prerequisites to their success in their respective departments. The foundation year allows a sense of a cohort and community to build regardless of the destined departments, a feeling and a bond that supports these students in their own different spaces and projects in the years to come. It is a year of orienting to new relations and expectations, interacting with technique and tools, history and concept, drawing and writing, like never before in their academic life.

At the successful completion of the Foundation Year, students are welcomed into their respective departments of admission in the second year, commencing four-year programmes of study in Communication Design, Fashion Design, Fine Art, Interior Design, or Textile Design, or a five-year programme in Architecture toward a bachelor's degree.

The IVS Faculty of Architecture includes the Department of Architecture and the Department of Interior Design. The Department of Architecture offers a five-year Bachelor of Architecture degree and the Department of Interior Design offers a four-year Bachelor of Interior Design degree. The Faculty of Architecture blazes trails and promotes excellence in architectural design education. It produces highly-trained architecture and interior design professionals responsible for improving the quality of micro-, meso-, and macro- environments in which we live, work, and recreate.



The Faculty of Design at IVS includes the Department of Communication Design and the Department of Textile Design. The Department of Communication Design offers majors in Graphic Design, Interaction Design, and Media Design. The Department of Textile Design offers degrees in Textile Design and Fashion Design. The Faculty of Design provides a proactive, diverse, and culturally rich environment encouraging critical thinking, innovation, and responsiveness in the contemporary context. The Faculty of Fine Art includes the Department of Fine Art, offering a degree in Fine Art.

Every department offers a unique curriculum that is periodically reviewed to align with shifting realities and our evolving mission that seeks to move forward by renewing a relation to our history of creative practice and thought. Constructive criticism and an in-depth appraisal of portfolios are an integral part of our peda-

gogy. Emphasis is placed on building critical awareness through intensive study in aesthetic as well as conceptual domains, traditional craft as well as post-digital futures in the arts, technology as well as the humanities. This seeks to extend the scope of art, design, and architecture education beyond industry and market, and also beyond these realms as conventionally understood. Such exploration is fundamental to stimulating creative thought for any successful work in art and design. The rigorous studio courses across the departments are encircled by required theory and history courses within the department as well as trans-departmental core courses and electives in the humanities and social sciences offered by the Liberal Arts programme which allows students from different departments and years to study together. These courses broaden the students' horizons, inform their approach to their studio work, and enhance their vocabulary as visual artists and designers.

IVS OUTREACH

Research Initiatives & Engaged Practice

Research at IVS is interdisciplinary and constituted by a variety of different practices in design, art, architecture, and writing. These practices can be understood as reaching 'publication' at the point of display, exhibition, print, or entry into the industry, the built environment, or the public sphere. Our faculty's own creative and professional practices, individually, pedagogically, and in collaboration with others, consistently contribute to academic knowledge and creative and economic development locally, nationally, and internationally.



Hybrid - IVS Research Journal

Hybrid is a thematic journal aimed at fostering a culture of research and writing at the Indus Valley School of Art and Architecture and beyond. It is transdisciplinary in nature, and focuses primarily on those practices and projects that seek to apply any combination of art, design, architectural, and related genres, to issues of critical, cultural, political, and educational significance, inclusion, and social justice. It emphasizes praxis by providing a forum for research into the creative practices that exist within urban, academic, developmental, and other milieus, especially in the national and regional contexts of Pakistan and South Asia. *Hybrid* offers a platform for disseminating research by established and upcoming academics and practitioners as well as students, and includes sections for lead essays, a photo essay, interview, portfolio, and a spotlight on crafts. Its objective is to bring new and multiple perspectives, grounded in Pakistan and the region, to a local, regional and international audience, and to further pertinent debates. An editorial board spearheads the journal which was initiated in 2016, and the fifth issue will be published in December 2022.

IVS Architectural Design Research Lab (ADRL)

The Architectural Design Research Lab is housed within the department of Architecture at IVS to pursue and lead in innovative research pertaining to design of the built environment. It seeks to promote discourse and dialogue ranging from the practice of design pedagogy to the practice of built design.

The lab focuses on design research which is undertaken as research into, for and through design as a way of creating new knowledge or

testing existing knowledge in local context through a systematic investigation. It strives to function as a platform to bring together theorists, academics, practitioners, researchers, public and private stakeholders, and students to produce interdisciplinary, multidisciplinary and trans-disciplinary knowledge pertaining to the design of the built environment – starting from the local and extending into the global. The current areas of research focus are: Design for the Public; Housing; Natural, Rural and Urban Ecologies; and Heritage Architecture.

Curating Culture and Design Archives

IVS Gallery

The aim of IVS Gallery—dedicated in memory of Zahoor-ul-Akhlaq—is to initiate and promote projects and events which are educational, encompassing modern and contemporary art practices and support the academic and civic ideas of IVS. From art to design, textiles to performance, the gallery conceives of and presents curated and thematic projects focusing on critical discourse and research. This provides an opportunity for students to enhance their critical thinking skills while

understanding diverse art forms. The gallery provides a platform for emerging artists and a prestigious stage for established artists through exhibitions and retrospectives.

To support exhibition projects, the gallery runs a monthly series of artist talks in which emerging, mid-career, and established artists are called upon for lectures and discussions on various art processes and production. Guest speakers and other professionals from many disciplines have been invited and a number of different events are regularly held. It is also an acclaimed platform for workshops and exhibitions and literary and cultural activities.

The gallery also engages students studying in different departments and fields to interact with and use the space for their projects. This helps maintain discourse within departments and serves as a platform for interdepartmental collaborations. Collaborations and partnerships with various art, education, and cultural organisations as well as non-profit establishments, feature prominently in the gallery's calendar.



Mariam Abdulla Library

The establishment of the Mariam Abdulla Library (MAL) coincided with the inception of the Indus Valley School of Art and Architecture in 1989. MAL aims to encourage and support academic and research activities of university students, researchers, faculty members and university staff. MAL houses approximately 14,387 resources, including dissertations based on research work carried out by the IVS students every year, CDs/DVDs and School Archives. The Library offers open access to stacks. The MAL Library also provides rich electronic resources which include ebooks on the catalog page (catalog.ivs.edu.pk).

Art and Design related subscribed magazines are also available in the library. The Library is equipped with core i7 computers that have Internet Wi-Fi connectivity and OPAC (Online Public Access Catalogue) where library users can search the library database. MAL also has access to PERN 2 and online databases like JSTOR, Readers enjoy full-text databases of periodicals and books (electronic library): JSTOR along with the digital library provided by HEC (Higher Education Commission of Pakistan).



Agha Hasan Abedi Computer Lab

Agha Hasan Abedi Computer Lab is named after the renowned philanthropist and founder of INFAQ Foundation. With the generous help of Infaq Foundation, the School has been able to transform a traditional computer lab into a state of the art learning space. Agha Hasan Abedi Computer Lab is equipped with 31 high-performance all in one Core i7 7th generation computers in the main Lab and 16 computers in IVS End user Lab with 24 hours Wi-Fi facility throughout the campus. Agha Hasan Abedi Computer Lab serves approximately 1000 users. The lab is conveniently used as a classroom with multimedia.

All computer stations are fitted with comfortable furniture and spacious work areas. Laser printers and scanners provided in the lab that students use extensively.

The Agha Hasan Abedi Textile Resource Centre

Agha Hasan Abedi Textile Resource Centre is a study and research centre that caters to not only the IVS faculty and students but also the designers and researchers from the Textile and Fashion Industries. It houses a carefully catalogued archive of national and international design history, spanning both historic and contemporary pieces as well as market samples and student work from the thirty years of IVS. A wide range of pieces from all the provinces of Pakistan, Central Asia, India, Bangladesh, and Afghanistan are a part of the collection. The variety of samples encompasses carefully selected printed, woven, embroidered and experimental fabrics, textiles, apparel and accessories. Given IVS's formative role in the documentation and preservation of regional craft and design histories in a country like Pakistan with textiles as an economic mainstay, the Centre occupies a unique academic and knowledgeable place between resources and industry. It generously welcomes researchers, enthusiasts, practitioners, and industry professionals to take advantage of this repository of often hidden and frequently lost knowledge.

Kahani: IVS Design Shop

The IVS Design Shop, KAHANI, is a tribute to craftspeople and their craft. It is the culmination of the IVS outreach programme to empower rural communities across Pakistan. Managed by the Department of Textile Design, it provides a platform for IVS students, alumni, faculty, and technical staff members to showcase work through a range of well-designed and reasonably-priced products from ceramics to lifestyle and fashion accessories, bags, textiles, and home furnishing products.

KAHANI's projects provide valuable real-world learning as part of the art and design curriculum by challenging faculty and students to deliver professional design solutions across the design disciplines. These consultancy projects are undertaken by faculty mainly to bring market realities to design studios for the benefit of students and clients alike—and they provide collaborative and sustainable linkages to various crafts sectors in Pakistan.

Applying IVS's interdisciplinary design expertise and knowledge base for capacity building, for understanding needs, strengths, and weaknesses of the crafts sector, and for skill upgradation of artisans with local-global partnerships, KAHANI has developed a national and international network for crafts, design research, training and knowledge dissemination.

Nestled inside the IVS campus, KAHANI is a must-visit destination for design enthusiasts from all over the country and visitors from abroad, connecting IVS designs to the outside world and directly interfacing with the consumer market.





ADMINISTRATIVE OFFICES

Dr. Faiza Mushtaq

Dean and Executive Director

Muhammad Mustafa

Dean's Fellow

Sabreen Atiq

Assistant Manager, Communications

Batool Azra

Student Counselor

Registrar's Office

Umair Saeed

Registrar

Kashif Nisar

Academic Coordinator

Jessica Anum

Assistant Manager Academics

Beena Zafar

Academic Officer

Sana Naqvi

Deputy Manager Student Relations

Barira Amin

Deputy Manager HR

Omar Khalid

HR Officer

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

Assistant Manager Information Technology

Anil Jaidi

Web Officer

Muhammad Zain

Information Technology Assistant

Finance Office

Muhammad Atif Salman

Manager Finance and Accounts

Muhammad Salahuddin

Assistant Manager Accounts

Ahsan-ul-Faizan

Assistant Manager Accounts

Administration Office

Faraz Ahmad

Deputy Manager Administration

Preetum Nanji

Assistant Manager Administration

Aamir Kajani

Assistant Manager Administration

Saima Fayyaz

Receptionist

Mohammad Usman Khan

Supervisor and Resident In-charge

Raju Preemji

Maintenance Supervisor

Ahsanullah Abbasi

Security Supervisor

STATUTORY BODIES

IVS FOUNDERS

Mr. Arshad Abdulla
Mr. Shahid Abdulla
Ms. Noorjehan Bilgrami
Mr. Syed Akeel Bilgrami
Mr. Inayat Ismail
Ms. Shehnaz Ismail
Mr. Haamid N. Jaffer
Mr. Imran Mir
Ms. Nighat Mir
Mr. Shahid Sajjad

BOARD OF GOVERNORS

Mr. Ahsan M. Saleem
(Chair, Board of Governors)
Ms. Farhana Mowjee
(Chair, Executive Committee)
Mr. Sarwar Iqbal
(Chair, Finance and Planning Committee)
Justice Yousuf Ali Sayeed
(Nominee of the Chief Justice, High Court of Sindh)
Secretary to the Government of Sindh,
Education Department
Prof. Naazish Ataullah
(HEC Representative)
Mr. Adnan Asdar
Ms. Amina Nasim Jan
Mr. Jahanzeb Awan
Ms. Naila Mahmood
Ms. Raeda Latif

Dr. Sadrudin Pardhan
Ar. Saifullah Sami
Ar. Shahid Abdulla
Ar. Syed Akeel Bilgrami
Mr. Umer Adil

Dr. Faiza Mushtaq
(Dean and Executive Director, Secretary to Board of Governors)



EXECUTIVE COMMITTEE

Ms. Farhana Mowjee (Chair)

Mr. Babar Rashid Khan

Ms. Khadija Hashimi

Ms. Priya Pinjani

Ar. Saifullah Sami

Ms. Seema Jaffer

Dr. Faiza Mushtaq

(Dean and Executive Director)

Mr. Umair Saeed

(Registrar and Secretary)

FINANCE AND PLANNING COMMITTEE

Mr. Sarwar Iqbal (Chair)

Mr. Aryn Currimbhoy

Dr. Faiza Mushtaq

(Dean and Executive Director)

Mr. Umair Saeed

(Registrar and Secretary)

ACADEMIC COMMITTEE

Dr. Faiza Mushtaq

(Dean and Executive Director, Chair)

Dr. Farida Batool

(External Member, Artist)

Ar. Syed Akeel Bilgrami

(External Member, Architect)

Ms. Alfiya Halai

(Head, Department of Communication Design)

Mr. Muhammad Usman Ansari

(Head, Department of Interior Design)

Ms. Seher Naveed

(Head, Department of Fine Art)

Ms. Seveen Meneer Bawany

(Head, Department of Textile Design)

Ms. Priya Pinjani

(Head, Department of Architecture)

Ms. Nurayah Sheikh Nabi

(Head, Foundation Year Programme)

Ms. Amima Sayeed

(Director, CEP)

Mr. Umair Saeed

(Registrar)





ALUMNI ASSOCIATION (IVSAA)

The IVS Alumni Association was formed in November 2001 with the primary aim to channel the creativity, excitement, ideas and energy of the Alumni to help promote the welfare of the School and to establish a mutually beneficial relationship between the School and its Alumni. The IVS Alumni Association seeks to reach, serve and engage all IVS Alumni and students to foster lifelong intellectual, emotional and inspirational connections between the School and its graduates. Alumni of the IVS have a strong sense of their roots, both in terms of professional pride and camaraderie. The IVS Alumni Association is an independent body registered under the Societies Act 1860. As a membership-based service organization, it has been home to several programmes and services for IVS alumni. Amongst the best known and most popular activities of the Alumni Association are the Foundation City Orientation Classes (a non-credited course conducted by the Alumni). Conducted by a committee of ten alumni in the Foundation year, the city orientation classes comprise exploring the city in accordance with the annual theme.

STUDENT LIFE

At IVS, students find a community of peers and an ecology of creativity, independence, and perseverance. Being encouraged to hold their own in this world comes with many demands as well, especially since the context of learning is so different from any they have encountered before: far more personal, far more autonomous, far more multifaceted, and yet far more rigorous. IVS attempts to keep a sense of mutuality intact in all these very individual creative endeavours toward excellence and the idiosyncratic paths students take as young artists, designers, architects, thinkers, writers, visionaries, and problem-solvers. All departments have their own co-curricular goals for students, and faculty are available to students outside their studios and classrooms to engage with them on a range of issues. A Student Affairs Committee composed of faculty and staff members engages with the arc of the student's engagement with IVS—from the new student to alumnus. An elected Student Council drawn from all years and departments at IVS provides a platform for student voices in various decisions affecting student life and enables student initiatives toward their holistic health and well-being.





Office of Student Affairs

The availability of career counselling and personal advising services in any educational setup is an important requirement and the need of our time. IVS provides personal and career counselling services to its students, and the necessary infrastructure to help all the actors involved in any educational activity geared toward students' ability to reflect on their potential, set new aspirations, introspect, and strive towards perfection. These goals include not only change and self-development strategies or enhancement of intellectual skills, but also honing practical skills and professional development of a student. The Office of Student Affairs at IVS provides programmes and services to assist students in their academic, professional and extracurricular activities and supports students in their campus life.

Office of Student Counselling

The Office of Student Counselling is staffed by certified mental health counselors who are equipped to provide psychological counselling. A series of direct and indirect activities aim to propagate the enhanced mental and emotional well-being of students, improved academic performance, and more stable and positive university experience. These services include personalized one-on-one counseling, academic support programmes, and workshops.

IVS recognizes that many students can struggle with stress and anxiety over academic performance, as well as a range of personal and social issues such as low self-esteem and motivation, social isolation, domestic or on-campus conflict, financial worries, and so on, but hesitate to seek professional help. The goal is not just to provide a response to crisis situations after they have occurred, but to normalize talking about and seeking help for mental and emotional well-being.

STUDY TRIPS

Indus Valley School of Art and Architecture recognizes that educational trips are a vital component of the student's overall educational experience. They provide an exposure that enhances knowledge, broadens vision, motivates and inspires students to further their education. IVS arranges study visits within Pakistan and structured international curricular programmes. Students finance their trips. Local and national study trips are considered essential components of academic life, as students get the opportunity to meet architects, artists or designers from diverse historical, cultural, and socioeconomic backgrounds and share with them their ideas, techniques and philosophies. Students also get the chance to attend relevant workshops and seminars during study trips.



STUDENT WEEK

The student week is an important part of the Foundation Year and is held midway during the Spring Semester. The event is managed entirely by the students and includes debates, musical performances, sports, community service and a trip to the historic sights of Sindh and Balochistan.

STUDENT COUNCIL

The IVS Students' Council is democratically elected every year and was formed in order to facilitate and support the entire student population of IVS. The Student Council represents, advocates for, and contributes to thoughtful and transparent decision-making on behalf of the student body.



The Student Council acts as a liaison between students and the school leadership. It plays a vital role in shaping student life on campus by organising and facilitating student activities, events, and seminars—and empowers student initiatives at all levels. The Council comprises representatives from all years of study at IVS and all departments, seeking to be a voice in departmental and administrative decisions that directly impact student lives. The Student Council believes that the student body is the greatest stakeholder in any academic institution, and its inclusion and representation on all forums and platforms is imperative.

The tenure of an elected council is 12 months, from April to March of each year. It consists of students elected through a process that takes place annually and comprises 10 elected members and 5 nominated representatives in different assigned categories to carry out their functions. These students must maintain a CGPA of 2.30 and have all their School dues cleared in order to be eligible for candidacy. They must also obtain approval from the relevant Head of the Department before contesting the election.



ADMISSIONS GENERAL INFORMATION



ADMISSIONS TO IVS

The Indus Valley School of Art and Architecture seeks to enroll highly motivated and talented students from diverse backgrounds. Applications are considered regardless of age, gender, religion, race, color, creed, or national origin. Admission to the Indus Valley School of Art and Architecture (IVS) is granted strictly on merit. A candidate's final selection is the result of a three-step process that begins with the submission of the application and the verification of eligibility, followed by completion of the IVS Admissions Portfolio, and then the final interview.

IVS offers six Bachelor's degree programmes across various disciplines. All undergraduate students begin their degrees with one year in the Foundation Programme before taking courses specific to their majors.

Eligibility Criteria to Apply

- ◇ Intermediate certificate with minimum C grade (50% marks).
- ◇ Foreign qualifications such as Cambridge A-Level, International Baccalaureate Diploma and Career-related Programme, American High School Diploma, Ontario Secondary School Diploma (Canada), etc., must be equivalent to a minimum grade of C (50%) in Intermediate qualifications. Equivalency Certificate obtained from IBCC (Inter-Board Committee of Chairmen) must be submitted. For further details, please visit IBCC's website at www.ibcc.edu.pk
- ◇ Applicants awaiting their results are also eligible to apply based on their 1st year Intermediate result and Admit Card of second year, or AS Level results and statement of entry of A-Level exams. Such applicants will only be given conditional admission and their admission shall be revoked if the above minimum requirements are not fulfilled.

Undergraduate Admission Process

Admission to IVS undergraduate programmes is a process conducted over two stages.

Stage 1: Admissions Portfolio: The minimum cut-off marks to clear the portfolio stage are determined each year and will vary across programmes. Only applicants who attain a particular set of marks will qualify for the next stage.

Stage 2: Interviews: A final merit list is determined based on interview marks scored by the applicants

Online IVS Admissions Portfolio

The IVS Admissions Portfolio consists of two parts:

Part 1: Short descriptive answers

- ◇ Commitment and motivation to study in the applied programme
- ◇ Passion and drive to achieve their goals in the applied field of study
- ◇ Awareness and reflection about events in the country and beyond
- ◇ Involvement outside of school curriculum and the importance of these activities in their life
- ◇ Ability to articulate ideas through writing skills
- ◇ Opportunities to show a side of themselves that is not obvious otherwise

Part 2: Visualization and Creativity

- ◇ Ability to visualize and explore a subject beyond its obvious meaning
- ◇ Aptitude towards technical skills required in visualizing an idea, such as drawing, photography, digital media
- ◇ Ability to work creatively with different materials and themes

The IVS Admissions Portfolio is designed to assess a candidate's potential in the fields of art and design. The IVS Admissions Portfolio requires candidates to express their creative and artistic abilities, values and individuality that could make their portfolio stand out and demonstrate originality.

After completing and submitting the online application form and processing fee, candidates will receive a link to download the IVS Admissions Portfolio. The portfolio will need to be completed within 8 days of its receipt.



Interview:

The Admission Interview is the final step towards securing admission to IVS. It is also a great opportunity for us to get to know candidates and find out more about them and why they want to study with us. Our interview panel assesses candidates in the following areas:

- ◇ Ability to explain clearly your submission for the IVS Admissions Portfolio
- ◇ Interest, commitment and passion to study and succeed in the programme of first choice
- ◇ Awareness and knowledge of programmes of first and second choice
- ◇ Reflective, genuine, and critical engagement in response to questions asked
- ◇ Contributions, aspirations, and capacities as a prospective member of the IVS community
- ◇ General disposition and poise, level of confidence, and ability to communicate

Merit List

Candidates eligible to apply for admission to IVS will have to clear two stages which include the Admissions Portfolio and Interview. Both stages will need to be cleared independently of each other. Successful applicants will be given admission into the programme of their choice. Students who did not get entry into their first-choice programme will be redirected to their second preference if they qualify for that programme. Applicants on the waitlist will be informed if seats become available.

Admission to IVS is not a right, but an invitation extended after pooling assessment on various facets of an applicant's potential and fit. The Admissions Committee bases its decision on a careful review of the performance on various aspects of the admission process, as well as the credentials submitted by the applicant and appropriateness for the requirements of the IVS programme to which an applicant seeks admission. IVS reserves the right to deny admission on the basis of these deliberations without needing to offer any explanation. Non-acceptance of an applicant is neither a negative reflection on the applicant's chances for completion of similar studies at another institution, nor does it preclude the applicant's eventual admission to IVS at a later date.

Once applicants have been invited to join the incoming class at IVS, enrollment is considered complete only once all academic and other requirements are fulfilled, and registration, tuition and other fees are paid by the due date. Students must show original documents at the time of registration and submit copies for IVS records.

INTERDEPARTMENTAL TRANSFER POLICY

Transfer applications have to be submitted at the end of the fourth week in the Fall semester. Inter-departmental transfers of students are decided on the basis of availability of space in the relevant department. In case there are more applications than the available seats, transfers will be decided in order of the merit list, created on the basis of:

- ◇ Student's portfolio from the 1st semester.
- ◇ Interview with departmental panel.

The decision regarding the interdepartmental transfer application will be communicated to the student in writing and shall be considered final.

In order to apply for an interdepartmental transfer, the following eligibility criteria must be met:

- (1) Only Foundation year students can apply for interdepartmental transfers.
- (2) A minimum GPA of 2.70 at the end of the Spring Semester.
- (3) Passing grade in all Foundation Year courses of the 1st semester (studio and theory).

'The Bridge' course offered in the Fall Semester is a mandatory non-credited pass/fail course in the Foundation Year and introduces students to their respective programmes. In order to apply for a transfer, a student must have attended the first four classes of The Bridge. For further details, refer to the "Interdepartmental Student Transfer Policy" available at the Academic Office.

FINANCIAL ASSISTANCE & SCHOLARSHIPS

IVS believes in providing equal opportunity to students who face economic challenges in pursuing their studies at the School. It promotes the philosophy of equal opportunity and education for all in an inclusive learning environment.

Financial help is offered in the form of Financial Assistance (interest-free loans) and Scholarships to new students who have been selected on merit, or existing students who are finding it difficult to pay their fees due to changed circumstances.

1) Financial Assistance in the form of interest-free loans

This scheme is for those who have a sufficient income stream but there may be a temporary difficulty or momentary hardship in the family. The interest-free loan is provided to cover up to 75% of the tuition fee. A parent or guardian is required to give a written guarantee that the repayment of the loaned amount will start after one year of the date of graduation of the student and the whole amount shall be paid within 5 years. The student has to sign a Promissory Note just before graduation to firm their commitment to pay back the received amount in easy installments.

As soon as they become earning members of society, all students must return the amount. The degree certificate of all students receiving Financial Assistance will be withheld and only a provisional certificate will be given on the day of convocation. The degree certificate will be handed over after the loan has been settled as per the repayment schedule given at the time of graduation.

2) Scholarships

A Scholarship is awarded to those individuals whose family income is insufficient or where it is felt that repayment after one year of graduation of the student is not possible. Students are also given scholarships through a number of specific scholarship funds created by well-wishers of IVS both in individual and institutional capacities:

- ◇ The Sher Asfandiyar Khan Scholarship
- ◇ Hanif Adamjee
- ◇ Ahmed Jumanji Scholarship
- ◇ HBL Platinum Scholarship
- ◇ Gul Muhammad Adamjee
- ◇ Nigaah Tauqee Muhajir (NTM) Scholarship

In order to qualify for Financial Assistance and Scholarships, students have to go through an application and interview process before the Award Committee. Applications for financial assistance must be completed by the specified date by those candidates who consider themselves eligible for such support. The financial requirement of each student is carefully evaluated through an established procedure and is reviewed annually. The continuity of both the financial assistance (interest-free loan) and scholarship will depend upon the student's academic performance in the preceding semester. Semester GPA of 2.30 in the Foundation Year (1st and 2nd semesters) and 2.50 for the rest of semesters is required to continue receiving approved Financial Assistance / Scholarship.

A request for financial assistance has no bearing on admission to the School, since admission is strictly on merit. As a policy, names of donors to the fund as well as the recipients of financial assistance are kept confidential.

Foundation Year students and students of all other years whose semester GPA is below 2.30 and 2.50 respectively at the end of the semester will not be entitled to receive any Financial Assistance. As soon as their GPA for a semester increases to the required level, Financial Assistance will be restored.

Links to download

1) Scholarship and Financial Assistance Manual

<https://www.indusvalley.edu.pk/storage/file/ExsFVbctkfCe4ASOCb0Kgrtbt3RJccIfQdFo5KZ.pdf>

2) Scholarship and Financial Assistance Form

<https://www.indusvalley.edu.pk/storage/file/z7TMSdLKQmUNdCszQjvw61Z9LfD8qGmQJJGCKzrs.pdf>

For more information, please contact:

Mr. Atif Salman, Manager Finance | atif.salman@ivs.edu.pk



FEE PAYMENT PROCEDURE

1. The fee voucher can only be paid through PayPro ID as following:

a. Online Banking (Internet /Mobile /Wallets):

Fee payment can be made by using PayPro ID in the designated banks/wallets for Internet Banking and Mobile Banking as per following procedure.

- (i) Receive PayPro ID via SMS and Email.
- (ii) Login to your Internet Banking portal.
- (iii) Select PayPro from the Bill payment option.
- (iv) Enter ParPro ID.
- (v) Make payment after confirmation.
- (vi) Receive payment notification via SMS and Email instantly.

b. Through Debit/Credit Cards:

Payment is also accepted through Debit/Credit Card (Master & Visa Card) with additional bank charges of 2.75% (plus FED) on the actual amount due as per following procedure.

- (i) Receive PayPro ID URL via SMS and Email.
- (ii) Click on the URL to make the payment.
- (iii) Confirm voucher details and click on "Pay via Debit/Credit Card".
- (iv) Enter Card detail & "CVV/CVC" from back of the Card and click on "Pay Now".
- (v) Enter "OTP" received from your bank via SMS/Email to complete payment.
- (vi) Receive payment notification through SMS and Email instantly.

c. Payment through Bank's OTC (Over the Counter):

Fee payment can be made through over the bank counter in the designated banks and TCS as per the following procedure.

- (i) Receive PayPro ID URL via SMS and Email.
- (ii) Walk into nearby designated bank branch/TCS Centre.
- (iii) Present your PayPro ID to bank/TCS representative.
- (iv) Collect your payment receipt.
- (v) Receive payment notification through SMS and Email instantly.
- (vi) Please carry physical copy/print of the fee challan to the bank.

d. Payment through ATM (Automated Teller Machines):

Fee payment can be made through ATM in the designated banks as per the following procedure.

- (i) Receive PayPro ID URL via SMS and Email.
- (ii) Walk into nearby designated bank ATM.
- (iii) Select PayPro ID from the bill payment option.
- (iv) Enter your PayPro ID.
- (v) Make payment after confirmation.
- (vi) Receive payment notification through SMS and Email instantly.

2. Fees cannot be paid in instalments. The total amount mentioned in the challan has to be paid.

3. Any queries related to this challan may be referred to PayPro help desk, on 0333-2121971 & 0309-0729776 or 021- 3 (8899776). Email: info@paypro.com.pk. www.paypro.com.pk

4. Fee is to be paid by due date failing which School will charge late fee @ Rs. 1,000/- till challan validity date. Thereafter Rs. 5,000/- will be charged as late fee / cancellation / revalidation charges of challan.

5. Fees must be paid within due date to ensure that the student's name appears in the attendance sheet otherwise the student will be marked as absent till dues are cleared. Hence, defaulting students are liable to fail the course/semester due to short attendance. Liability for this lapse will rest on the student alone.



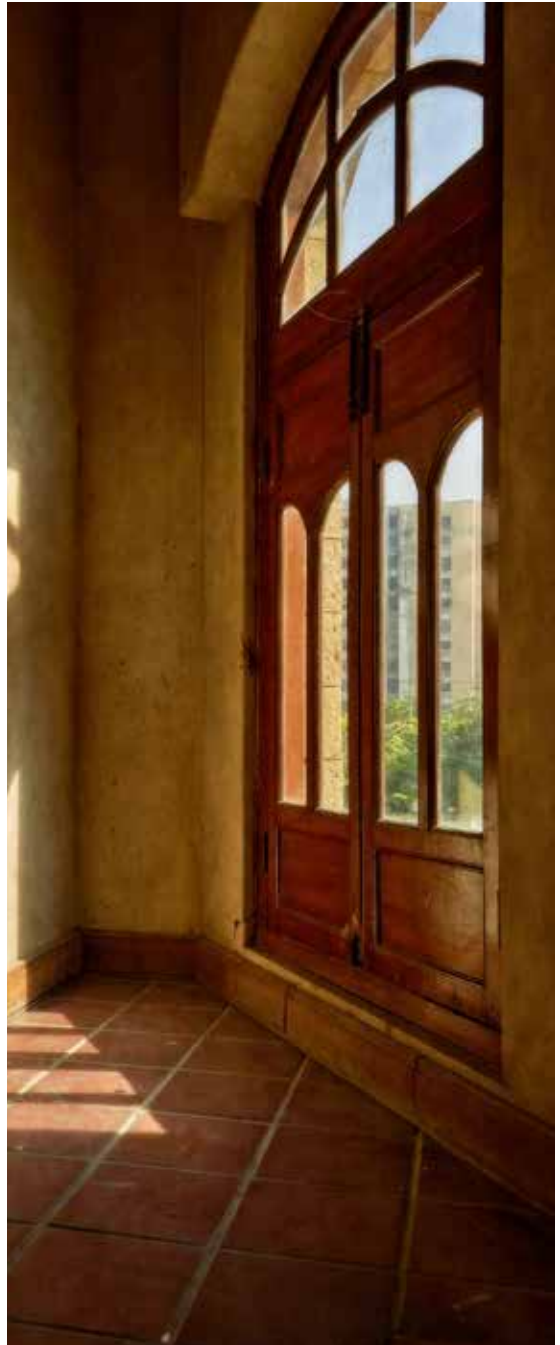
FEE REFUND POLICY

Fee refunds are processed according to the following timeline:

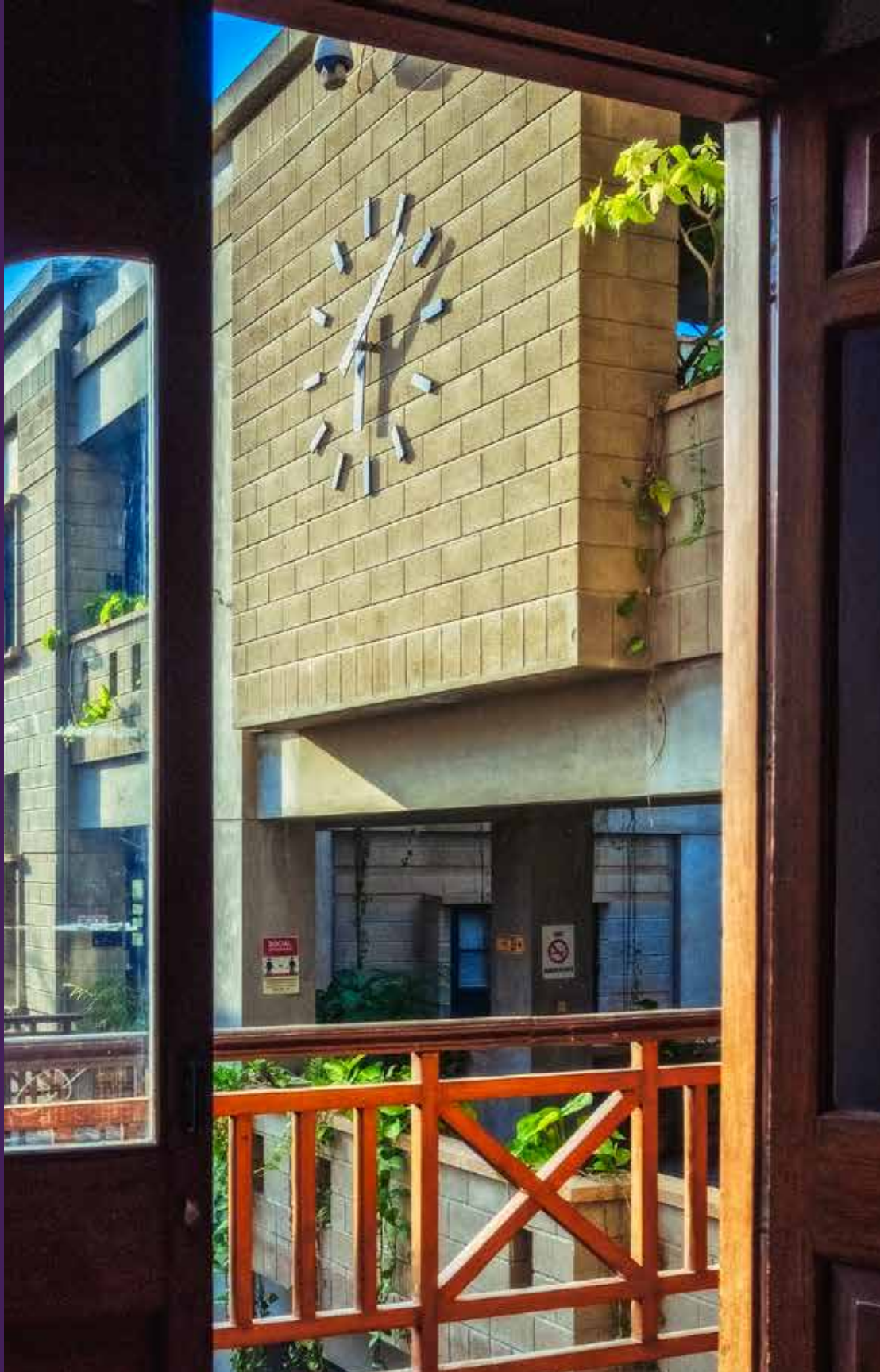
- ◇ Full (100%) Fee Refund Up to the First week of commencement of the Semester
- ◇ Half (50%) Fee Refund Up to the Second week of commencement of the Semester
- ◇ No (0%) Fee Refund after the second week of commencement of the semester

Important Points

1. A student must give a fee refund application in writing.
2. The fee refund claim is not linked with class attendance and shall be considered from the date of receipt of the application.
3. Please note that Admission Fee of Rs. 75,000/- is non-refundable under any circumstance.



ACADEMIC CALENDAR FOR 2023



ACADEMIC CALENDAR FOR 2023

Undergraduate Programme

SPRING SEMESTER 2023 - 19 WEEKS DURATION

Faculty returns from break	Wednesday, January 4, 2023
Orientation for Foundation Year 2023	Friday January, 06, 2023
Commencement of Spring Semester 2023	Monday, January 09, 2023
Kashmir Day	Sunday, February 05, 2023
Student Week	Wednesday, March 15 - Friday, March 17, 2023
Mid-term break and Pakistan Day	Monday, March 20 - Friday, March 24, 2023
Ramadan <i>f</i> (working period)	Thursday, March 23 - Thursday, April 20, 2023
Eid ul Fitr <i>f</i> (Holidays)	Friday, April 21 - Sunday, April 23, 2023
End of Theory Classes (14 weeks)	Friday, April 21, 2023
Labour Day	Monday, May 01, 2023
Evaluation / Remedial (Week 15 & 16)	Monday, April 24 - Friday, May 05, 2023
Submission of Theory Semester grades	Monday, May 08 - Friday, May 12, 2023
End of Studio Classes (16 weeks)	Friday, May 05, 2023
Evaluation / Remedial (Week 17 & 18)	Monday, May 08 - Friday, May 19, 2023
Submission of Studio Semester grades	Monday, May 22 - Friday, May 26, 2023
Summer vacation for students	Monday, May 22 - Friday, August 4, 2023
Summer vacation for faculty	Monday, May 29 - Monday, July 31, 2023
Eid ul Azha <i>f</i> (Holidays)	Tuesday, June 27 - Thursday, June 29, 2023

FALL SEMESTER 2023 - 18 WEEKS DURATION

Final date for rejoining the Fall Semester 2023	Friday, July 14, 2023
Ashura (9th/10th Moharram) <i>f</i> (Holidays)	Thursday, July 27 - Friday, July 28, 2023
Faculty returns from break	Monday, July 31, 2023
Commencement of Fall Semester 2023	Monday, August 07, 2023
Independence Day	Monday, August 14, 2023
12 Rabi-ul-Awwal <i>f</i> (Holiday)	Wednesday, September 27, 2023
End of Theory Classes (14 weeks)	Friday, November 10, 2023
Evaluation / Remedial (Week 15 & 16)	Monday, November 13 - Friday, November 24, 2023
Submission of Theory Semester grades	Monday, November 27 - Friday, December 01, 2023
End of Studio Classes (16 weeks)	Friday, November 24, 2023
Thesis Juries	Monday, November 27 - Friday, December 01, 2023
Evaluation / Remedial (Week 17 & 18)	Monday, November 27 - Friday, December 08, 2023
Degree Show	Monday, December 04 - Friday, December 08, 2023
Results of graduating class	Wednesday, December 06, 2023
Thirteenth Convocation	Saturday, December 09, 2023
Submission of Studio Semester Grades	Monday, December 11 - Wednesday, December 13, 2023
Winter vacation for students	Monday, December 11, 2023 to Friday, January 5, 2024
Winter vacation for faculty	Thursday, December 14 to Tuesday, January, 02 2024
Final date for rejoining the Spring Semester 2024	Friday, October 13, 2023
Christmas / Birth Anniversary of Quaid-e-Azam	Monday, December 25, 2023
Faculty returns from break	Wednesday, January 03, 2024
Orientation for Foundation Year 2024	Thursday, January 04 - Friday January, 05, 2024
Academic Year 2024 begins	Monday, January 08, 2024

f Subject to appearance of the moon and as per Government's notification

ACADEMIC PROGRAMMES



THE FOUNDATION PROGRAMME



THE FOUNDATION PROGRAMME

The IVS Foundation Programme is a unique yearlong experience within the ecosystem of an art and design school. Through a diverse team of expert faculty and an integrated curriculum, the foundation year enables our students to transition from conventional education into art education, building within them a common vocabulary and a base for lifelong learning.

Core studio and theory courses introduce fundamental concepts through intensive exploration of materials and processes, while also training students to manage their time effectively. Periodic portfolio reviews provide constructive holistic guidance to students on technical & conceptual skills. Academic Reading & Writing with an introduction to Art, Design, and Architecture history is provided by the Liberal Arts programme. This essential year dovetails beyond the classroom activities with the orientation, Student Week, extra curricular societies and community engagement through field work, study trips and exposure to experts. The FP journey culminates to strengthen the IVS student community at the very onset.

The IVS FP curriculum is designed to anchor students with structure and confidence, flexibility and adaptability to help them innovate and grow throughout their time with us. The FP enables students to engage with the cultural framework of where they are situated to connect with their specialized departments at the end of the year. Course projects focus on dialogue, research, presentations and productive feedback, where individual and group work encourages technical exploration with critical reflection. Projects are integrated, sequential, and progressively complex in terms of idea, skill, and critique, equipping students with potent and multi-faceted building blocks for the years to come.



CURRICULUM

FIRST SEMESTER & SECOND SEMESTER

Drawing I & II

Drawing is the key skill needed for all art and design disciplines. This rigorous studio course is an active mode of communication, generating ideas and thoughts in all creative practices. It teaches them ways of analysis, representation and interpretation of visual information. Students learn to differentiate and connect the dots between seeing and focused observation. The course creates opportunities for students to develop the ability to identify concepts and evaluate problems systematically.

A combination of sequential and iterative processes are employed using a variety of mediums, techniques, and tools. Individual assignments are aided with process sketchbooks. Image-making by synthesizing principles of drawing, the use of mediums, and different experimental possibilities of representation are all part and parcel of this course. Students learn to manipulate the elements of visual art in response to a specific problem planned for their respective studio projects. In the second semester students are introduced to colour mediums to enhance their skills of perceiving, analyzing, preparing and interpreting the objectives in each studio project.

Technical Drawing 1 & II

This course comprises an introduction to communicating ideas through basic techniques and processes involved in making orthographic projections. The course equips students with the means of representing three-dimensional

objects in two dimensions. The major emphasis is on developing drafting skills for students in exercises of lettering and dimensions with basic tools that aid in visualizing and solving graphical problems. In the later stage of the course the principles and initial research is directly applied to the tasks on hand through complex drafting concepts. By the end of the course the students learn to translate their ideas using technical drawing with enhanced drafting skills. An understanding of time management is instilled through all course work.



Basic Design I & II

This course attends to design fundamentals as applied to the two-dimensional picture plane. It introduces students to the basic visual elements of design: point and line, shape and form, texture, value, colour, and space. With hands-on activities and assignments, a distinctive sense of aesthetics and an eye for strong design is developed. Beyond the basics, advanced methodologies and strategies of design are also brought into focus using specific exercises, brainstorming, and a variety of techniques. Students' developmental and manual skills to cope with design problems and to establish visual values for structuring and articulating two-dimensional spatial compositions in different media. The concepts and laws taught in the latter part of this course pertain to gestalt groupings, depth, and perception which are learned through lectures and demonstrations. Students are made capable of confronting their responsibilities (and idiosyncrasies) in designing and develop a greater familiarity with the subject matter.



3D Design Studio I & II

The course encompasses exploration and learning of converting 2D shapes into 3-Dimensional Form and their relationship to characteristics of Space. A focus on volume, structure and material in conjunction with elements and principles of design, is constant in both semesters. In the first semester, the learning is focused on basic geometric forms. The Form is studied in detail via the breakdown of its components in relation to surface, grids and material exploration. In the second semester, students are presented with problem-solving activities that tackle the development of overarching concepts of Form & Space.

The studio practice encourages investigations in the workshop with specialized tools. Here, students involve cognitive, strategic and practical methodologies in relationship to materials and processes. Within the scope of each assignment is an overlap of multiple areas of learning that help students identify and tackle 3D Design in the real world. Throughout the year, students engage in primary & secondary research. This includes visual identifications and academic readings which inform a broader understanding into design fundamentals.

Liberal Arts programme for FP

In the foundation year, all students take the Liberal Arts core courses in Art History, Theory and Critical Studies, to enhance Reading and Writing skills. These courses adopt an expansive approach to the study of art, design, and architecture, converging at various points in ongoing studio programmes. The courses emphasize the development of skills in analysis and understanding the complexities of practices.

The use of written language as a medium of communication is a skill that requires precision, continuous, and constant revision. Therefore, all Liberal Arts courses contain an element of writing practice, but a few concentrate specifically on the transfer and reinforcement of formal writing skills.

Academic Reading and Writing I & II

Offered by Liberal Arts programme Academic Reading and Writing (ARW) is a rigorous year-long university-level course that focuses on developing critical thinking and academic writing and reading skills. In the first semester, ARW I deals with the technicalities of academic reading and its implementation in writing. In the second semester, ARW II builds on material covered in the first semester, placing an emphasis on secondary research, and increasing in complexity through assigned readings and writing.

Histories of Art, Design and Architecture I & II

The Histories of Art, Design and Architecture course is based on three modules of art, design, and architectural history as part of the LA core curriculum at IVS. The three modules provide broad surveys of movements and developments in cultural and civilizational histories

that are manifest in the art, design, and architecture from pre-history to pre-Contemporary. The first two modules are taught in the foundation year whereas the third module is introduced in the second year.

Portfolio Review

Student portfolios are reviewed progressively during the spring and fall semesters. Faculty counsel students on their progress through individual and group sessions.

The Bridge

Embedded within the Foundation Year Programme at IVS, 'The Bridge' is designed as an introduction towards department specific learning. The course dovetails on learnings from all four FP studios and draws from the spectrum of theory taught, allowing students to situate their chosen programme and enhance critical thinking towards future disciplines. The course is co-taught by FYP faculty and faculty appointed by the parent department.



PROGRAMME STRUCTURE

FIRST SEMESTER		
Course Code	Course Title	Credit Hours
FP112	Drawing 1	3
FP110	Technical Drawing 1	3
FP109	Basic Design 1	3
FP111	3D Design Studio 1	3
LA154	Histories of Art, Design and Architecture I	3
LA151	Academic Reading and Writing I	3
Spring semester credits for Foundation Year Students		18

SECOND SEMESTER		
Course Code	Course Title	Credit Hours
	The Bridge	
FP212	Drawing 2	3
FP210	Technical Drawing 2	3
FP209	Basic Design 2	3
FP211	3D Design Studio 2	3
LA254	Histories of Art, Design and Architecture II	3
LA251	Academic Reading and Writing II	3
Fall semester credits for Foundation Year Students		18

Total Credits for Foundation Year (Semester 1 and 2) 36

DEPARTMENT OF ARCHITECTURE



ARCHITECTURE

The Department of Architecture offers a five-year programme of study leading to the Bachelor of Architecture degree. The rigorous programme equips students with a comprehensive and conscientious approach to architectural design, paying particular attention to the observations and analysis of the history, current-day conditions and future of the South Asian context. Its curriculum garners strong critical thinking abilities in order to achieve an informed design ethos. The Programme shares its curriculum with the Liberal Arts Programme, the intersection of which creates a vital bond between parallels of research and practices within the interdisciplinary realm of architecture. The curriculum is periodically reviewed and updated to meet our core programme objectives, while remaining carefully aligned with recommendations and guidelines of the Higher Education Commission (HEC) Pakistan and the Pakistan Council of Architects and Town Planners (PCATP).

The Architecture Programme aims to enable students to adapt and respond to an intellectually charged environment that promotes inquiry through research. Students understand the evolution of architecture and cities through history, drawing parallels to urban global connections in contemporary times. Part of the discourse is to recognise and facilitate vernacular practices in order to build a strong connection with the context, respecting local and regional diversity within the built fabric. This allows the students to challenge assumptions, explore ideas and theories across disciplinary boundaries, and discover new ways of thinking about key architectural and urban problems. Students work towards holistic architectural and urban design solutions that successfully integrate these layers along with theoretical and conceptual outlining, programmatic considerations, contextual implications, user requirements, building standards and by-laws, and technological systems. This multifaceted integration facilitates the student to recognize the immediacy of the demands their location places on them; understand issues and potentials of Karachi's urban life and view architectural design as an instrument to address and improve its physical, social, political and environmental fabrics.

The programme provides exceptional expertise over the technological and rhetorical entanglements of architectural design and students are trained to operate in a manner consistent with professional standards and ethical responsibilities. As leaders of tomorrow, this programme prepares them to represent bold solutions, become active problem-solvers and explore a vision that improves society.



CURRICULUM

CORE COURSES

Studios

Architecture Design I, II, III, IV, V, VI

AD I: Form, Space, and Movement is an introduction to spatial design and thinking. It lays down the foundations for conceptual analysis through small-scale explorative design projects. Students are introduced to fundamental architectural elements in order to integrate spatial and formal relationships in the understanding of form and space. Emphasis is on movement and human experience through space and time.

The scale and complexity of studio projects expand in the fourth semester with *AD II: Site, Program, and User*, in which students learn to construct appropriate design concepts and considerations through analysis of simplified building programmes, site forces, and user requirements. The scale and complexity of studio projects continue to expand in fifth and sixth-semester studios.

Architecture Design III: Design in Non-urban Environments focuses on developing appropriate concepts, informed design decisions, efficient functional relationships, and relevant architectural languages through comprehensive analysis of more multifaceted building programmes, site and contextual forces, and user requirements in non-urban environments. Students are encouraged to use information gained in the coinciding Architecture and the Environment: Place, Identity, and Sustainability course to propose contextually pertinent design solutions.

The objectives of *AD IV: Design in Urban Environments* develop on the same groundings, but here students propose design solutions in urban Karachi. In each of these two third-year studios, students are also expected to demonstrate an understanding of building materials, construction, and structures gained through previous and coinciding Materializing Space: Building Technology I, II, and III courses.



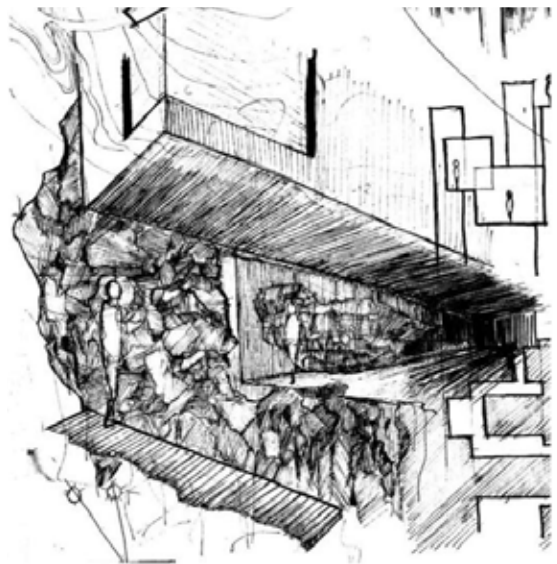
AD V: Comprehensive Building Design introduces students to complex building programmes with diverse user requirements. Comprehensive analysis and interpretation of building programmes, site and contextual forces (physical, social, cultural, economic, political and climatic, and user requirements become a basis for evolving appropriate design concepts, making informed design decisions, and arriving at appropriate design solutions. Emphasis is on integrating advanced structural systems, materiality and construction methods, fundamental building services, life-safety systems, and universal accessibility. Special emphasis is on integrating principles of sustainability in efforts to optimize, conserve, and reuse natural resources, provide healthy environments for occupants, and reduce the environmental impacts of buildings. Integrated Building Systems, an advanced building technology course in the previous semester, is exclusively designed to aid thinking in this advanced studio.

AD VI: Correlations between Built and the Open focuses on arriving at appropriate architectural and urban design solutions to complex issues embedded in highly challenging urban settings and scenarios within Karachi. Interconnections between architecture and urban context are explored at length and the built is viewed as an opportunity to not only improve the quality of life within it but also improve the quality of life around it. Emphasis is on understanding the responsibility of architects towards the urban domain.

Design Thesis I, II

Two final-year studios are dedicated to developing and presenting a comprehensive design thesis. In Design Thesis I, students identify an architectural concern, theory, or place of inter-

est, and formulate their own design considerations. They develop ideas through extensive reading, research, and analysis of relevant literature as they articulate potential implications for a design project. Actions pertaining to defining a project (development of programme, selection of site, and context, and identification of user group) are shaped by exploration of ideas and analysis of relevant case studies. These actions, in turn, help refine the idea into a theoretical position that eventually shapes the thesis statement. This is followed by an in-depth analysis of the developed programme, selected site and context, and identified user group. Formulation of design objectives follows, and their appropriateness is tested through diagramming and study models. These verified objectives provide the basis for the development of schematic designs and detailed proposals in the following semester, in Design Thesis II. At the end of the year, students present their projects to a panel of external jurors consisting of architectural practitioners, academics, and researchers.



Lab

Digital Tools for Architects I, II, III

The practices & theories underpinning communication and representation of architectural ideas have expanded significantly during the last three decades, largely driven by technological possibilities. The primary objective of these courses is to enable students to utilize digital software as tools for representation in a unique way, reflecting upon how these skills will assist them in developing a critical viewpoint of their visual identity. Students will learn to pick up the nuances of digitization and allow those findings to become the foundation of their work.

Digital Tools for Architects I introduces students to architecture software, including Autodesk AutoCAD, Google SketchUp Pro, and Adobe Photoshop for the production and representation of digital architectural drawings.

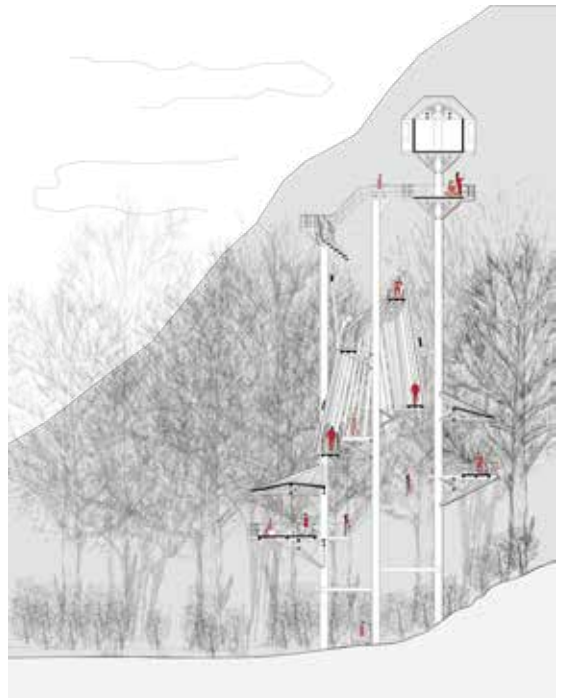
Digital Tools for Architects II explores how a diverse range of methods and processes can be adopted to express originality and creativity through visual presentations as well as tactile outputs. It introduces students to creative applications of the Adobe Suite and Rhinoceros 3D.

Digital Tools for Architects III will develop a sound understanding of the tools Autodesk Revit and Lumion 3D, by experimenting with these software in an unconventional and experimental fashion.

Theory

Fundamentals of Architecture

This is a non-credit course, offered in the Foundation Year. This course is designed to ease student transition from foundation to the second year of study and to familiarize students



with the fundamentals of architectural design and thinking. FoA introduces students to architectural space, which is both a process and an outcome; a journey that begins with an idea, and is expressed in a physical form and space through the negotiations of the many agents, variables, and elements. These agents, variables, and elements influence the physical space in numerous ways and include notions of the enclosure, elements of form and space, formal and spatial relationships, site conditions, and design elements including light, material, texture, color, scale, structure, etc to list a few. These are introduced and discussed as vehicles or tools for translating the idea into the physical through the course proceedings.

Analyzing Architecture

This course is to familiarize students with the ideas of thinking and making in architecture. Where architecture is not just the outcome, but the process and the decisions that lead to it. Some questions that will guide the coursework are: What is Architecture? How do we begin to understand it? Do we understand it through the need that inspired it and the evolution of that need in society? How do we think about ourselves and the space that surrounds us? How should we think about ourselves and the space that surrounds us? How do we understand the intention in/of architecture? In exploring these questions the course will break down architecture into its many parts as explored by various authors. The themes explored will include but not be limited to, origins of architecture, architecture as place identification, and architectural language understood through basic elements, modifying elements, ordering principles, basic materials and construction methods, metaphors, and response to climate. Some questions that will extend the coursework are: Who are architects?

What role do they play and what role have they played? Who were the architects before us? Who will be the architects after us and what role will they play? It will be looking at various movements, architects, and projects. The course employs review and analysis of secondary literature as well as testing of certain concepts through experiments.

Architecture and the Environment: Place, Identity, and Sustainability

Architecture does not float in a vacuum. It exists within a particular environment. These physical realities can be termed as a place, i.e. a specific area or region of the world. By its very existence, architecture can significantly influence and define our physical realities - both natural and man-made. The relationship between architecture and place, however, is far more complex. Because architecture carries the capacity to influence and define place, it is imperative for a place to influence and define architecture as well. If not, architecture can leave severe consequences on our surroundings, and the life they entail. This semester-long course investigates these complex relationships. Emphasis is on knowns, unknowns, insights, ideas, and conceptualizations, that shape the identity of natural and man-made places, and how this understanding can serve as a foundation for arriving at place-specific, and context-sensitive architectural solutions that can positively influence and define the physical, social, and environmental fabrics of our physical realities. Students are also introduced to social and cultural dimensions of sustainability, and sustainable design as a conscious approach to energy conservation, minimizing negative impacts of buildings on the environment and maximizing occupant comfort within buildings.



Materializing Space: Building Technology I, II, III

Centring on the relationship between design and construction, these three building technology courses are offered over three successive semesters, beginning in the third and concluding in the fifth. Together, they introduce students to technologies appropriate to the production of buildings of varying scales and complexities. Study visits to construction sites are integral to course proceedings and provide students with opportunities to experience the practical application and behavior of various building materials, construction methods, and structural systems discussed in class.

Integrated Building Systems

This course is envisioned to allow the students to analyze a work of architecture as an amalgam of multiple engineered systems. These include structural, electrical, and mechanical. It emphasizes the need to think of architecture as a “machine” whose efficiency must be developed owing to the multiple contextual, regional, and even global challenges that architecture is faced with. As the culmination of the stream of technical courses, this course aims to help students integrate their knowledge of all the engineering systems to become better designers and also astute observers/interpreters of architectural challenges in our immediate and global setting.

History of Architecture and Human Settlements I, II, III

These history courses are offered over three successive semesters, beginning in the fourth and concluding in the sixth, and following the Histories of Art, Design, and Architecture courses offered by the Liberal Arts Programme. Together, these three courses introduce students to the evolution of architecture and human settlements from prehistoric to contemporary times. Emphasis is on understanding how significant events, styles, architects, buildings, and other factors influenced various cultures to produce the architecture and the built environment of their times. It is a chronological survey of the art and architecture of the world, taught from an architectural rather than an art-historical perspective. The history courses aim at familiarizing students with proper social sciences vocabulary and theoretical tools, which are in turn used to develop a perspective of human civilization split into prehistoric times up to 200 AD, 200 CE to approx. 1200 CE, 1200 CE to approx. 1900 CE.



Architectural Theories and Criticism: Since 1900

This course is a chronological survey of art and architecture of the world, taught from an architectural rather than an art-historical perspective. This course aims at familiarizing students with proper social sciences vocabulary and theoretical tools, which are in turn used to develop a perspective of human civilization, especially with regards to material culture and history, ranging from about 1900 CE to approx. 2000 CE.

Contemporary Urban Theories and Criticism

This course will first address the historical evolution of the city to understand “the urban”. It will then continue to understand and analyze the contemporary urban theoretical perspectives as well as the dilemmas that present themselves in the process. The course begins by examining the idea of urban theories and criticism, its limitations, and an overview of the theories. It then continues to examine the foundations of the concepts of selected urban theories – through texts by geographers, political scientists, sociologists, scientists, and engineers. The selected themes that will be examined are, Origins of Cities, Industrial era, and the Modern City, Right to the City, Gendered City, Planetary Urbanization, Informality and Urbanization in the Global South, the Anthropocene, and Urban tinkering. Throughout the course, the students will be asked to reflect on their own experiences – in Karachi and elsewhere to challenge theory, as well as be introduced to the literature on Karachi regarding the themes. It will address the deepening social, economic, and ecological inequities through themes that examine relationships between humans as well as between humans and the rest of biodiversity.

Professional Practice: Standards, Ethics, and Legal Aspects

The course provides students with an overview of architectural practice. It familiarizes students with the diverse roles and responsibilities of the architect. It encourages an awareness of the social, ethical, and professional obligations of the architect. Students are introduced to various stages of an architectural project. Topics include the relationships between architects, clients, and contractors; significance, types, making, and management of contracts; statutory bodies and professional associations; employment, forming partnerships, and initiating an architectural practice.

Introduction to Project Management

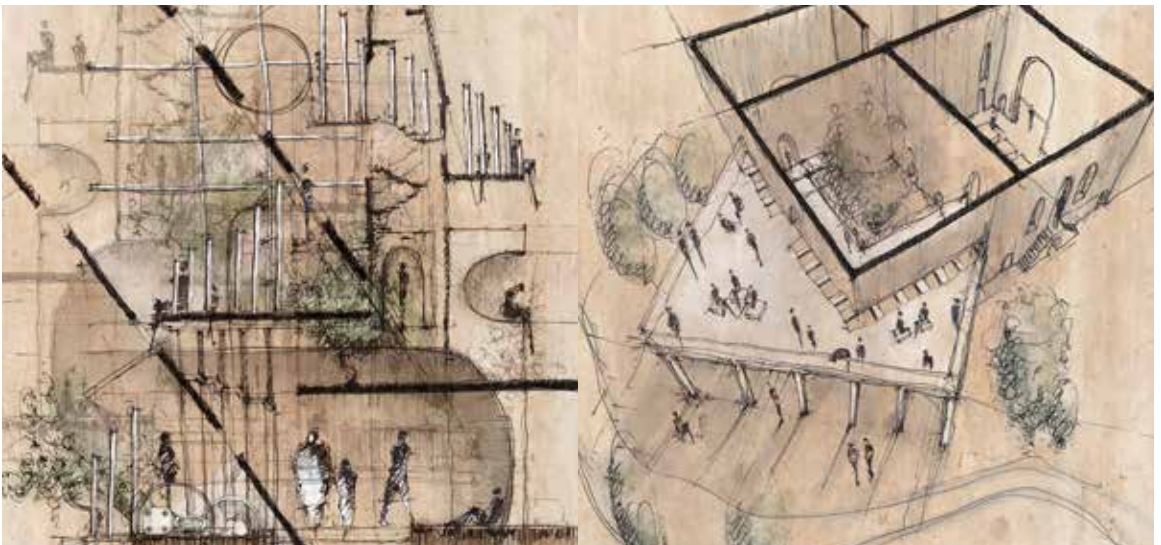
Project Management is an essential skill-set for long-term professional growth and various contexts we may be situated in the future. Projects, whether large or small, individual or group, short term or long-term, can be managed effectively through the application of key management fundamentals and processes

and the utilization of specific skills. While Professional Practice focuses on the specific roles, relationships, and ethics of the profession; Project Management teaches you how to deliver a project successfully. This course will also prepare students for post-graduation requirements to enter the workforce.

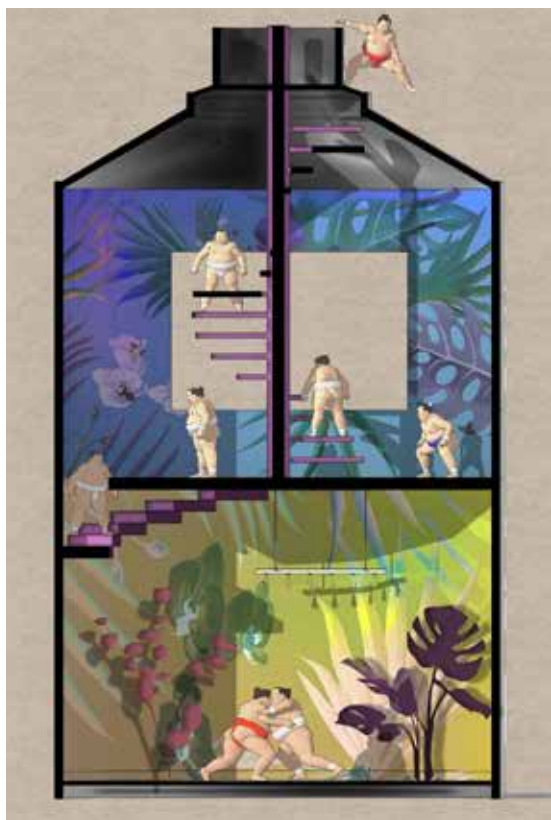
Electives

Design for Social Change

What does it mean for architects and architectural practice to think about space as a social construct? What or who drives decision-making in a particular place? How do spatial realities inform and impact what we do as architects? This course investigates some of the phenomena that drive spatial realities. We examine how people occupying a space shape and reshape the spatial practices in a built environment. Working with "space as a social construct", this course explores themes that push beyond the circumscribed role of an architect as the steerer of design processes.



Instead, we consider the architect as one part, among many others, of broader systems that are integral to built spaces. Remaining in the domain of spatial design impacting social change, and how can the social responsibility of architects be central in the design processes and strategies, the focus is on the following themes over 14 weeks: Architecture as a Collective Praxis, Spaces of Resilience, Cyclical Architecture, Re-defining the Urban Form in light of Social Change



Spatial Cities

Spatial Cities aims to introduce architecture students to the idea and the concepts of land as the fundamental layers that determine the

course of urbanization. It will explore how in our everyday practice land becomes the main reference through which space is understood. It will create discourse around the critique of how humans have occupied land, how they currently occupy land, and how they should occupy land in the future. Additionally, it will explore why more people want to live in urban areas instead of rural land? And amidst growing urbanization, can cities become centers of social equity and biodiversity?

The course will address the deepening social, economic, and ecological inequities through themes that examine relationships between humans as well as between humans and the rest of biodiversity. It will survey and investigate fundamental concepts of land ownership, land management, and development tools as modes of thinking for their viability as potential responses to bring about a change.

Practical Training

Internship

IVS Department of Architecture's Professional Internship program provides valuable exposure to a professional setting, enabling students to better establish a career path and define practical aspirations. The program aims to introduce students to the requirements, activities and operations involved in working in architectural, spatial development, and construction practices. The objective is to expose students to develop an understanding of the principles, processes, and procedures applied to design projects in aspects such as idea formation, design development, site documentation, project implementation, and stakeholder involvement. The Internship Program provides an opportunity for students to harness their skills and experience a working environment.

PROGRAMME STRUCTURE

(S) Studio | (T) Theory | (L) Lab

THIRD SEMESTER		
Course Code	Course Title	Credit Hours
AR301	Architecture Design I: Form, Space, and Movement (S)	6
AR345	Materializing Space: Building Technology I (T)	3
AR349	Analyzing Architecture (T)	3
LA308	Islamic and Pakistan Studies (T)	3
LA354	Histories of Art, Design and Architecture III (T) — 1855 up till Modernism	3
Total Credits		18

FOURTH SEMESTER		
Course Code	Course Title	Credit Hours
AR401	Architecture Design II: Site, Programme, and User (S)	6
AR450	History of Architecture and Human Settlements I (T)	3
AR451	Materializing Space: Building Technology II (T)	3
AR456	Architecture and the Environment: Place, Identity and Sustainability (T)	3
	Art History/ Visual Culture Electives (T)	3
Total Credits		18

FIFTH SEMESTER

Course Code	Course Title	Credit Hours
AR501	Architecture Design III: Design in Non-urban Environments (S)	6
AR550	History of Architecture and Human Settlements II (T)	3
AR551	Materializing Space: Building Technology III (T)	3
AR535	Digital Tools for Architects I (L)	3
	Art History/ Visual Culture Electives (T)	3
Total Credits		18

SIXTH SEMESTER

Course Code	Course Title	Credit Hours
AR601	Architecture Design IV: Design in Urban Environments (S)	6
AR650	History of Architecture and Human Settlements III (T)	3
AR632	Integrated Building Systems (T)	3
AR635	Digital Tools for Architects II (L)	3
LA673	Conflict and Urban Society	3
Total Credits		18

SEVENTH SEMESTER

Course Code	Course Title	Credit Hours
AR701	Architecture Design V Comprehensive Building Design (S)	6
AR747	Contemporary Urban Theories and Criticism (T)	3
AR752	Architectural Theories and Criticism: Since 1900 (T)	3
AR735	Digital Tools for Architects III (L)	3
	General Electives (T)	3
Total Credits		18

EIGHTH SEMESTER

Course Code	Course Title	Credit Hours
AR801	Architecture Design VI: Correlations between Built and the Open (S)	9
	Departmental Electives (T)	
AR853	Spatial Cities (T)	3
AR854	Design for Social Change: Nature, space, and built environment (T)	
LA812	Research Methodologies (T)	3
	General Electives	3
Total Credits		18

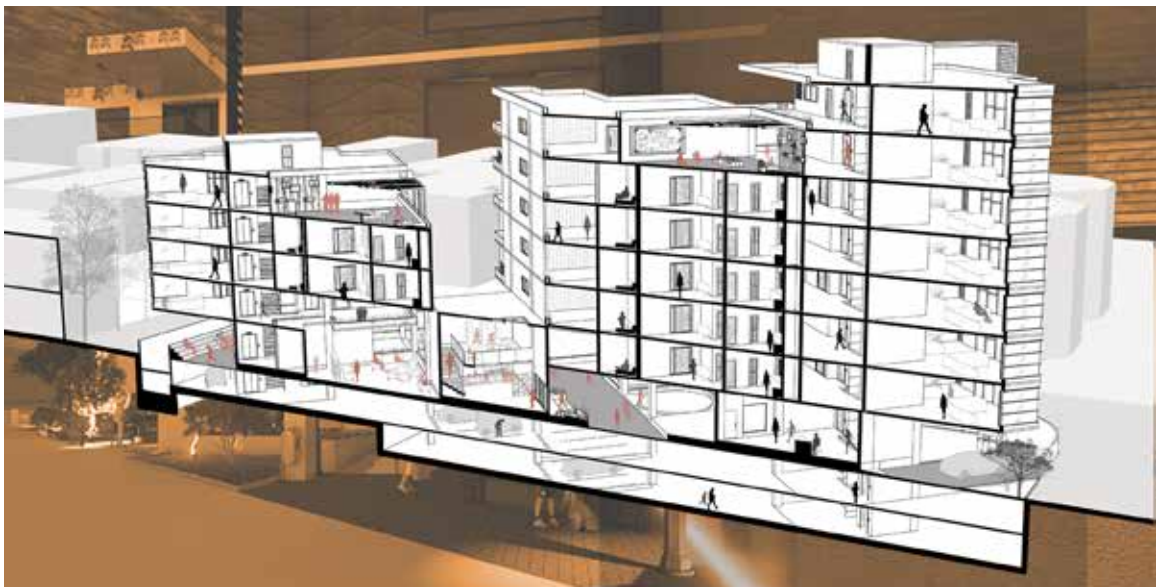
NINTH SEMESTER		
Course Code	Course Title	Credit Hours
AR943	Design Thesis I (S)	9
AR941	Professional Practice and Project Management <ul style="list-style-type: none"> Professional Practice: Standards, Ethics and Legal Aspects (T) Introduction to Project Management (T) 	3
LA968	Final Research Paper (T)	3
Total Credits		15

TENTH SEMESTER		
Course Code	Course Title	Credit Hours
AR1043	Design Thesis II (S)	12
AR1029	Internship	3
Total Credits		15

Total Credits Semesters 1-2 = 36

Total Credits Semesters 3-10 = 138

Total Credits required for a Bachelor of Architecture Degree = 174



RECENT DESIGN THESES

Some design theses illustrative of the range of student interests and excellence in the recent past are listed below:

Anas Faisal, 2021 "A pluralistic vision: Play as a vehicle to foster coexistence amidst ethnic tensions"

Project: Markaz – an Extension of a House and School

Safi Mansoor Khalil, 2021 "Countering ecological stressors: Reimagining hiking trails on Margalla hills"

Project: Hiking Facilities on Trail 5

Umme Abiha Mehdi, 2021 "Challenging power structures: Demilitarization of Civic Architecture through notions of publicness and inclusivity"

Project: Community Police Station

Um e Aimun, 2021 The parasite-host relationship: Abandonment and regeneration of the urban space

Project: Urban Green Corridor - Karachi Circular Railway Station

Kehkashan Fidai, 2020 "Understanding spatial atmospheres to enrich the urban experience"

Project: A Sensorial Promenade

Fatima Aamir, 2020 "Perception through locomotion in urban environments: Reimagining the edge"

Project: An Urban Theatre

Radhya Kareem, 2020 "Investigating the typology of the museum: Possibilities of a community focused approach"

Project: Community Museum

Bushra Saleem, 2019 "Using mobility to dismantle the everyday production of gender"

Project: Urban Pause

Ayza Mahmud, 2019 "Fabricating an enmeshed experience in a space for solace and contemplation"

Project: Cemetery of the Unknown

Mohsin Yar Khan Yousufi, 2019 "Habitation under a shared economy"

Project: The Trellis: Shared Living Spaces

DEPARTMENT OF INTERIOR DESIGN



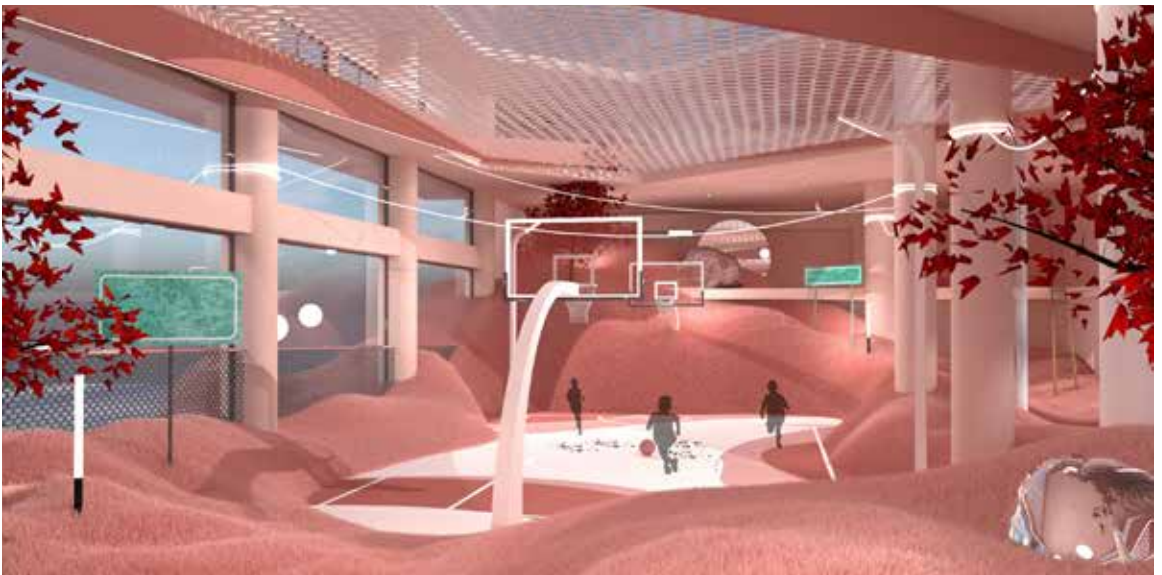
INTERIOR DESIGN

Humans tend to enhance their lived environments wherever they dwell, even if for a little while. Rising to the profound challenge of creating contexts for human comfort and coexistence, Interior Designers worldwide bring together artistic, intellectual, innovative, conceptual, and pragmatic considerations. The profession of Interior Design, as Albert Hadley remarks, is always and foremost “about people and how they live” amid the realities of “an attractive, civilised, and meaningful environment.”

The Department of Interior Design at IVS aims to develop professionals who can navigate and revolutionise the enclosed yet porous ecologies of residential structures, commercial buildings, healthcare facilities, industrial buildings, the hospitality industry, set design, heritage buildings and exhibition spaces among others.

The four-year bachelor's degree programme is the only one of its kind in Pakistan, setting and raising academic and professional standards in the field through a comprehensive approach to education that incorporates applied design and visual arts. The degree structure bridges the practices of interior design and architecture dealing with complex structural, environmental, and sustainable design solutions. The learning is spread over four years of extensive integrated learning modules. The programme concludes by completing a research report, a strategic portfolio of work, and a major design project assessed by a panel of external jurors drawn from the design community.

We bring a multi-faceted and innovative approach to education that compliments studio courses with critical thinking, history, theory and successful practice with research, ethics, and social responsibility. These are aimed at developing specific abilities, skills, and knowledge on the one hand and trailblazing spatial design enquiry, practice and norms on the other. Nurtured by our faculty that draws on worlds of academia and practice, our graduates are empathic and socially conscious problem-solvers, exceptional practitioners, and thoughtful professionals.

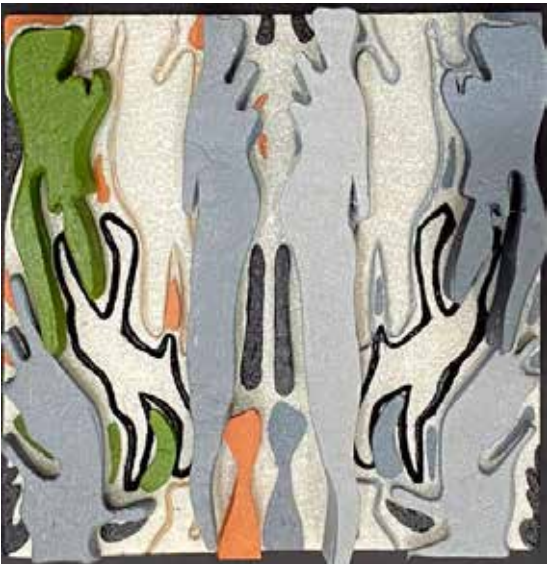


CURRICULUM

CORE COURSES

Interior Design Studios

A sequence of studio courses provides practical skills and enhances awareness of the built environment, engaging students with a diverse range of projects and building types all along the spectrum from singular to multi-functional use, and across the public, private, and commercial realms. During the three years, each level of studio invites the students to shape a personal response and design philosophy. The studio modules are designed for progressive complexity, from residential to commercial use, from hospitality to sustainable environments, and from architectural preservation to adaptive reuse of spaces. Studios bring together conceptualization, functionality, operations, practicality, and imagination - highlighting individuality, creativity, contextual relevance, and socially-responsible design practices.



Fundamentals of Interior Design

This course is designed to introduce the profession of interior design, its history, its specializations, and related disciplines. Principles and elements of design, building structure, and related components of interior design outline the general context, approaches, and concepts prevalent in the design world. Here, the works of designers and architects serve as illustrations and case studies.

Visual Communication I, II

The course entails the following modules spread out over two semesters: interior design drafting techniques, drawing, model-making, and digital drawing concepts. Students learn to conceptualize plans, sections, interior elevations, interior perspectives, and other details for a design project. Techniques from drawings to mood boards, material boards, sample boards, and skills in various mediums of exploration and visualization are taught.

The drawing module builds on the Foundation Year's emphasis on drawing and continues to emphasise drafting as a mode of communication in design practice. It opens with sketch visualisation techniques and perspective, followed by drawing techniques that add surface texture, tonality, reflections, shades, and shadows.

The module in photography centres on the relation between spaces and media, providing students with knowledge of the fundamentals of photography—from techniques to tools to the production of outputs.

In model-making, students learn the art of manual and digital three-dimensional representation from conceptual models to detailed interior design models.



The module on digital drawing brings the fundamentals of AutoCAD into the discussion, culminating in advanced drawing techniques with digital tools. 2-D drawings will be covered in detail with the introduction of 3-D drawing techniques and drawing packages.

History and Theory

This course surveys the history of art, architecture, and interior design from ancient civilisations to the modern period in the East and the West. The course also introduces Islamic history, art, and architecture in terms of philosophical aesthetics, design theory, and the socio-economic, political, and environmental contexts to trace design evolution and historic trends.

Introduction to Furniture Design

The course surveys the history and evolution of furniture styles, elements, motifs, and interior design in the East and the West, from the Old to the New World, from the Renaissance to modernity. The progression and evolution of furniture styles and design of the interior

environment throughout history give an appreciation for humankind's achievements and aids in understanding current design trends. Students explore design choices and critically analyse existing designs.

Colour and Design

This course aims to provide visual training to students, to enable them to understand, embellish, and manage their design, often across many disciplinary areas, typically those professional and research sectors in which the use and management of colours are essential. Examples of such production areas include industrial product design, interior design, communication, fashion, entertainment, and urban environments. Particular attention is paid to analysing and summarising utilisation, control, ideation, organisation, and planning through the use of colour. Consequently, colour is not treated as a simple attribute of objects or surfaces, but as a means of expression and design underlying perception and interaction with reality.

Materials and Details

Understanding building materials and finishes are at the heart of this course which covers a wide array of materials used in the building industry, both traditional and contemporary, for interior and exterior use, at a variety of scales. The idea is to develop an eye for detail and the ability to zoom in and create solutions.

Digital Tools

Presentation techniques have radically changed with the development of computer-aided drafting and rendering techniques. In order to keep up with professional standards, the course covers both two-dimensional and three-dimensional drawings and relevant rendering techniques. Practical exercises will help the students develop a basic knowledge of how computer software can be applied to the creation of 2-D and 3-D drawings and interior construction details. Software includes Auto-CAD 3-D, Google Sketch Up, Adobe Photoshop, 3-D Max, and V-Ray.

Interior Structures and Systems

This course enables students to explore various aspects of building envelopes: skin, structure, core, and various working details. It discusses issues of alteration and modification of structures in old and new buildings along with a necessary understanding of services, systems, and functions in the interior envelope of the building.

Lighting and Acoustics

The first part of this course identifies lighting design as a key component of interior design. A research study of natural and artificial lighting, light measurements, and luminaires is undertaken. Students will learn about lighting requirements based on different typologies and



how the human eye perceives light in different environments. The second part introduces acoustics, noise control, and acceptable sound levels. It also covers sound behaviour, sound transmission loss, structure-borne and impact sound, and the effect of the choice of interior materials on indoor sound levels.

Advanced Theories of Interior Architecture

The objective of this course is to learn and articulate the theories of interior architecture. It is divided into two modules of Adaptive Reuse and Interior Landscaping.

The first module provides a general introduction to the concepts of restoration, preservation, and adaptive reuse. The course investigates the process of, need for, and approaches to, adaptive reuse and how designers transform buildings and make them more sustainable. It features a hands-on critical study, that covers the ground from re-imagining of the historic shell to their use and architectural character, as well as related charters and policies.

The second module, Interior Landscaping, develops creative and critical skills in interior landscaping that serve aesthetic and functional purposes, especially enclosed spaces for residential, commercial, and public use. Besides a theory component, the course will also feature various design and documentation exercises.

Professional Practice

This course offers an overview of methods of planning and monitoring an interior design practice. Students are trained to prepare BOQs and specification books, deal with vendors, suppliers, and contractors, and to conduct agreements and contracts. This course also

offers a unique opportunity for students to interact with practising professionals and learn from their experiences.

Thesis Research Design I & II (spring-fall)

In order to receive a degree in the Bachelors of interior design, every student must complete a design thesis in an interior environment that combines advanced research and analysis to plan a specific design programme; keeping in view the context, culture, and politics of the space, and the interrelationship of codes, regulations, standards, material specifications and sustainability of applications. Students develop relevant design solutions with sound contextual understanding. The articulation of interior design solutions must be accompanied by the student's philosophy, interest, effective communication skills and technical details of the selected research program. Each thesis must convey full awareness of interior design practices, methods, and techniques relevant to the field. Emphasis is placed on the creativity and originality of concepts.

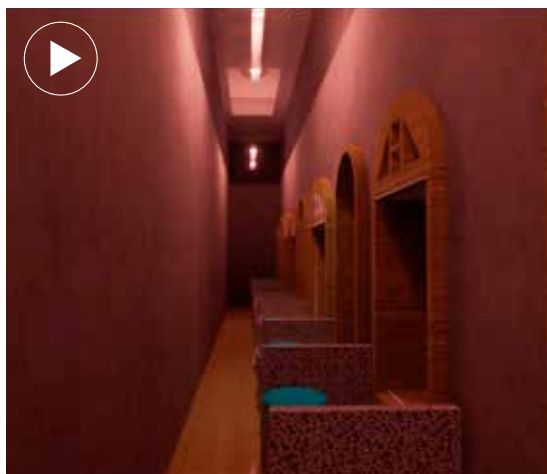


[Click here to play video](#)

The course is spread across two semesters starting as thesis research design I in the 7th semester and continuing as thesis research design II in the fall semester. The first part of the course will focus on research investigation as an independent field of inquiry and later translates into a focused design project.

Internship

This training component will introduce students to the design profession through an internship at an architecture and interior design firm. With the guidance of the Department Head the students work as junior designers to gain valuable exposure to the real design world in order to prepare themselves for future practice.



[Click here to play video](#)

Community Outreach

If we understand the close relation of Interior Design to the quest for improving the human experience through interior environments that are effective, efficient, and exceptional, then designers should deem it a professional obligation to give back to society by creating better environments. The department works to advance various aspects of community outreach through education, research, and knowledge-sharing to benefit society and the Interior Design profession.

Seminars, Documentary Series, and Workshops

Seminars, screenings, invited lectures, and workshops are held throughout the year and are an integral part of the four-year degree programme.

Study Trips

The department organises trips and tours within the country to help give the required exposure to students at all levels of their academic involvement. These trips are geared to promote

the academic, professional, and spiritual growth of the students. School faculty-led study tours and the trips last from one to three weeks.

Materials Industry Trips

Organised visits to a variety of material display centres to familiarise students with ongoing material and construction methodology trends in the field. In other instances, students are also taken to local markets such as the "Paper Market" and "Botol Gali" to purchase raw materials for studio modules structured around the Design-Build system.

Materials Laboratory

The Materials Lab is an on-campus facility that provides an opportunity for the students to explore the properties and challenges of various types of materials used in creating a built environment.

A wide range of materials including glass, ceramics, wood, textiles, metal, etc., are accessible to students as they create representations of their ideas through material boards and incorporate the understanding of materials into their studio coursework.

Collaborations and Affiliations

The Department of Interior design has various industry collaborations ranging from links to the design community to various non-profit organisations. In recent years, it has collaborated with institutions like NED University, University of Karachi Visual Studies, and Tabeer-e-Nau for its heritage reuse program. The department has collaborated with Hast-o-Neest institute of traditional studies and arts and with Reform Creative, NYC, USA for creative practice and education.



PROGRAMME STRUCTURE

THIRD SEMESTER		
Course Code	Course Title	Credit Hours
ID323	Interior Design I	6
ID325	Fundamentals of Interior Design	3
ID324	Drawing and Visual Communication I Module I: Technical Drawing Module II: Presentation Techniques	3
LA354	Histories of Art, Design and Architecture III — 1855 up till Modernism	3
LA308	Islamic and Pakistan Studies	3
Total Credits		18

FOURTH SEMESTER		
Course Code	Course Title	Credit Hours
	Electives	
ID423	Interior Design II	6
ID420	Materials and Details	3
ID430	Color in Design	3
ID424	Drawing and Visual Communication II Module I: Digital Drawing Module II: Photography	3
	Art History/ Visual Culture Electives	3
Total Credits		18

FIFTH SEMESTER		
Course Code	Course Title	Credit Hours
ID523	Interior Design III	6
ID526	History and Theory	3
ID528	Digital Tools	3
	General Electives	3
	Art History/ Visual Culture Electives	3
Total Credits		18

SIXTH SEMESTER		
Course Code	Course Title	Credit Hours
ID623	Interior Design IV	6
ID627	Interior Structures and Systems	3
ID631	Introduction to Furniture Design	3
LA612	Research Methodologies (Prerequisite for Final Research Paper)	3
	General Electives	3
Total Credits		18

SEVENTH SEMESTER

Course Code	Course Title	Credit Hours
ID723	Interior Design V	6
ID719	Advanced Theories of Interior Architecture	3
ID716	Lighting and Acoustics Design	3
ID707	Thesis Research Design I	3
LA768	Final Research Paper	3
Total Credits		18

EIGHTH SEMESTER

Course Code	Course Title	Credit Hours
ID807	Thesis Research Design II	12
ID829	Professional Practice and Internship	3
Total Credits		15

Total Credits Semesters 1-2: 36

Total Credits Semesters 3-8: 105

Total Credits required for a Bachelor of Interior Design degree: 141



RECENT DESIGN THESES

Vaneeza Ali

Project Title: Jamboree: An experiential getaway.

Thesis Title: *"Redefining the spatial experience of delirium without the use of mind-altering substances"*

Kanza Siddiqui

Project Title: A mobile venture for the informal settlements of Karachi & beyond.

Thesis Title: *"Justajoo e Hijar - The Quest of Separation: Cultivating separation through third spaces"*

Anushay Rehman

Project Title: Chirya Ghar-2.0

Thesis Title: *"Role reversal; a spatial response to the escalating cruelty on animals"*

Tasneem Nasir

Project Title: Devoid – One place for Art and Music

Thesis Title: *"Exploring the Uncanny and Reimagining the familiar"*

Areeba Shoukat

Project Title: Shanakht

Thesis Title: *"Visualising reconstructed spaces through the lost sounds of Karachi"*

Sehar Iftikhar

Project Title: Orangi-la

Thesis Title: *"In search of a connective thread between guild, space and craft"*

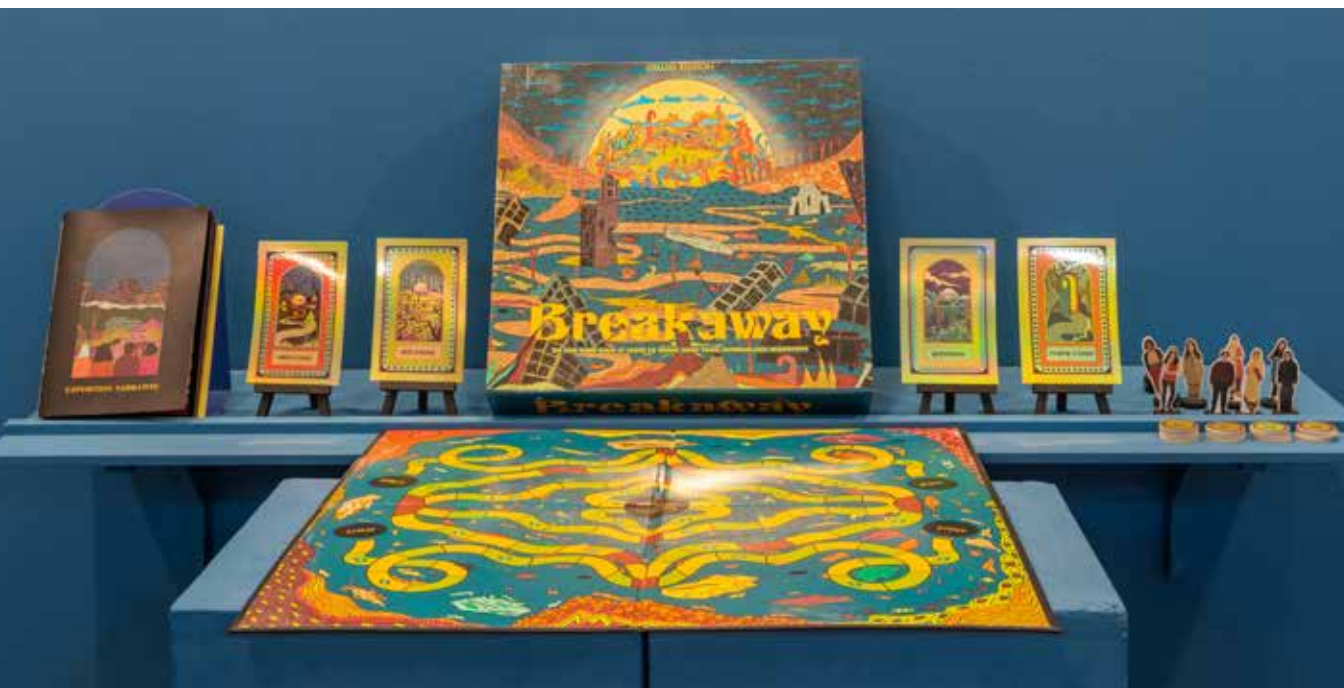




COMMUNICATION DESIGN

The Department of Communication Design offers a four-year transdisciplinary and multi-pronged programme highlighting communication, media, and interaction design studies. A commitment to research, analysis, innovation, and creativity, underpins an integrated approach to design. The programme offers a progressive transition through the course modules that gear students towards effective learning with applications across the existing boundaries of the design world. It also strives to teach social and cultural sensitivity among the students through socially engaged projects within curricula.

Students can further construct their career trajectories by choosing a major field from Graphic Design, Media Design, and Interaction Design to gain competencies and a minor field (chosen from the remaining majors) to supplement their chosen major. The curriculum is designed to ensure critical engagement and conceptual strength, proficiency in technical knowledge and skills while providing theoretical scaffolding for an informed, creative, and innovative design practice. The programme is further strengthened by additional courses, including masterclasses and workshops conducted by professionals from the industry.

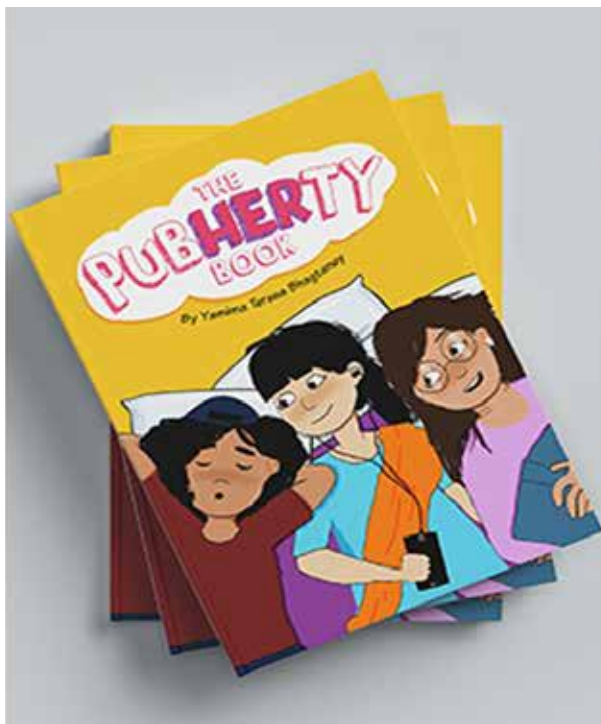


MAJORS

Graphic Design

The major in Graphic Design focuses on developing effective communication, using graphic design as a problem-solving instrument to generate innovative solutions through an iterative process of information gathering, research, strategy, and conceptualization. These will be in developing branding and advertising, editorial design, visual systems, and service design. This programme is for inquisitive, passionate thinkers who seek to investigate and analyse conceptual and technical processes of design, their relationship with human systems, and their economic, political, and socio-cultural implications to become creatively and com-

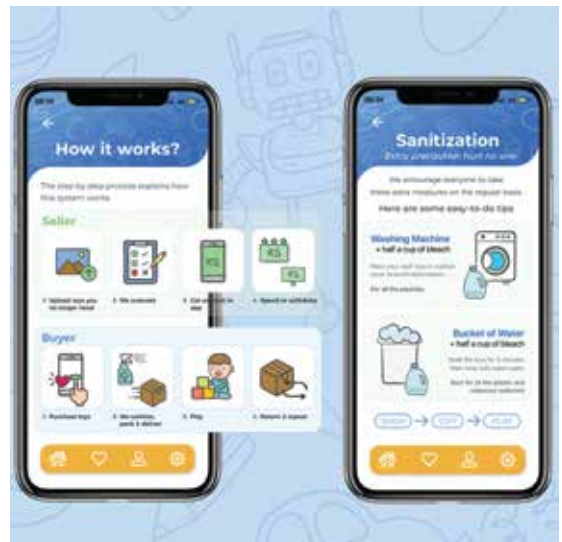
mercially inclined professionals. Students will articulate design at micro and macro levels as self-contained solutions and interventions that can herald a change in larger human systems by foretelling those changes and facilitating them. Apart from the necessary skills and knowledge, they develop empathy, self-awareness, and a sense of social responsibility through critical and analytical thinking processes. The studies aim to inculcate reflexive thinking practice that leads to adaptive design making to respond to the rapid change in communication forms, technologies, and processes. The programme aims to empower young minds to become the drivers of change as they learn to negotiate the boundaries of design practice to become proactive and responsible members of society.



Interaction Design

The major in Interaction Design focuses on designing digital media products, experiences, and interfaces, including web, mobile apps, and other applications within design and technology. Students further explore questions such as sustainability and the relationship between humans, cultures, and technology through critical approaches and design futuring. This major is a pioneering step toward answering the growing need for interaction designers in a fast-developing industry. It is also poised to explore the potential of technology and its applications to bring about change within the developing world, aiming for an economically and ecologically sustainable practice while fostering an ethical understanding of the discipline. The studies further enable the student body to carefully assess local and global needs and harness technology to address them. Through courses such as Design Studies, students understand how humans think and what they desire. This makes students of Interaction Design well versed beyond merely commercial

concerns. Empowered with an in-depth understanding of aesthetics and human perception and research, problem analysis, and strategy, students work within and across disciplines to envision interaction design for tomorrow while paying close attention to its role in society today.





Media Design

The major in Media Design focuses on design as an activity of cultural production, allowing students to renegotiate the binaries of design theory and practice through narratives and experiences in illustration, photography, film and video production, animation, and interactive media. The students learn to read and respond to the media, paying close attention to intent and interpretation, forms and processes, and social and cultural contexts of concern. They are further encouraged to develop a personal aesthetic and critical point of view while being informed about the manifestations and evolution of media within a localised context. The programme interrogates culture to further its changing definition and understanding in today's globalised world and its role in shaping ideas, ideologies, and philosophies

in institutional and private spaces. Students are introduced to the methods of media production along with various cultural theorists to be able to simultaneously produce content and develop a critical understanding of cultural production. Keeping in mind the new technological developments and audiences, the programme builds upon student skills in each discipline while progressing towards an integrated skill-set that will enable them to operate in a media domain of blurred boundaries and a wider audience. This further allows the student body to envision new ways of facilitating integrated media experiences and responding to the ever-changing needs of our society. Through collaborations with other disciplines, artistic spaces, organisations, and academic institutions, the programme puts forth and schematises a nexus of new ideas.

CURRICULUM

CORE COURSES

Design Studios 1 | 2 | 3 | 4

Studios form the main pedagogical space for design education. These are classes where students are introduced to core concepts and principles and given practicum projects to execute to build competency while focusing on process and ideation.

The design curriculum in the second and third years exposes the students to various areas of design. Working on various assignments, including publication, web, media, and UX/UI, students are encouraged to engage in experimental and individual explorations that facilitate personal and professional goals. The courses enable students to think conceptually and apply creative processes to theoretical aspects of design. This collaborates with problem-solving methodologies and critical thought while developing a personal design vocabulary.

Second-year design studios focus on strengthening the fundamental concepts and honing basic skills for approaching design projects. Visual Communication and Typography form the key components of the Graphic Design major. Focusing on the Still image, Media Design students learn the basic tools of photography and illustration—digital cameras and drawing (traditional and digital techniques). The Interaction Design students investigate the principles of interaction through physical and digital prototypes and visual communication. Students develop an understanding of decoding briefs, researching the web and app design, understanding the idea of user journeys, and setting up basic design grids.

Third-year design studios build advanced concepts and sensitise students to the practical requirements of their chosen fields with lateral thinking and creative problem-solving at their core. Graphic design majors will learn to think innovatively, specialising in content creation and copywriting as applied in multiple spheres such as advertising design, editorial, publications, information graphics, etc. The Media Design students will explore and gain proficiency in projects involving the Moving Image through animation and film. Students learn studio lighting, process diegetic sound, and explore non-diegetic sound to conclude their projects through post-production techniques and processes. The Interaction Design students will employ technology to address problems around socially relevant themes. They will learn to assess needs and develop solutions and interventions following participatory design processes.



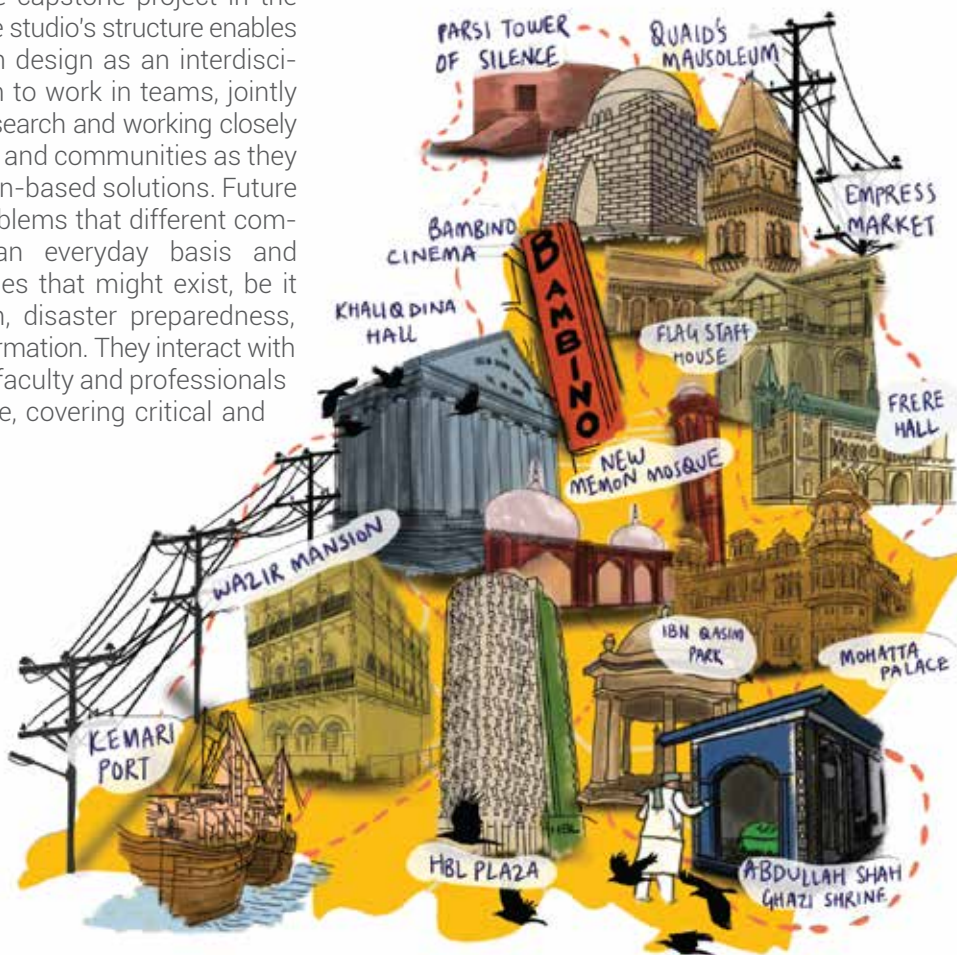


Design Studies

These are seminars where students are given exposure to histories of design, material culture and technology, deeper theoretical and conceptual frameworks, and contemporary issues in design discourse. Second-year seminars on History of Design, Research for Design, and Design and the Human Condition are compulsory for all majors. In addition to a mandatory seminar, Design Politics and Ethics, students also undertake major-specific seminars in the subsequent years.

Integrated Design Studio

Students from the three majors come together to undertake a single capstone project in the seventh semester. The studio's structure enables students to approach design as an interdisciplinary field and learn to work in teams, jointly conducting in-field research and working closely with the stakeholders and communities as they develop holistic design-based solutions. Future designers look at problems that different communities face on an everyday basis and decipher the difficulties that might exist, be it navigation, education, disaster preparedness, or accessibility of information. They interact with dynamic and diverse faculty and professionals in this exciting course, covering critical and practical theory.





Drawing and Prototyping Lab

Focusing on sketching and drawing for prototyping, students hone basic observational and analytical skills while further learning ways of seeing and building objects, environments, and people, both individually and with each other. Students learn to imagine, visualise and execute thoughts and ideas into forms using experimental techniques as they gain familiarity with mediums and materials for innovative design practice. Detailed study of subject matter concentrating on angles, perspectives, measurements, proportion, scale, and form remains a consistent learning outcome. However, students are expected to use their knowledge and skill in unconventional manners to forge new and exciting links between drawing and design.

Software Labs

Students are given crucial technical and craft skills necessary for the studio courses. Lab classes are open to all majors in the third semester and become major-specific afterward. The goal of labs is not just to teach software skills but also to encourage students to build proficiency with their tools to gain a facility in really exploring the applications of those tools in various projects.



Year: 2021
Course Name: Print Grids & Branding
Project: Self-branding
Student's Name: Aya Nasser
Faculty Name: Mahesh Phansalkar

Internships

This credited course is taken in the summer before the last semester of study. The internship gives the students an insight into the professional working environment and helps prepare them for their final thesis project. The objective of the internship course is to enhance the students' personal as well as professional skills and provide a platform from which they can make more informed and educated decisions about their future careers.

Design Thesis

The design thesis is the culmination of the four-year undergraduate degree. This student-directed project is undertaken in the last semester of study. Students are required to conduct in-depth research on their chosen topic, leading to the execution of coherent design projects.



Colloquium

The department regularly invites professionals from the industry to share their experiences and knowledge with the students. Short-duration workshops are also conducted by visiting professionals throughout the academic programme.

Study Visits

Study trips are planned and organised by the faculty and students to enhance the students' learning and give them a broader perspective of their field of study. Students are taken on local, provincial trips during their course of study. These national visits are an integral part of learning for the students outside the formal studio structure.



Design Consultancy

The department also undertakes commercial and pro-bono work from the social/ development sector, including print media, film, illustration, and photography. Past clients have included multinational corporations, educational institutions, fashion houses, NGOs, etc.

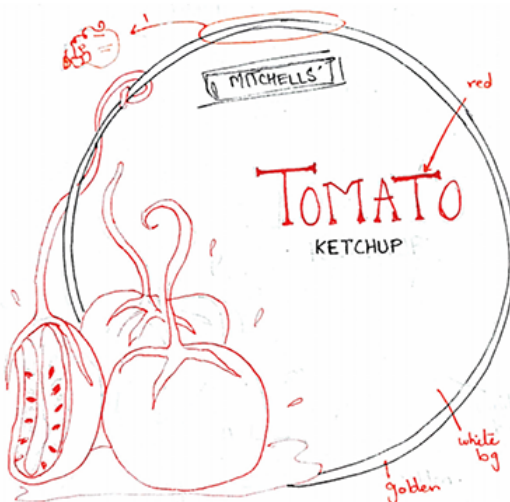
Collaborations and Affiliations

The Department of Communication Design believes in exploring opportunities for interdisciplinary collaborations and collectively building richer and more expansive projects through shared knowledge and expertise. Creative collaboration in a multidisciplinary setting motivates students to work efficiently as a team, with each person contributing significantly to the whole. It also actively seeks opportunities to create industry ties with several organisations and universities through projects, workshops, seminars, and field visits.



Tiempos Headline
Playfair Display
Cormorant Infant
BlackChancery

- Golden ring represents elegant trait
- Watercolour or soft brush illustration style represents the delicate, sweet & juicy nature of tomato



colour palette



PROGRAMME STRUCTURE

Graphic Design (GD)

GD - THIRD SEMESTER		
Course Code	Course Title	Credit Hours
DE356	Studio Major Graphic Design: Visual Communication I	3
DE365	Studio Major Graphic Design: Typography I	3
DE357 DE364	Studio Minor: Interaction Design or Media Design	3
DE359	Lab: GD: Drawing and Prototyping	1
DE358	Lab: GD: Softwares	1
DE311	Seminar: History of Design	2
LA308	Islamic and Pakistan Studies	3
LA354	Histories of Art, Design and Architecture III	3
Total Credits		19

GD - FOURTH SEMESTER		
Course Code	Course Title	Credit Hours
DE456	Studio Major Graphic Design: Visual Communication II	3
DE465	Studio Major Graphic Design: Typography II	3
DE457 DE464	Studio Minor: Interaction Design or Media Design	3
DE499	Lab: GD: Software and Drawing Lab II	1
DE474	Seminar: Research for Design	2
DE496	Seminar: Design and the Human Condition	3
LA	Art History / Visual Culture Elective	3
Total Credits		18

GD - FIFTH SEMESTER

Course Code	Course Title	Credit Hours
DE578	Studio Major Graphic Design: Visual Artefacts I	3
DE579	Studio Major Graphic Design: Visual Artefacts II	3
DE594	Studio Minor Media Design - Introduction to Illustration /	3
DE595	Introduction to Photography or	
DE587	Studio Minor Interaction Design: Basics of UI/UX Design	
DE588	Lab: Graphic Design - Advanced Software Lab IV	1
DE572	Seminar: Truth in Advertising	2
LA	General Elective	3
LA	Art History / Visual Culture Elective	3
Total Credits		18

GD - SIXTH SEMESTER

Course Code	Course Title	Credit Hours
DE6102	Studio Major Graphic Design: Advertising Design	3
DE6103	Studio Major Graphic Design: Visual Systems	3
DE6110,	Studio Minor Media Design- Introduction to Animation /	3
DE6106	Introduction to Film or	
DE6107	Studio Minor Interaction Design Introduction to UX Design	
DE6114	Lab: Graphic Design Software Lab IV	1
DE6113	Seminar GD: Creative Strategy	2
LA 612	Research Methodologies (Pre-Requisite for Final Research Paper)	3
LA	General Elective	3
Total Credits		18

GD - SEVENTH SEMESTER

Course Code	Course Title	Credit Hours
DE7118	Studio Major: Integrated Studio (Capstone)	6
DEXXX	Studio: Chosen Major	3
DE7119	Seminar: Professional Development / Collo	3
DE7120	Seminar: Design, Politics and Ethics	3
LA 768	Final Research Paper	3
Total Credits		18

GD - EIGHTH SEMESTER

Course Code	Course Title	Credit Hours
DE834	Thesis	12
DE835	Internship	3
Total Credits		15

Total Credits Semesters 1-2: 36

Total Credits Semesters 3-8: 106

Total Credits required for a Bachelor in Communication Design degree: 142



Media Design (MD)

MD -THIRD SEMESTER		
Course Code	Course Title	Credit Hours
DE361	Studio Major MD: Still Image I (Illustration II)	3
DE366	Studio Major MD: Still Image I (Photography II)	3
DE362 DE364	Studio Minor - Interaction Design or Graphic Design	3
DE359	Lab: GD: Drawing and Prototyping	1
DE358	Lab: GD: Softwares	1
DE311	Seminar: History of Design	2
LA308	Islamic and Pakistan Studies	3
LA354	Histories of Art, Design and Architecture III	3
Total Credits		19

MD - FOURTH SEMESTER		
Course Code	Course Title	Credit Hours
DE461	Studio Major MD: Still Image II (Illustration II)	3
DE466	Studio Major MD: Still Image II (Photography II)	3
DE462 DE464	Studio Minor: Interaction Design or Graphic Design	3
DE4100	Lab: Media Design Drawing Lab II	1
DE474	Seminar: Research for Design	2
DE496	Seminar: Design and the Human Condition	3
LA	Art History / Visual Culture Elective	3
Total Credits		18

MD - FIFTH SEMESTER

Course Code	Course Title	Credit Hours
DE5117	Studio Major Media Design: Intro to Animation	3
DE582	Studio Major Media Design: Introduction to Film	3
DE580	Studio Minor: Graphic Design - Advanced Typography and Graphics or	3
DE587	Studio Minor Interaction Design: Basics of UI/UX Design	
DE589	Lab: Media Design- Advanced Lab	1
DE592	Seminar: History of Moving Image	2
LA	General Elective	3
LA	Art History / Visual Culture Elective	3
Total Credits		18

MD - SIXTH SEMESTER

Course Code	Course Title	Credit Hours
DE6105	Studio Major Media Design: Animation II	3
DE682	Studio Major Media Design: Moving Image II	3
DE6110	Studio Minor: Graphic Design or	3
DE6104	Studio Minor Interaction Design Introduction to UX Design	
DE6116	Lab: Media Design- Drawing Lab IV	1
DE6111	Seminar MD: Understanding Narratives Across Media	2
LA 612	Research Methodologies (Pre-Requisite for Final Research Paper)	3
LA	General Elective	3
Total Credits		18

MD - SEVENTH SEMESTER

Course Code	Course Title	Credit Hours
DE7118	Studio Major: Integrated Studio (Capstone)	6
DEXXX	Studio: Chosen Major	3
DE7119	Seminar: Professional Development / Collo	3
DE7120	Seminar: Design, Politics and Ethics	3
LA 768	Final Research Paper	3
Total Credits		18

MD - EIGHTH SEMESTER

Course Code	Course Title	Credit Hours
DE834	Thesis	12
DE835	Internship	3
Total Credits		15

Total Credits Semesters 1-2: 36

Total Credits Semesters 3-8: 106

Total Credits required for a Bachelor in Communication Design degree: 142



Interaction Design (IxD)

IxD - THIRD SEMESTER		
Course Code	Course Title	Credit Hours
DE363	Studio Major Interaction Design: Principles of Interaction I	3
DE367	Studio Major Interaction Design: Visual Communication	3
DE362 DE357	Studio Minor Graphic Design or Media Design	3
DE359	Lab: GD: Drawing and Prototyping	1
DE358	Lab: GD: Softwares	1
DE311	Seminar: History of Design	2
LA308	Islamic and Pakistan Studies	3
LA354	Histories of Art, Design and Architecture III	3
Total Credits		19

IxD - FOURTH SEMESTER		
Course Code	Course Title	Credit Hours
DE463	Studio Major Interaction Design: Principles of Interaction II	3
DE472	Studio Major Interaction Design: Design and Play	3
DE462 DE457	Studio Minor: Graphic Design or Media Design	3
DE4101	Lab: Interaction Design - Software Lab II	1
DE474	Seminar: Research for Design	2
DE496	Seminar: Design and the Human Condition	3
LA	Art History / Visual Culture Elective	3
Total Credits		18

IxD - FIFTH SEMESTER

Course Code	Course Title	Credit Hours
DE586	Studio Major Interaction Design: Designing Experience UX	3
DE585	Studio Major Interaction Design: Designing Interactions UI	3
DE594 DE595	Studio Minor Media Design - Introduction to Illustration / Introduction to Photography or	3
DE580	Studio Minor: Graphic Design - Advanced Typography and Graphics	
DE590	Lab IxD: Advanced Lab	1
DE591	Seminar IxD: Philosophy of Interaction	2
LA	General Elective	3
LA	Art History / Visual Culture Elective	3
Total Credits		18

IxD - SIXTH SEMESTER

Course Code	Course Title	Credit Hours
DE6108	Studio Major Interaction Design: Interaction for Social Change	3
DE6109	Studio Major Interaction Design: Managing Tech Products	3
DE6104	Studio Minor: Graphic Design or	3
DE6106	Studio Minor Media Design- Introduction to Animation /	
DE6107	Introduction to Film	
DE6115	Lab IxD: Intro to Coding	1
DE6112	Seminar IxD: Thinking in Systems	2
LA 612	Research Methodologies (Pre-Requisite for Final Research Paper)	3
LA	General Elective	3
Total Credits		18

IXD - SEVENTH SEMESTER

Course Code	Course Title	Credit Hours
DE7118	Studio Major: Integrated Studio (Capstone)	6
DEXXX	Studio: Chosen Major	3
DE7119	Seminar: Professional Development / Collo	3
DE7120	Seminar: Design, Politics and Ethics	3
LA 768	Final Research Paper	3
Total Credits		18

IXD - EIGHTH SEMESTER

Course Code	Course Title	Credit Hours
DE834	Thesis	12
DE835	Internship	3
Total Credits		15

Total Credits Semesters 1-2: 36

Total Credits Semesters 3-8: 106

Total Credits required for a Bachelor in Communication Design degree: 142



RECENT DESIGN THESES

Some design theses illustrative of the range of student interests and excellence in the recent past are listed below:

Areeshah Qureshi 'Who are you?' - Graphic novel on Imposter Syndrome (2021)

Basir Ahmed 'Babajee' - Sonic forces in narrative filmmaking (2021)

Bushra Hashim 'The Real Grub' - App for organic products (2021)

Danish Cheena 'Jail Party' - Film on examining the culture of comedy in Pakistan (2021)

Fatema Taher Peshawarwala 'Sana's Diary' - A graphic novel on loud and silent childhood (2021)

Fatema Zahra Rizvi 'Oranges' - An animated film on an adult living with ADHD (2021)

Hafsa Ashfasque 'Breakaway' - A conversational board game to question internalized misogyny in girls (2021)

Hanadi Khan 'Beech ki Maang' - Voice of the Middle Child - Music Video (2021)

Hareem Shahid 'Rabbit Tales' - A family communication card game for mild Autistic children and their families (2021)

Hawwa Riaz 'Happie Dairy' - Lactose-free Milk brand launch (2021)

Lamiya Qaizer 'SignUp' - Time for a creative talk, family card game (2021)

M. Jawad Ali 'Raftaar' - The thrill of racing (2021)

Maham Mazhar 'Sitaray' - Down Syndrome Awareness campaign (2021)

Maria Mudder 'EDSEN' - Platform for education for special education needs (2021)

Mariam Ali 'Qatra' - Animated series of films highlighting water scarcity in Pakistan (2021)

Mariam Aslam 'The Raindrops in my h-h-head' - Graphic novel to spread awareness about children who stutter (2021)

M. Sheece Khan 'Pareidolia' - Visual narrative to explain the visual phenomenon of Pareidolia (2021)

Rabia Mustafa 'aCyst' - App to enable women to self-monitor and manage their PCOS (2021)

Ramsha Faisal 'Game Seen' - Reimagining the existing board games for the visually impaired (2021)

Riza Qureshi 'Muzaahimat' - Representations of female protagonists in major video games (2021)

Shanzeb Najam 'Kokani Cookbook' - Awareness about the Pakistani Kokani Community in Karachi (2021)

www.ivsdegreeshow.com

DEPARTMENT OF TEXTILE DESIGN



TEXTILE DESIGN

The Department of Textile Design prepares designers and artists with vision, knowledge, skills and methodology to function successfully in the industry, composite textile mills, the craft sector, or as independent entrepreneurs. IVS is known for its unique design sensibility and has been providing the design industry with its graduates to usher in growth and positive change. The Department provides comprehensive training in the field and has supported the textile and fashion industry as well as the private sector for over two decades, proudly producing industry leaders.

Aiming to bridge the gap between industry and academe, the Department offers four-year bachelor's degrees in **Textile Design**, and **Fashion Design**, and holds the mantle for pioneering and reforming design education within the contemporary local and regional contexts. Each programme combines studio-based projects with extensive design research and a commitment to the craft sector. Courses in both areas are structured to inculcate creative problem-solving abilities, prioritising the quality of design in relation to products through the application of colour, design theory, and the rich history of textiles. Assignments aim to develop technical and analytical thinking and research, observation, and communication skills.

On one hand, students produce designs that trail blaze in specific fields including home, fashion, apparel accessories, and textile art. On the other hand, our pedagogy contributes to a matchless repository of research on contemporary textiles and fashion in the local, regional, and global contexts.



Research and Practice

Agha Hasan Abedi Textile Resource Centre is a study and research centre that caters to not only the IVS faculty and students but also the designers and researchers from the Textile and Fashion Industries. It houses a sizable collection consisting of both historic and contemporary pieces as well as market samples and students' works. Textile Resource Centre is an ongoing progressive facility where new and valuable additions are made periodically. The recent expansion comprises a fully functional computer lab with top of the line technology, especially for the use of Textile and Fashion Design students and faculty.

Collaborations and Affiliations

The Department of Textile Design has established strong linkages with national and international art and design institutes like Textile Institute of Pakistan (Karachi), Pakistan Institute of Fashion Design (Lahore), Beacon House National University (Lahore), ArtEZ Institute of Art (Netherlands), and National Institute of Design Ahmedabad (India). The Department is well-connected to the Textile and Fashion industry and design houses and works in close collaborations with names like Artistic Milliners, AlKaram Studio, Ideas by Gul Ahmed, Orient Textiles, Khaadi, Habitt, Elan, and Generation, just to name a few.

In keeping with our commitment to the craft and artisan community across Pakistan, the Textile Department has partnered with various national and international NGOs and donor communities to provide skill enhancement trainings. These include SUNGI Development Foundation, AHAN-Aik Hunar Aik Nagar, Behbud, AKCSP, KADO, CWSA, IRC, RLCC, OxfamNovib, Butterfly works Foundation (Netherlands) and many more.



The Consulate General of Italy Karachi, the British Council Karachi, Chinese Consulate Karachi, Japanese Consulate Karachi, German Consulate, Pakistan Fashion Council and Trade Development Authority of Pakistan are valuable associations and constantly extend support towards international collaborations.

Programme in Textile Design

The Textile Design Program at IVS provide students with a broad orientation to program specialization, development of skills and a comprehensive understanding of materials and processes keeping in mind the socio-cultural and historical context of textile; in relation to craft, trends, consumers and market. The program aims to nurture creative thinkers, motivate innovation and foster an inspiring, student-centred learning and research environment.



2nd-year courses offer application of learning through basic design projects, focusing on the introduction to textile terminology and techniques used in weaving, printing, embroidery, dyeing and other related fields. Students explore an experimental and creative approaches to design, structure and surface, along with an introduction to design-related computer software and its application for design creation. A written/visual research component is mandatory for all studio assignments.

At the beginning of the 3rd year, students select their major line of focus from the core courses – Print Design, Weaving and Design Intervention with Craft. Students are encouraged to learn from tradition and evolve their work toward market sustainability and contemporary sensibilities. The knowledge base is further strengthened by practising design and conceptual thinking activities, and introduction to real-life projects together with research and documentation. Interdepartmental electives are also offered to contribute towards trans disciplinary learning.

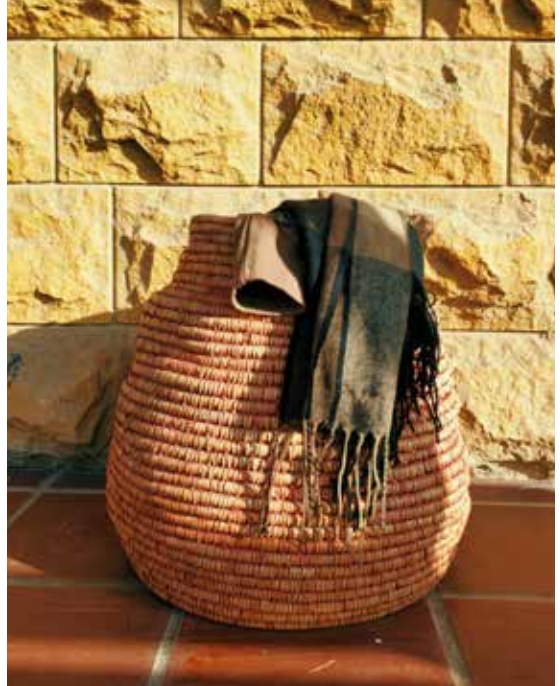
Working over the course of three years in the department on assignments of increasing complexity, students develop a strong and diverse portfolio, take a professional direction, and work toward a final project. Students are also required to work in the industry as interns to gain real-life experience. The thesis project is the culmination of 4-year degree program which develops capabilities to induce creative design perspective carving their path toward the professional world of the Textile and Design industry.

CURRICULUM

CORE COURSES

Print Design

In the 3rd semester, an introduction to basic print design provides a grammar of different repeats such as straight, half drop, three-point, mirror, ogee and non-directional. Emphasis is placed on hands-on learning where the motif is evolved from a source of inspiration and translated into different printing repeats. In the 4th semester students are introduced to print design for the textile industry, keeping in mind technical aspects of industrial printing such as repeat and colour limitations. In the 3rd year, the complexity of the print design course increases as students learn to work with coordinates, larger scales of repeats, and develop an understanding of how to design a product acknowledging market demands. Digital technology has a significant impact on print practice and figures prominently in strategies of practical application of theory. Students work with Adobe Design Suite to design and create artworks, which are ready for manual printing, rotary/flatbed machine printing, and digital printing. The objective is for students to achieve confidence when designing materials for display and print.



Weaving

This course focuses on the basic principles of fabric construction. In the 3rd and 4th semesters, students are introduced to loom functionality, starting from warping, heddlng, reeding, and weaving. The recognition of diverse thread counts and basic to advanced weave structures are taught through graphs and wrappings. In the fifth semester, students work with existing woven fabric collected from the market and analyse weave structures. This fabric analysis helps construct variations of the weave patterns. Woven fabric samples are produced for either apparel or upholstery, ready to be adapted for industrial use. They apply acquired skills and further develop their weaving portfolio, with the emphasis on colour and construction. Products are made according to market specifications. Digital technology has a significant impact on practice and figures prominently in strategies of the practical application of theory. Students work with Adobe Design Suite to design and create artworks with technical specifications. The objective is for students to achieve confidence when designing woven materials for home and apparel.

Design Intervention

This course aims to revive and create awareness for an existing or a dying craft. The objective of the course is to teach students to meet challenges involving the making and marketing of a craft. Emphasis is placed upon making the product functional and maintaining quality without taking away the identity of the indigenous craft. Students learn to respect and value tradition along with humility towards the craftsperson. Diversity of product range, which is marketable and economically feasible, is emphasized. The course is supported by research and documentation of the chosen traditional craft, for example, ralli, namdas, susi, khes, pattu weaving, mud resist block printing and regional embroideries. Linkage with craft organizations is maintained to ensure sustainability.

Digital technology has significant impact on print practice and figures prominently in strategies of the practical application of theory. Students work with Adobe Design Suite to design and create artworks that will be mapped as their designs on various products.

Drawing

Drawing is an essential component of the textile design programme as it supports all the elements of design. In the 3rd semester, students are trained in observation, proportion, perspective, and nature-drawing in pencil and watercolour. The 4th semester course focuses on detailed and realistic replications rendered in pencil, pen, ink, watercolour, and various other mediums and techniques. Fifth semester onwards, drawing is incorporated in all studio courses. Here, the emphasis is on numerous rendering techniques such as cut colour, dry brush and simplification of compositions through different mediums (acrylics, poster colour, and oil and chalk pastels). Combining these mediums in one composition helps explore its diverse possibilities. Further, as the course advances, students turn to conceptual thinking and mind-challenging exercises, along with realistic still-life.





Introduction to Merchandising

This course is a survey of the field of merchandising and the principles of retailing. It provides students with a basic understanding of marketing, merchandising, sourcing, production, and related functions within the framework of textile and fashion apparel industries.

Craft Documentation

Craft Documentation has been introduced to document the existing crafts of Pakistan. It requires research in the craftsman's environment. Students carry out field research in urban and rural sectors and then record the origin, system, and status of the craft through written and visual tools (such as notes, drawings, photographs and film). This compilation adds to the department's resources and can be disseminated to collectors, institutions, students, and NGOs in book form or as craft maps.

History of Textiles

History of Textiles is focused towards the knowledge of our rich cultural heritage, and regional and global contemporary textiles. This course encourages research on different textiles, supported by audio and visual aids. Dialogue and research are encouraged and information is gained through books, magazines, dissertations and other resource material.



ELECTIVES

Apparel Design

This course comprises a skill and design-oriented path and answers the continual demand from the fashion industry for trained talent to design garments. The course creates an interface between the student and the apparel, textile, and craft industry, which revitalises the latter and in turn benefits the designers by incorporating indigenous methods of weaving, printing, and ornamentation in apparels. This includes composing of mood boards, research boards and trend pages. The second stage of this course deals with the understanding of garment construction, finishing and placements.

Recycled Textiles

This course teaches recycling and reprocessing of used or leftover textile materials. Research in recycled textiles is conducted in a local context. Through this students are expected to gain new insight in innovation, creativity, experimentation, and contemporary demands on the craft and industrial sector. Various techniques of off-loom weaving are introduced to achieve desired results.

Fabric Manipulation

Fabric Manipulation invites students to be as experimental as possible with a variety of fabrics. The focus is on sampling, material manipulation, and experiencing how different textiles and fibres interact with their environment. Students explore useful ways of identifying creative applications for fabric by creating 2-D and 3-D surfaces using techniques like folding, pleating, burning, cutting, and many others to reshape the surface of fabrics.



Fibre Arts

The Fibre Arts course takes a conceptual approach to 2-D and 3-D forms. It utilises materials such as fabric, yarn, and natural/synthetic fibres and prioritises aesthetic value over utility. Students study techniques complementing textile fibres such as stitching, weaving, and dyeing, or by any other non-conventional method. The study of works from contemporary national and international artists and designers is an important part of this course.

WORKSHOPS

Dyeing

Students are familiarised with both natural and chemical dyes through lectures and hands-on practice. Emphasis is laid on colour-matching and fastness.

Natural Dyes

This workshop focuses on the knowledge of traditional methods of dyeing. Students are introduced to the indigenous roots and herbs that are locally available. Preparation of the dye bath in the traditional manner is demonstrated and a sample book, showcasing a variety of dyes, is compiled. A complete colour range is developed in cotton, silk and wool threads.

Chemical Dyes

Students are also introduced to different types of chemical dyes and their properties. Various techniques of tie-and-dye such as chunri, and stitch and clamp resist, are explored, which are then made into fabric samples.



METHODS OF PRINTING

Block Printing

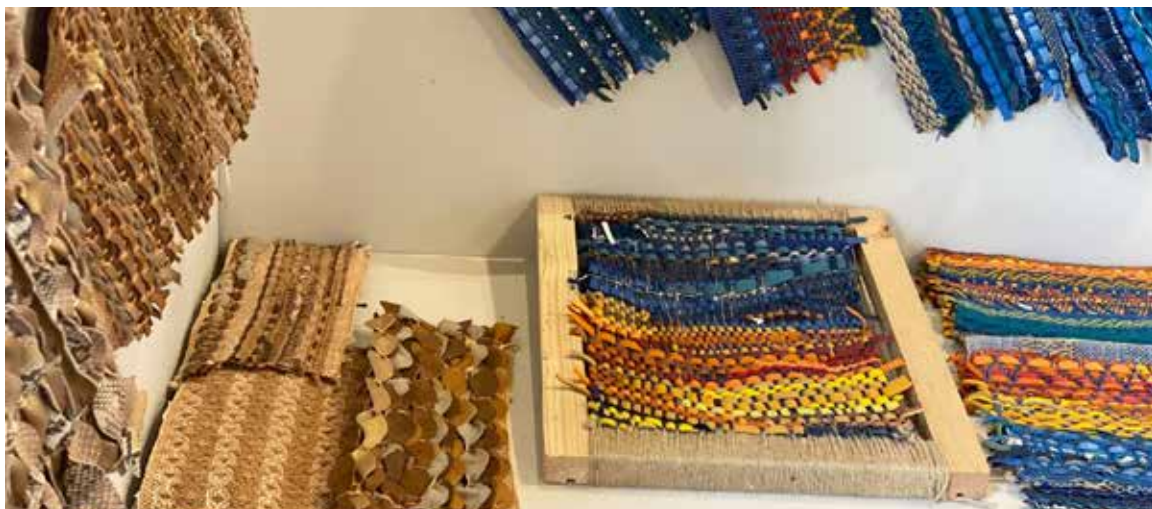
This workshop aims to teach the techniques associated with the preparation of colours used in block printing. Students are taught the technicalities, preparation of the printing table, and the actual printing process. Visits to block printing studios and workshops are facilitated to see the crafts persons at work.

Screen Printing

Students are introduced to various techniques of screen printing. An understanding is developed of the procedures involved such as the making and stretching of frames, exposing of negatives, colour-mixing, and the actual printing process. Field trips to various screen printing units are arranged. Experimental printing is encouraged to keep the students updated with new trends and processes.

Ornamentation

This workshop entails a compilation of different ornamentation techniques in the form of a sample book. It includes the derivation of different stitches from traditional textiles, as well as finishing and edging details. Students are introduced to a variety of decorative materials such as beads, tassels, sequins, and metal thread used in combination with basic stitches and their variations. Students are also required to make a product that incorporates the techniques mentioned above. Visiting the local market is important for sourcing raw material as well as embroidery studios for an in-depth understanding.



Basketry

The art of basketry is the oldest off-loom textile technique. Students are encouraged to use indigenous palm leaves and reeds. Extensive sampling is carried out in two and three-dimensional techniques for a variety of products. A master craftsperson is invited to demonstrate and teach the traditional basketry techniques.

Design Thesis

In the 8th semester, students are required to undertake a final thesis project. Students have the option to design a collection/range of apparel, furnishing fabrics, home textile and textile craft. All designs are developed from a theme or source. Students must have the ability to meet the requirements for the composite mill in print, woven and apparel design, and for the craft sector. The thesis assessment is carried out by internal and external jurors at the end of the studio course. The evaluation criteria include the ability to develop the design, composition, use of colour, level of skill, exploration of medium, and understanding of technical and production aspects.

Internship

During the summer break of the final year (between the 7th and 8th semesters) students are required to go for a six-week internship at textile mills, NGOs working with textile crafts, weaving units (mechanical and handloom), or fashion and design houses. Through on-the-job training, students gain valuable insight in both theory and practice. Career options are explored in fields of employment-related to their course of study. This is mandatory for all students to fulfil the graduation requirement.

Study Visits

Local, provincial, national and International study trips are undertaken to promote a better understanding of techniques and environments of traditional and contemporary textiles. These trips are self-financed or enabled by sponsorships.

PROGRAMME STRUCTURE

THIRD SEMESTER		
Course Code	Course Title	Credit Hours
TD366	Drawing	3
TD321	Textile Design I Print Design Weaving Design Intervention	6
TD346	Workshops Dyeing Methods of Printing	1
TD304	Computer/Digital tools	1.5
TD3XX	Design Thinking	Seminar
LA354	Histories of Art, Design and Architecture III (1855 up till Modernism)	3
LA308	Islamic and Pakistan Studies	3
Total Credits		17.5

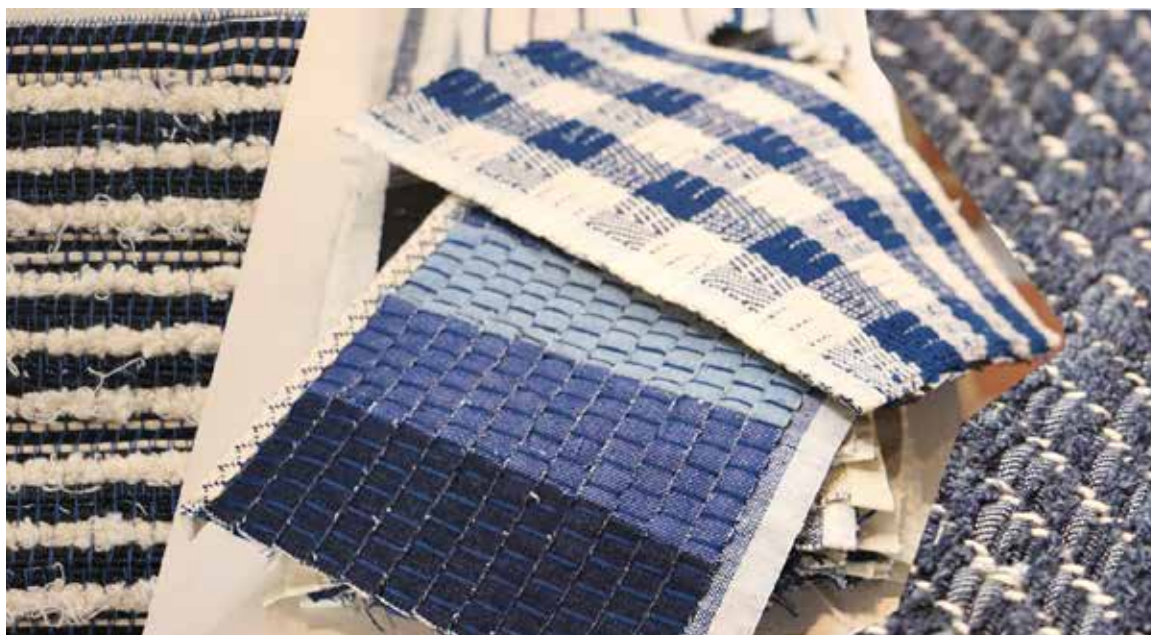


FOURTH SEMESTER

Course Code	Course Title	Credit Hours
TD466	Drawing	3
TD421	Textile Design II Print Design Weaving Design Intervention	6
TD446	Workshops Ornamentation Off loom Weaving	1
TD403	History of Textile I	3
TD404	Computer/Digital tools	1.5
TD3XX	Design Thinking	Seminar
	Art History/ Visual Culture Electives	3
Total Credits		17.5



FIFTH SEMESTER		
Course Code	Course Title	Credit Hours
TD547	Design Studio I Print Design Weaving Design Intervention	6
	Studio Electives (Choice of 1)	3
TD559	Apparel Design	
TD560	Fiber Art	
TD503	History of Textile II	3
TD504	Computer/Digital tools	1.5
	General Electives	3
	Art History/ Visual Culture Electives	3
Total Credits		19.5



SIXTH SEMESTER		
Course Code	Course Title	Credit Hours
TD667	Design Studio II Print Design Weaving Design Intervention	6
	Studio Electives (Choice of 1)	3
TD661	Fabric Manipulation	
TD662	Recycled Textiles	
TD630	Craft Documentation	3
TD604	Computer/Digital tools	1.5
LA612	Research Methodologies (Prerequisite for Final Research Paper)	3
	General Electives	3
Total Credits		19.5



SEVENTH SEMESTER

Course Code	Course Title	Credit Hours
TD754	Design Studio III	9
TD727	Introduction to Merchandising	3
LA768	Final Research Paper	3
Total Credits		15

EIGHTH SEMESTER

Course Code	Course Title	Credit Hours
TD834	Thesis	12
TD835	Internship	3
Total Credits		15

Semester	1 and 2	36
Semester	3 to 8	104
Total Credits for B.Des Textile Design Degree		140



FASHION DESIGN



CURRICULUM

CORE COURSES

Pattern Making

This course is an introduction to creating flat patterns, by drafting basic blocks through measurements and calculations. Students learn how to manipulate blocks according to their requirements by using basic blocks. During this course, students start constructing basic garments with all the finishing required. As students' understanding of proportion and human form evolve, they also start developing patterns with different calculations for a better understanding of various sizing in relation to proportion.

Machine Sewing

Students learn the basic techniques used in the construction of a complete garment. From learning how to stitch from a basic bodice to a complete garment, this course gives in-depth knowledge and skills required to construct a collection for a thesis. Through the process, students learn different finishing such as facings, bias bindings, attachment of zips, and attaching lining to a garment. Students learn couture techniques in hand-sewing, and seam and hem finishes.

Fashion Illustration

This course addresses the basics of fashion design. Students learn to draw croquis for fashion illustration. The emphasis is on developing fashion poses and accurate drawings of garments. Students learn to render, using colour pencil, watercolour, poster colour and markers. They learn from drawing the illustration to rendering it in various mediums to

illustrate the realistic feel of the fabric. They learn to translate their ideas into mood boards and inspiration boards. The students learn fashion illustrations and technical drawing using digital tools, such as Adobe Design Suite.

Draping

This course introduces the student to the basic principles of draping, keeping in mind the importance of grain, balance, and structure in a garment. An understanding of fundamental draping procedures and their application to current trends are addressed. Tools and materials essential for professional results are demonstrated and used. Students learn fundamental principles in developing basic silhouettes of skirts, bodices, and collars by draping towards a complete garment. Draping techniques lead to a better understanding of balance and proportion—and as the course progresses, students start to drape their design trying different elements.



Fashion Studio

Students design and create an original collection for men, women and children, by identifying customer profiles, researching chosen areas of specialization, seeking sources for inspiration, and experimenting with fabric selection. They develop technical sketches, illustrations, storyboards, colours, fabric boards, and advanced prototypes. Pattern alterations and manipulations are demonstrated in class to show how alterations are processed and corrected on patterns. Flat technical sketch and creating accurate garment detail is an integral part of their studio learning. Students execute creative and complex designs utilizing digital tools such as Adobe Design Suite. Working from actual samples, they learn about industry standards to digitally illustrate flat measurements and develop detailed specifications sheets with related information. The complexity of projects increases with each semester.

History of Costume I, II

This course provides an overview of costume history in Western and Eastern cultures from ancient civilizations to the present. Students study cultural, social, and historical events and analyse their effect on the history of costume including the influence of historical costume on fashion today. Through this course, students develop a comprehensive fashion vocabulary and become familiar with costume terminology.

Introduction to Merchandising

This course is a survey of the field of merchandising and the principles of retailing. This course is intended to provide students with a basic understanding of marketing, merchandising, sourcing, production, and related functions within the framework of the fashion apparel industry.





Life Drawing

Drawing is an essential component of the fashion design programme as it supports all the elements of design. This course focuses on figure drawing, gesture, and composition. An in-depth study of proportion and the anatomy of the human figure is undertaken. Students render proportion, balance, and form of the figure. Drawing skills are further developed in a variety of mediums.

Fashion Drawing

This course takes the next step from earlier illustration courses to focus on developing fashion figure poses accurate illustration of garments, and the development of the students' own signature sketching styles. Colour pencils, markers, pens and other mediums are explored, to hone the skill and develop students' ability to communicate their designs in two dimensions.

ELECTIVES

Print Design

Emphasis is placed on hands-on learning where the motif is evolved from a source of inspiration and translated into different printing repeats. Students are introduced to print design for the textile and fashion industry, keeping in mind technical aspects of industrial printing such as repeat and colour limitations. Students also work with coordinates and develop an understanding of design for apparels, acknowledging market demands.

Design Intervention

This course creates awareness for an existing or a dying craft. The objective of the course is to teach students to meet challenges involving the use of traditional craft in garments and fashion accessories. Priority is placed on making the craft functional and maintaining quality without taking away the identity of the indigenous craft. Students learn to respect and value tradition along with humility towards the craftsman.



WORKSHOPS

Dyeing

Students are familiarised with both natural and chemical dyes through lectures and hands-on practice. Emphasis is laid on colour matching and fastness.

METHODS OF PRINTING

Block Printing

This workshop aims to teach the techniques associated with the preparation of colours used in block printing. Students are taught the technicalities, preparation of the printing table, and the actual printing process. Visits to block printing studios and workshops are facilitated to see the craft persons at work.

Screen Printing

Students are introduced to various techniques of screen printing. They develop an understanding of the procedures involved such as the making and stretching of frames, exposing of negatives, colour-mixing, and the actual printing process. Field trips to various screen printing units are arranged. Experimental printing is encouraged to keep the students updated with new trends and processes.

Natural Dyes

This workshop focuses on the knowledge of traditional methods of dyeing. Students are introduced to the indigenous roots and herbs that are locally available. Preparation of the dye bath in the traditional manner is demonstrated and a sample book, showcasing a variety of dyes, is compiled. A complete colour range is developed in cotton, silk, and wool threads.





Chemical Dyes

Students are also introduced to different types of chemical dyes and their properties. Various techniques of tie and dye such as chunri, stitch and clamp resist, are explored, which are then made into fabric samples.

Ornamentation

This workshop entails a compilation of different ornamentation techniques in the form of a sample book. It includes the derivation of different stitches from traditional textiles, finishing and edging details. Students are introduced to a variety of decorative materials such as beads, tassels, sequins, and metal thread used in combination with basic stitches and their variations. Students are also required to make a product that incorporates the techniques mentioned above. Visits to the local market are important for sourcing raw material as well as embroidery studios for an in-depth understanding.

Fabric Manipulation

The fabric Manipulation workshop invites students to be as experimental as possible with a variety of fabrics. The focus is on sampling, material manipulation, and experiencing how different textiles and fibres interact with their environment. Students explore useful ways of identifying creative applications for fabric by creating 2-D and 3-D surfaces using techniques like folding, pleating, burning, cutting, and many others to reshape the surface of fabrics.

Design Thesis

In the eighth semester, students are required to undertake a final thesis project. Students have the option to design a collection/range for men's, women's, or children's wear. All designs are developed from a theme or source. The thesis assessment is carried out by internal and external jurors at the end of the thesis studio. The evaluation criteria are the ability to develop design, use of colour and fabric, level of skill, exploration of medium, and understanding of technical and production aspects.

PROGRAMME STRUCTURE

THIRD SEMESTER		
Course Code	Course Title	Credit Hours
FD301	Life Drawing	3
FD302	Fashion Design I Pattern Making Draping Fashion Illustration Machine sewing	6
FD303	Workshops Dyeing Methods of Printing	1
FD 304	Computer/ Digital tools	1.5
FD 3XX	Design Thinking	Seminar
LA354	Histories of Art, Design and Architecture III	3
LA308	Islamic and Pakistan Studies	3
Total Credits		17.5



FOURTH SEMESTER		
Course Code	Course Title	Credit Hours
FA404	Fashion Drawing	3
FD402	Fashion Design II Pattern Making Draping Fashion Illustration Machine sewing	6
FD 403	Workshops Ornamentation Fabric Manipulation	1
FD405	History of Costume I	3
FD406	Computer/ Digital tools	1.5
FD4XX	Design Thinking	Seminar
	Art History/ Visual Culture Electives	3
Total Credits		17.5



FIFTH SEMESTER

Course Code	Course Title	Credit Hours
FD506	Fashion Studio I Men's Wear Women's Wear Children's wear	6
	Studio Electives	3
FD513	Print Design	
FD514	Design Intervention	
FD505	History of Costume II	3
FD507	Computer/ Digital tools	1.5
	General Electives	3
	Art History/ Visual Culture Electives	3
Total Credits		19.5





SIXTH SEMESTER		
Course Code	Course Title	Credit Hours
FD606	Fashion Studio II Men's Wear Women's Wear Children's wear	6
	Studio Electives	3
FD613	Print Design	
FD614	Design Intervention	
FD612	Fashion Theory	3
FD607	Computer/ Digital tools	1.5
LA612	Research Methodologies (Prerequisite for Final Research Paper)	3
	General Electives	3
Total Credits		19.5

SEVENTH SEMESTER

Course Code	Course Title	Credit Hours
FD706	Fashion Studio III	9
FD708	Introduction to Merchandising	3
LA768	Final Research Paper	3
Total Credits		15



EIGHTH SEMESTER

Course Code	Course Title	Credit Hours
FD809	Internship	3
FD810	Thesis	12
Total Credits		15

Total Credits semester 1-2

36 credits

Total Credits semester 3-8

104 Credits

Total Credits required for a Bachelors in Fashion design degree

140 Credits

DEPARTMENT OF FINE ART



FINE ART

The Department of Fine Art acknowledges the extensiveness of contemporary art and challenges students to develop their own artistic practice. The department offers six streams (new-media art, printmaking, sculpture, painting, ceramics, and miniature painting), which embody studio practice, theoretical studies, and personal and professional development. The programme encourages students to engage with urban discourses to stimulate intellectual and aesthetic responses through the development of strong visual skills and analytical, and critical abilities.

The courses we offer subsequently encourage the advancement of innovative skills in relationship with the development and processing of ideas. The programme is enriched by the diverse experience and contribution of its faculty members who are invested in education and research in addition to their artistic practice. This offers students the opportunity to work with their tutors on exhibitions, publications, and other events outside the curriculum. Teaching is reinforced through seminars, presentations, critiques, and tutorials conducted by a range of permanent and visiting faculty members who encourage an in-depth understanding of the various and multiplying fields of practice within the contemporary arts. Gallery and studio visits are an essential component of the programme and are supplemented by annual national study trips as a means to enhance learning and discourse.



3RD & 4TH SEMESTER CURRICULUM

After their Foundation courses, students enrolled in Fine Art are made to explore their creativity through a range of workshops and studios. These focus mainly on developing their understanding of various concepts and skills within contemporary art. Each studio is led by a faculty member who engages students with a specific critical perspectives and technical knowledge.



Drawing Methods

Drawing is a core component of the Fine Art department and caters to all other pathways we offer. Our courses aim at establishing skill-building and technical application – but most importantly, they serve as a means of imaginative expression. They reinforce the development of visual understanding and introduce a broad range of materials and techniques. Students are expected to explore drawing as an expanded field of practice within contemporary art. Since drawing is seen as an independent means of expression which motivates the growth of a personal vision, the courses are thoroughly supported by lectures, visual presentations, and periodic critical evaluations that facilitate an informed and pluralist approach to the subject.

Painting

The Painting course investigates modern media and techniques through intensive studio sessions taught by practising artists. Initial courses explore techniques applicable to a range of painting methods and initiate the student to a formal understanding of pigments, grounds, surfaces, and preparation. Supplemented with the exploration and understanding of colour through studio-based exercises, these form the basis of building a strong visual vocabulary. Students gain the opportunity to work with commissioned public projects in the city and on-site with faculty members as part of their curriculum. Advanced courses emphasise inquiry and the development of conceptual approaches in contemporary painting along with the broadening and understanding of the history of painting. Studio and gallery visits, artists' talks, critical discussions, and an intense research-based approach contribute to the building of an independent body of work in the final year.



Sculpture

The Sculpture course initiates students into skill-building methods through the introduction of various materials and the challenges they present. Students learn fundamental methods of carving, modelling, welding, and mould-making. The Sculpture course engages with conceptual concerns that run simultaneously through process-based challenges of various materials. The Sculpture studios offer an amalgamation of technical, and material concerns along with the demands of critical discourse. A series of seminars, studio visits, artist talks, critiques, along with familiarisation of the city's and the region's resources on materials underpins the course and prepares the student to experience a range of approaches to the subject. As in other disciplines, students are encouraged to develop a personal vocabulary of expression towards an independent body of work in the final year.

Ceramics

Taught as any other medium of Fine Art, the Ceramics course offers the uniqueness of undertaking functional and sculptural approaches in art-making. Students learn established methods of working in clay, progressing toward experimentation, and exploring techniques to facilitate their work. This course encourages students to use their imagination and develop image-making skills to address social, cultural and material concerns.

The state-of-the-art Ceramics Studio at IVS allows students to work with a range of materials and firing methods. An integral part of working in this medium is the understanding of materials, which is incorporated into the studio course as the Materials Science segment. This entails a study of raw materials through research, analyses, tests, and experiments undertaken to create clay bodies, glazes, and slips. Close interactions

with studio instructors, demos, regular critiques, and discussions facilitate students in developing independent bodies of work.

Printmaking

The Printmaking course offers students a range of techniques and methods within the discipline as a means to develop a vocabulary for contemporary art practice. Intaglio printing, wood-cut, mono printing, silkscreen, paper-making, artists' books, and printing methods are introduced throughout the second and third years as a means to hone technical skills as well as develop a personal language. Highly qualified instructors conduct the programme through regular demonstrations and discussions. The printmaking studios have welcomed a host of Pakistani and international printmakers who has contributed to the learning environment through workshops, talks, and demonstrations. The studio has also been involved in initiating print portfolio projects, which have been a valuable source of learning for the students. The printmaking studio is equipped with three intaglio presses, one lithography press, and facilities for a silkscreen.



Miniature Painting

The Miniature Painting course extends the vocabulary of painting by drawing on a very traditional genre that has been reinterpreted to become part of contemporary art vocabulary. The course places emphasis on traditional skills and techniques of Miniature Painting by studying and practicing the styles and conventions of masters from different style schools. To understand the traditional style in its pure form, students initially reproduce miniatures, particularly from the Persian, Mughal, and Kangra traditions, which focus on understanding line, form, colour, and rendering (Purdakht). As part of the traditional training methods, students are taught to prepare their own tools and materials under the guidance of their instructors. The preparation of pigments and surfaces (Vasli, the paper used for miniature painting) is integral to the course. Students learn traditional techniques such as Siyah Qalam and Gudrung as means to understand the full range of the genre and its vocabulary. The course also integrates the appreciation of contemporary art practices within Miniature Painting through gallery and studio visits, workshops, and artists' talks. Critical evaluations are conducted regularly to help students develop independent bodies of work in the final year.

New Media Art (Film and Video)

Our New Media Art program offers students a unique approach to an interdisciplinary curriculum in which prominent practitioners come together and work with students as they develop aesthetics and critical perspectives on emergent technologies. The program offers a broad range of studio-based courses such as film & video, animation, photography, Internet & digital art, performance art, and installation – focusing on responsive technologies and their implementation in critical thinking and artistic applications. Students will be assigned projects to help understand the relationship between technology and visual culture in contemporary art practices. During the length of the program students will be looking at the history and theory of New Media Art and addressing topics ranging from and within issues in contemporary art and times. Students will learn how to analyze and resolve technical and aesthetic problems, and benefit from critical review, gallery exhibitions, visiting artists, and specialists.



Computer Skills

Students are introduced to the essentials of information technology, computer skills, software, and website development that assist them in expanding their vocabulary and reach as visual artists. Taught during the second and third years of study, this course is designed to meet the specific requirements of the Fine Art curriculum. The Computer Skills course aims towards proficiency in handling different software that enables students to expedite their thought process and develop an independent approach towards original artwork.



5TH & 6TH SEMESTER CURRICULUM

Rather than following a medium-based format, our department wishes to focus more on innovative forms of practice. This will help give students a broader understanding of materials in relation to the development of their ideas. It will also give them the practice to understand fine art through a more contemporary and interdisciplinary approach. The integrated studio system will allow students to choose one area of study from three pathways: 2D Studios, 3D Studios, and Fine Art New Media. Each will encourage students to develop their work with different forms of practice rather than remaining within the limitations of a single medium. Each pathway itself will be structured to provide an interdisciplinary approach where students will engage in cross pathway projects.



Fine Art New Media

The Fine Art New Media course will encourage a diverse approach to exploring ideas through the use of different mediums and technologies. It will allow students to build their interests through developing expertise in a chosen medium or through employing a combination of different mediums that can create a relationship with one another. Students will be able to develop their practice through a broad range of technologies and approaches such as film, animation, photography, sound, drawing, electronic and digital media, and publications. Over the course of two semesters, students will undertake various workshops, which will provide technical knowledge on the mentioned mediums.

2D Studios

The 2D Studios will explore the expanded field of painting through understanding the politics of contemporary image-making and abstraction. Students will be required to consider compositional relations, picture plane, and surface as fundamental features of the production of visuals. Students will be working with different materials and mediums alongside extensive theoretical readings, which will help them place and study their own ideas and practice within the greater context of the history of art/image-making. They will be introduced to extensive workshops within the faculty of Oil Painting, Printmaking, Miniature Painting, and Photography. This course will require students to invest in quality material to ensure a better understanding and importance of medium and its impact on production.

3D Studios

The 3D Studios will explore matter, material, scale, and production in relation to ideas of place and audience. Students will go through various workshops where they will be introduced to a range of traditional and contemporary methods of production. Through experimentation and interventions students will be expected to work around ideas on object making, assemblage, installation, drawing, found objects, digital matter, and the moving image. We encourage understanding production in its broadest sense and through the context of space, place, audience, and time. Technical support will be provided in the use of metal, wood, ceramics, construction, casting, and molding techniques, and the still and moving image.



7TH & 8TH SEMESTER CURRICULUM

Final Term Thesis

Students are required to undertake a self-directed project in their final term which reflects their learning throughout the previous years. Through this project, each student is expected to engage in independent thinking and produce a body of work that is strong and comprehensive in terms of Research, Concept Development, and Execution. This research and analytical, mentored, independent study course represents the culmination of advanced studies in studio art. Students are expected to present their work to a group of external jurors in a professional setting towards the end of the term. Students in the Final Year will also be offered electives and workshops in Documentation and Presentation Skill, and Ideas on Exhibition.

This cumulated practice and research then become part of the BFA Student Thesis Exhibition.



Internship

The Department of Fine Art facilitates an internship programme during the summer break for students in semester five. Students are expected to work in national and international art organizations, galleries, NGOs, television, or artists' studios. This experience with artists, curators, and art managers is a means to enhance the students' personal as well as professional developmental skills and provides a platform from which they can make more informed and educated decisions about their future careers.

Study Visits

Students are offered the occasion to visit one provincial and one national destination each in the three years spent in the Department. These visits provide the Fine Art students with the opportunity to encounter original works of art and architecture, engage with artists and gallery curators from diverse backgrounds, attend workshops and seminars, and visit other art institutions to exchange ideas, approaches, and discourses. These national study tours create platforms for dialogue and new practices beyond IVS and Karachi. The trips are planned and organised by the faculty, built around the learning objectives of a student as a visual artist.





Community Services

The Fine Art Building Community (FAB) project is one of the important pillars of the department. The department has in the past initiated and engaged in projects that are motivated toward a positive social change within the community. Some significant projects include a series of art training workshops for teachers and special needs students of KVTC (Karachi Vocational Training Centre), The Bus School Project, (a Citizen's Education Development Foundation's (CEDF) experiment in homeschooling), and Art Therapy classes for patients in The Recovery House, a rehabilitation centre for patients with mental illnesses. In 2015-2016, the students and faculty of the department of Fine Art painted the walls in the Children's Cancer Ward in the National Institute of Child Health (NICH) and the Children's Burns Ward in the Civil Hospital.

Awards, Grants, and Scholarships

The Department of Fine Art offers major awards to students who show excellence in their studio practice and academic research. The Zahoor-ul-Akhlaq Drawing Portfolio Award, instituted in the name of the celebrated artist, is presented to the student who has excelled

in Drawing during the final year. The Abu Shamim Areff Award for Academic Research, set up by the Foundation of Museum of Modern Art (FOMMA), and instituted after the eminent bureaucrat and former member of the IVS Executive Committee, is awarded to the student who excels in academic research. The Sher Asfandiyar Khan Scholarship Fund consists of four awards presented to students demonstrating academic excellence and/or deserving financial assistance in the final semester.

Collaborations and Affiliations

The Department of Fine Art works in close collaboration with the Vasl Artists' Association, the Goethe Institut, Karachi, the Consulate General of Italy, Karachi, U.S Consulate General, Karachi, the German Consulate General, Karachi, and the Karachi Biennale Trust.



PROGRAMME STRUCTURE

THIRD SEMESTER		
Course Code	Course Title	Credit Hours
FA307	Art & Society I	3
FA334	Drawing Methodologies I	3
FA356	Studio 1 (Sculpture / Miniature/New Media Art/ Computer Graphics)	6
LA354	Histories of Art, Design and Architecture III	3
LA308	Islamic and Pakistan Studies	3
Total Credits		18

FOURTH SEMESTER		
Course Code	Course Title	Credit Hours
FA435	Drawing Methodologies II	3
FA407	Art and Society II	3
FA460	Studio 2 (Ceramic / Printmaking / Painting)	6
FA478	Computer Graphics	3
LA	Art History/ Visual Culture Elective	3
Total Credits		18

FIFTH SEMESTER

Course Code	Course Title	Credit Hours
FA536	Experimental Drawing 1	3
	Studio Major Electives:	6
	Fine Art New Media 3D Studios 2D Studios	
DE504	Computer Graphics	3
LA	General Elective	3
LA	Art History/ Visual Culture Elective	3
Total Credits		18

SIXTH SEMESTER

Course Code	Course Title	Credit Hours
FA637	Experimental Drawing 2	3
FAXX	Studio Major Electives:	6
	Fine Art New Media 3D Studios 2D Studios	
FA607	Art & Society	3
LA612	Research Methodologies (Pre-Req for Final Research Paper)	3
LA	General Elective	3
Total Credits		18

SEVENTH SEMESTER

Course Code	Course Title	Credit Hours
FA738	Conceptual Drawing 1	3
FA741	Major Studio 3	9
LA768	Final Research Paper	3
Total Credits		15

EIGHTH SEMESTER

Course Code	Course Title	Credit Hours
FA877	Major Studio 4 – Final Thesis	12
FA829	Internship	3
Total Credits		15

Total Credits Semesters 1-2: 36

Total Credits Semesters 3-8: 102

Total Credits required for a Bachelor in Fine Art degree: 138

LIBERAL ARTS PROGRAMME



LIBERAL ARTS PROGRAMME

The Liberal Arts programme forms the interdisciplinary core of IVS's studio-based professional studies. It is distinctive in the Pakistani context of higher education, since it holds that the humanities and social sciences are necessary to art and design education and, indeed, to all creative practice. This non-traditional form of liberal arts study, tailored for studio-based practitioners, sustains the interest of students from across departments by providing ample points of contact and conversation across the studio and the liberal arts classroom, asserting and establishing the relevance of one to the other. The programme seeks to instil in students a strong sense of intellectual curiosity, independence, judgment, ethics, and responsibility as they come to see themselves as not only creative practitioners but as engaged citizens of the world today. These courses also produce a sense of discourse and common purpose among students at IVS since students from different departments take courses together.

The programme fosters a learning environment conducive to critical thinking and provides opportunities for students to engage with ideas, histories, theories, criticism, and fields of inquiry in a manner that complements and buttresses their work in their degree programmes and studios. Liberal Arts at IVS signify a space for open discourse, dialogue, and debate, at IVS, questioning the barriers between thinking, inquiring, and making. Students find complex, rich, and multifaceted points of departure and entry, for their inquiry and also their practice, since they are exposed to a wide variety of interdisciplinary perspectives that broadens the landscape of their thought.





Courses offered by the Liberal Arts programme make accessible complex ideas and texts, and create an understanding of the links between local and global frames of reference. Through its broad-based and interdisciplinary curriculum, students are exposed to multiple areas of study including art history and visual culture, critical theory, literature, philosophy, anthropology, psychology, history, and politics, among others. Furthermore, the programme emphasizes the importance of (and power within) the written word, and the ability to investigate, organize, unfold, and articulate ideas with independence and confidence. This is achieved through maintaining a constant and insistent focus on research practices and academic reading and writing skills across a student's journey through IVS. This culminates in the Final Research Paper, a written research project of 4000-5000 words that all students at IVS must complete in order to engage in their final thesis and graduate. Besides the curriculum taught in the Liberal Arts, the pedagogy itself is committed to nurturing creative intellectualism, reflection, research, and innovation.

Liberal Arts requirements comprise around 25% of the total credits required to earn a degree at IVS. All students, regardless of their department, have to take twelve Liberal Arts courses (36 credits, inclusive of the Final Research Paper) over their entire duration of study at IVS. While eight of these courses are required (six core courses in the first three semesters as well as Research Methodologies and the Final Research Paper in the second-last and last years), four are elective courses chosen from among a broad range of offerings that change from year to year. These courses draw students from different departments at the same stage in their respective programmes. No IVS student can graduate without successfully completing all LA programme requirements.

CURRICULUM

CORE COURSES

Foundation Year Core

In the foundation year, all students take the Liberal Arts core courses in Art History, Theory and Critical Studies, and Reading and Writing. These courses adopt an expansive approach to the study of art, design, and architecture, converging at various points ongoing studio programmes. The courses emphasise the development of skills in analysis and understanding the complexities of practices.

Histories of Art, Design and Architecture I

This is the first of the three modules of art, design, and architectural history that is part of the LA core curriculum at IVS. The three modules provide broad surveys of movements and developments in cultural and civilizational histories that are manifest in the art, design, and architecture from pre-history to pre-Contemporary. The first semester, dedicated to prehistory and ancient civilizations takes students to the Roman era and covers “global” histories that include a survey of the earliest civilizations and others that emerged later with common grounds, as well as analyses of parallel and opposing movements that emerged from different regional, religious, socio-political and historical contexts.

Histories of Art, Design and Architecture II

The second semester covers the period from the Middle Ages to the Salon des Refuses, placing particular emphasis on rapid changes that took place in the historical and visual

culture during industrialization and early modernism. The course aims to offer the students a wide introduction to important terms, practices, movements and political issues that have propelled the development of art and visual culture historically. The student's ability to apply the language and practice of art history to works of Art, Design, and Architecture, will be developed throughout the course preparing them for their more focused courses that follow in the post-foundation years.

Academic Reading and Writing I, II

The use of written language as a medium of communication is a skill that requires precision, continuous, and constant revision. Therefore, all Liberal Arts courses contain an element of writing practice, but a few concentrate specifically on the transfer and reinforcement of formal writing skills. Academic Reading and Writing (ARW) is a rigorous year-long university level course that focuses on developing critical thinking and academic writing and reading skills. In the first semester, Academic Reading and Writing 1 (ARW I) deals with the technicalities of academic reading and its implementation in writing. In the second semester, Academic Reading and Writing 2 (ARW II) builds on material covered in the first semester, placing an emphasis on secondary research, and increasing in complexity through assigned readings and writing.

Since students in the Foundation Year at IVS come from diverse educational backgrounds, the course begins in the first semester with an emphasis on the basic tools of writing, such as grammar, punctuation, sentence, paragraph, and essay structures and introduces students to various rhetorical modes and strategies. It allows students to understand the stages of composition as applied to an academic essay,

including close reading, annotation, summary writing, bibliography, citation and referencing, developing a thesis statement, finding and using textual evidence, and being able to organise ideas with logic and clarity. Through themed readings, ARW I and II aim to introduce students to a broad range of topics and ideas, from visual culture and socio-politics, to literature, philosophy, film, critical theory, and urban studies. Students are regularly evaluated on their reading and writing assignments, and are enabled to recognise and thereby avoid plagiarism.

Post-Foundation Core

Post-Foundation courses cover a diverse range of subjects and movements, wherein faculty choose to focus on a particular issue, time-frame, or creative practice. The emphasis in these courses is on analytical skills, vocabulary, and context. Following on the broad survey courses of the Foundation Year, students are now invited to concentrate on and analyse individual works in their own particular historical, social, aesthetic, religious, and political contexts. The Post Foundation curriculum also aims to initiate debate and an understanding of

the place of creative practice in society, particularly Pakistani society. By developing courses on the political and social resonance of art, design, and architectural institutions, and on creative display and creative members of society, it is intended that students be able to connect their own practices to their social contexts.

Histories of Art, Design and Architecture III

This course, taught in the third semester, concludes the sequence begun in the first semester. It surveys and discusses the development of modern Art, Design, and Architecture, in light of the various cultural, historical, and socio-political events and technological advancements that brought about changes in the way we think about these cultural spheres. One of the core objectives is to enable students to contextualise works of art: to understand that they lose much of their meaning if separated from the time and place and historical context in which they were created. Moreover, this course aims in particular to situate the South Asian and Pakistani contemporary practices.



Islamic and Pakistan Studies

This course, offered in the third semester, undertakes the study of Religion and of Pakistan from multiple perspectives: historical, social, cultural, political, geo-strategic, economic, environmental, etc.,. It continues to explore and contextualise the national project of Pakistan, as well as the constructed relation between citizen, state, nationality, and territory constitutive of this project. The period of coverage precedes and follows 1947, up until the present moment; the course analyses and understands this relationship as it is today and the historical and political work that has gone into creating it. Close reading of texts and primary research provide students a historical foundation and critical framework for inquiry into the project of Pakistan. By the end of this course students should be aware of the complexities and nuances that govern nationalism and religiosity, with a deeper understanding of the current contexts; students should also feel ready to explore and deepen their own sense of identity.

Electives

Between the fourth and the final semesters, students take 4 Liberal Arts elective courses. These fall into two categories: Art and Culture Electives, and General Electives. The courses offered as choices change from year to year in order to keep our thinking fresh, to put new ideas and questions in circulation, and to capitalise on the expertise we can engage at a given time. Most of these electives require students to write a formal, methodically researched and referenced paper at the end of the semester. The following sampling of courses offered in the past might give an idea of the range of electives among which students choose.

Tracing Contemporary Art

This course surveys the frameworks, narratives, and thematics explored within contemporary artistic practices, tracing them back through the recent history of art (1930s onwards) in order to provide context, and allowing for a broader understanding of the debates and critical dialogues generated around contemporary art today. Focusing on the work of both local and international contemporary artists, this seminar class explores the histories, emergence, connections and developments of some of the most prevalent artistic concerns and methodologies under investigation by artists and art practitioners, and which have come to dominate the debates around, and trajectories of, artistic practices today.

Urdu Adab

This course introduces students to the world of Urdu prose literature, with readings in genres such as mizah (humour), afsana (short stories), drama (plays), and khutut (letters); the aim is to inculcate a serious understanding as well as an enjoyment of this literature. The course is introduced with a brief history of the Urdu language and its evolution in the Indo-Pak subcontinent. It takes students through different genres of Urdu Adab by introducing them to the writings of various authors famous in their fields. The main objective of the course is to increase the students' interest in Urdu reading, writing, and speaking. By the end of the course the students acquire a taste of Urdu literature. They gain knowledge about different styles of writings, such as drama, afsana, character sketches, and travelogues based on reading, writing and discussions, thereby developing a deep understanding of the texts.

Sustainable Cities and Communities

Sustainable, smart, green, and resilient cities—these are all the defining constructs of an exciting, emerging global paradigm in urban planning. Here, strategic plans are replacing master plans—gated communities and urban sprawl, supported by private automobile friendly transportation infrastructure are being discouraged in favour of mixed, integrated neighbourhoods and walking and bicycling supportive streets, walkways, and destinations. Sustainable cities of today, while responding to complex social and political realities, are in essence a by-product of what is now being termed as the most potent challenge facing mankind: climate change. Climate change is resulting in drawing up a development agenda that aims to place the social, environmental, and economic dimensions of development in close proximity. Cities are the frontlines in the battle against climate change, simply because presently more than half of humanity resides in urban centres, while it is estimated that by the year 2050, this figure will rise to two-thirds (an alarming figure of 650 billion people). In addition, major sources contributing to green-house gas emissions that are warming up the planet, such as transportation, residential and commercial buildings, and industry are based in cities. Sustainable Cities and Communities has been identified as one of the seventeen Sustainable Development Goals (SDG's) that are to define the global development agenda till the year 2030.

Politics and Power in Literature

Many social and political themes have recurred across history and have transcended cultures and borders. Whether it is state propaganda to control the mind-set of the masses or misguided revolutions, the more things change, the more they remain the same. This course looks at some of the most famous literary critiques of

power, ideology, and authority, and how they continue to resound through the modern world especially Pakistan. It familiarises students with famous literary critiques of popular culture, politics, and society. It also prepares students to identify recurring political and social themes in Pakistan and how these are reflected in Literature, both old and new.



Screening the Body: Gender, Race and Nation in Visual Culture

The course explores the role of visibility in constructing gendered, racialised, sexed, and colonised bodies in our era of modern biopolitics. It investigates how these gendered and racialised bodies are produced in the service of colonialism, capitalism, nationalism, and practices of war, where the body is a direct locus of state control and subject to state policing, manipulation, mobilization, and destruction. Starting with a study of the social and cultural construction of women's bodies, this course centres the understanding that gendered bodies are also racialised bodies, and "race" as a concept is profoundly significant in the ways that women's bodies are made visible/invisible. Drawing on feminist, queer, critical race, and visual culture studies, the course takes an intersectional approach to think through the ways in which gendered representations of the body intersect with race, class, colonialism and nation to constitute particular ways of seeing and of devaluing bodies. This course, in thinking critically about the dominant regimes of representation, also pays attention to radical feminist art practice and the ways in which artists and cultural actors have challenged the colonizing gaze and its hegemonic modes of seeing, to explore and imagine new ways of self-representation.

Culture on Display

This course aims to contextualise and collate the History, Theory and Critical Studies, as well as the various Humanities and Social Sciences, courses that the students have been taking by introducing the element of cultural institutions and the publics. It looks at how the development of Art, Design, and Architecture is presided over by changes in the public sphere and institutional heritage. Beginning with a brief history of the

museum in Europe, the course then looks more internationally at the design museum, public art displays, displays of fashion and textiles, the colonial museum, the rise of the curator, the contemporary art gallery and other exhibition spaces, and the development of museum technologies such as phone apps and audio guides. Besides providing the historical background of the rise of the public sphere and public consumption of culture on display, particular attention will be paid to contemporary culture, and to the Pakistani context. Most importantly, the course examines how issues related to class, nationality, gender, and wealth play out within spaces of cultural display — both how culture is used as a tool of power, and how culture is understood as a form of pedagogy.

Art in the Time of the Raj

This course examines the role of art and architecture, as well as its growth, in the South Asian subcontinent from the fifteenth to the twentieth centuries, especially focusing on the Mughal Empire's and East India Company's rule and influence, in terms of how their colonial expansion and their ideology was documented in art. The discussion's nucleus is the cross-cultural discourse between "the west" and "the east," such as Baroque influences in miniature artworks, as well as Mughal aesthetics in the Romanticism period of Europe. Moreover, the course discusses the East India Company's influences on art and architecture, and the Khar khaana school of thought on subcontinental art. Themes such as propaganda art, theology, gender roles, and conflict (focusing on the battles between the Mughals and Rajputs) are discussed in relation to the art that was generated during this time. International and local texts will be discussed and analysed, in order to unpack the different tangents of this timeline.



Introduction to Psychology

Psychology, as the study of human mind and behaviour, plays a vital role in understanding, creating, and interpreting art, design, and architecture while considering human needs and aesthetics. The objective of this course is to provide a basic understanding of psychology and its application in art, design, and architecture and everyday life.

Critical Notions of Space and Place

Through a series of thematic inquiries, this course explores literal and metaphorical notions of space and place in contemporary visual culture (and their pervasiveness in contemporary artistic practice). Specifically, students are asked to consider how artists and writers have negotiated geography, notions of centre and periphery, and other cultural signifiers as not only the subject of their work, but also as the framework for its reception. In addition to exploring a wide range of artists working in sculpture, installation, film, video, photography,

and painting, we examine how curatorial notions of space have evolved in the age of globalization not only as a reflection of historical and political change but, in some cases, as powerful agents and instigators of new ways of seeing and thinking.. Students engage with key critical thinkers and practitioners within the field, and choose and execute individual research projects, conducting original research and crafting an original argument.

Introduction to Performance Art

This course provides an extensive understanding of the respective movements in the history of performance and how it is understood today. It also demonstrates how we are able to use space, place, time, and most importantly our bodies to produce and become our “work” within visual arts. We question, unpack, and repack thoughts and philosophies regarding why and what performance art has done. As Roselee Goldberg says, “The history of performance art is integral to the history of art. It has

changed the shape and direction of art history over the last 100 years, and it's time that its extensive influence is properly understood. Throughout art history, performance (think Futurism, Dada, Surrealism...) has been the starting point for some of the most radical ideas that have changed the way we artists and audiences think about art. Whenever a certain school, be it Cubism, Minimalism, or conceptual art seemed to have reached an impasse, artists have turned to performance as a way of breaking down categories and indicating new directions."

Philosophical Inquiry

This course invites students to explore key themes in philosophy, specifically with respect to questions in metaphysics (e.g., being and nonbeing, the one and the many, the nature of reality, same and other, self and other); epistemology (e.g., the nature and possibility of knowledge, different ways of knowing, knowledge vs. opinion, truth and falsity); ethics (e.g., right and wrong action, good and bad, objectivism and relativism in ethics, social and political philosophies, the idea of value, the problem of evil); and aesthetics (e.g., the nature of beauty, aesthetic value, the possibility of aesthetic valuation). Accordingly, it focuses on how philosophical inquiry is a method of approaching the world and its phenomena, and provide students tools for such engagement. These include close reading and textual analysis, building coherent arguments, ascertaining rationality in thought, questioning unsaid assumptions, and revisiting one's own views on subjects of personal and social significance. The course aims to cultivate a critical sensibility, enabling students to become competent and responsible should they desire to pursue a deeper understanding of philosophical topics or conduct research in related fields of study.

Sonic Force in Contemporary Art

This course examines the medium of sound in Western Contemporary Art. To understand its position, we study a wide range of European and North American artworks from the late twentieth and early twenty-first centuries. Video, performance, installation, and new media works from various art movements, accompanied by selected critical texts that review the development of the medium through philosophical, social, cultural, political and psychological analysis, help us comprehend the elusive medium, and propose possibilities for where it may be headed.

Truth and Fiction

Truth is often stranger than fiction, or so the maxim goes. And that is because every piece of fiction is based on a strange, but true, story. After all, every story told has to be grounded in reality. Just as there is often an element of truth in a work of fiction, behind the timelessness of a celebrated piece of literature is often the novelty of an interesting newspaper story. Journalism isn't just the first draft of history—it is also the first draft of literature. Though on opposite ends of the writing spectrum, journalism and literature meet in the space of feature writing. In many ways a "halfway house" between journalism and literature, feature writing, also known as "long-form" or "literary journalism," combines the curiosity that drives journalism with the techniques of style, structure, and character of essays and fiction. The basic elements of a news story provide an ideal foundation to develop a work of literary fiction, with the descriptive style of feature-writing and reporting being an ideal tool for budding writers and students of literature.

Dialogues in Philosophies of Photography

What comes first: Philosophy or art? Philosophy or technology? Philosophy or the production of history? This course examines key concepts in western cultural theory and philosophy relating to the theories, economies, technologies, and aesthetics of photography and film. This course connects the work of theorists and philosophers with the social/political milieu of their times and consider them alongside works of art in photography and film. Introducing students to key areas and modes of twentieth- and twenty-first-century philosophy alongside developments in the ideas and production of photographic imagery, the course seeks to foster a critical awareness of the crossovers between the production of political, theoretical, and aesthetic ideas. The authors introduced will include: Walter Benjamin, Marshall McLuhan, Giorgio Agamben, Catherine Malabou, Michel Foucault, Paul Virilio, Susan Sontag, John Berger, Roland Barthes, Vilem Flusser, Hito Steyerl, Jacques Rancière, Kaja Silverman, Jonathan Crary, Ariella Azoulay, Jeff Wall, Guy Debord.

Music and Ideas

The number 12 looms large in Music and the course contains 12 broad themes that will explore ideas from the ancient Greeks to the present day: Music of the Spheres, Music and Proportion, Music as Language, Music as Drama, Music and the Transcendental, Music as Song, Music as Rhythm, Music and Worship, Music and Chance, Music and Dialectics, Music with and beyond Words, Music as Art or Science? These exploratory lectures seek to stimulate students' thoughts about what music is, what it contains, what it represents, how it communicates, and how it acts as a medium

for the transmission of ideas. The course does not require students to read musical notation. The course on Music and Ideas is offered as a broadening elective, suitable for a wide range of students - from all departments - who are curious to explore ideas associated with one of the arts and sciences of the ancient Quadrivium.

Conflict and Urban Society

It is believed that the hallmark of a democratic society lies in the ability of its citizens to gather and move about freely. In order for this to occur, citizens must be secure not only in their physical environment, but also of their rights in and to the space that they occupy. This course looks at the impact of conflict, war, and violence on urban spaces and societies, deconstructing understandings of the word "conflict" in an increasingly unstable world, in order to expand the perspective on what is at play and at stake in such sites. It examines how architectural/artistic/design practices come to address such issues through their work, whether in the form of investigation, dialogue, or creative problem solving. How does one begin to think about processes of reimagining and reconstruction (physical, socio-political, cultural) in post-conflict societies, and how does this differ from processes of engagement in societies where conflict is ongoing? What is the difference between short-term and sustained conflict, and how does this play out in the effects of each on complex urban environments? Most importantly perhaps, how can creative practices begin to engage with and address such issues in meaningful ways that can lead to the possibility of stability and unity in such divided spaces?

Digital Media and Cultural Studies

This course covers various theoretical perspectives and discourse over the evolution

of digital media in different global cultures and its impact on society today. The course highlights the development and role of the digital sphere and social media over the years. Topics include: our digital footprints to current day surveillance society, where all our digital moves are being recorded; algorithms and the representation of digital media in different cultures and platforms, with a focus on Pakistani context; privacy policies on Facebook, Twitter and other social media platforms as well as online digital wills/ legacies; online hate speech, trolls; and the result or impact of online debate, covering instances of xenophobia, racism, and the case of Qandeel Baloch, for example.

Decolonising Science Fiction Film

This course offers a critical analysis and turns a decolonizing gaze towards popular western science fiction, using the Hollywood imagination of America as a starting off point to examine the tropes of science fiction cinema and the anxieties that fuel them. We investigate diverse issues such as those relating to race, science, gender, empire and capitalism. We turn our examination then to peripheral cinemas, science fiction of resistance and cinemas around the globe which contribute to a transnational re-imagining of futuristic fabulation. This course aims to provide students with a series of critical perspectives with which to approach the science fiction genre. We present a case for science fiction film as a resource for exploring the changing relationship between humans and technologies and explore the constructions of humanness from a decolonial lens. We place the contemporary SF genre film within specific historical contexts of white supremacy, empire and capitalism and examine modern manifestations of "futurisms" as a resistance to the status quo supporting our

study with critical film and genre theory, post-colonial and feminist theory and cyborg theory.

Transnational News Media & Journalistic Practices

This course covers various theoretical texts, discourse and visuals to critically analyse the means of journalistic practices, reporting and the interpretation of news media across borders through the kind of rhetoric and visuals utilised. It aims to focus on the transformation of the transnational news environment with the emergence of non-western producers such as Al-Jazeera and specifically looks at reporting practices in South East Asian regions in contrast to major existing western producers such as the CNN and BBC to analyse patterns within the media industry. During the semester the course will cover topics ranging from media representations, online citizen journalism, transnational media history, media hegemony, media consumption and political and cultural identities and the impact of mass media on global citizens while analysing key factors such as the role of digitisation and new technologies.





Research

In the sixth and seventh semesters (eighth and ninth for Architecture), all students get a formal initiation on humanistic and social scientific research methods and their applications within their fields of interest, inquiry, study, and practice. This is where Liberal Arts teaching intersects directly with their departmental instruction, as faculty from both the liberal arts and the departments guide and assess students together through the research design, implementation, and writing process.

Research Methods

This course is offered in the second semester of the students' penultimate year (8th for Architecture and 6th for all other departments). It is designed to lead students into the Final Research Paper process (and is a prerequisite for FRP) by running them through the structure of the paper and guiding them through various research strategies. The course establishes the objectives for undertaking an undergraduate final research paper, outlines the major elements of a research project, and assesses the various types of research practices that can be undertaken. While a diverse range of peripheral subjects and ideas within the arts, design,

architecture and the humanities are touched upon and discussed as possible areas of research, the course concentrates on enabling students to practice ways of conceiving and developing paper proposals, on effective critical reading of secondary texts and published essays, on critical writing practices, and on competent formatting. Given that the Final Research Paper at IVS contains a great deal of primary research, this course also guides the students in their development of primary research strategies including interviews, site visits, questionnaires, and think tanks. It also encourages them to critically examine the ethics of research, and of academic representation.

Final Research Paper

The Final Research Paper constitutes the last leap that pushes students to the level of articulation and intellectual maturity toward which all tracks of the Liberal Arts programme have been working. The essay requires both extensive reading of secondary sources as well as primary research. The research process encourages an understanding of the students' roles as citizens, designers, artists, and architects in Pakistan, and also prepares them for higher education and the professional work environments. The Final Research Paper is written over one semester (7th for all departments except Architecture, for whom it is the 9th semester) and submitted at the end of the Spring semester of a student's final year. Weekly meetings with a departmental supervisor, and frequent meetings with the research coordinator, support the students throughout their progress. The Final Research Papers are graded by the departmental supervisor as well as a reader, a faculty member selected by the student from outside their department. Both the supervisor and the reader mark students according to set criteria including methodology, content, and structure.

OTHER INFORMATION

English Language Support Class

The Academic Reading and Writing (ARW) I and II courses are undertaken by all Foundation Year students at IVS as part of mandatory requirements within the Liberal Arts programme. The ARW I and II courses lay the foundation for skills required with increasing levels of difficulty as students' progress in their academic career at IVS, culminating in a Final Research Paper of 4000-5000 words in the final year of study. No student can graduate without completing all requirements of the Liberal Arts programme.

With this in mind, Liberal Arts offers an English Language Support class, which is directly linked to the Academic Reading and Writing sequence, for students who may struggle to achieve the level of English reading/writing/

research required of them at the freshman stage. This mandatory support class addresses struggles with English language proficiency, grammar, punctuation, sentence and essay structures, vocabulary, and so on. As an initiative to support and facilitate students at varying levels within the institute, the class is offered with no associated course fees.

Co- and Extracurricular Activities

In keeping with its goal to guide the holistic growth of IVS students, the Liberal Arts Programme is also the forum where many of the student-led activities at IVS, especially drama, music, debate, special events, etc., may be centralised. Furthermore, Liberal Arts study visits bring students from the different departments together as they explore the world through a common humanistic lens, beyond their specialized studio practices.



GRADUATE PROGRAMME



M.PHIL. IN ART AND DESIGN

The graduate programme at IVS is a result of thirty years of discussions on creativity, place and social responsibility, as the central philosophy of its undergraduate programmes in art, design and architecture. Emerging from years of devoted work, the graduate programme makes new commitments at an advanced level that aims to anchor and propel institutional mission and vision. At its core is the study of creative practice in an interdisciplinary, critical and research based pedagogy that allows for new ways of sensing, thinking and making. The programme is approved by HEC empowering it to award masters degrees - it commenced classes in January 2020.

This programme responds to the need of young and mature professionals and practitioners whose idea of advancement in their fields requires gaining expertise in other fields as well, in order to become leaders in thought and practice, in industry, and in the sphere of education.



Objectives

The following objectives remain at the forefront of our academic structures and course development:

Located at the first art and design school of its kind in one of the largest cities of the world, 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.

Departing from the strict disciplinary boundaries, the M.Phil. in Art and Design focuses on critical and creative practice, offering an integrated and interdisciplinary curriculum. Both faculty and students come together from diverse creative and disciplinary backgrounds for an enriched pedagogical experience.

The programme acknowledges students' diverse research and practice based interests, facilitating them to work with their strengths and professional requirements. The graduate program encourages students to ask difficult questions and fosters a research-driven approach in making, teaching and learning, within an interdisciplinary academic setting.

Recognizing the wide-ranging perspectives on education and challenges faced by present day education systems, the graduate programme encourages students to raise important questions about social, political, and regional concerns of education and educational institutions. It focuses on the education of arts bringing together influential ideas of thinkers.

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.

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 professional artists, designers, architects and educators to benefit from the programme.

Courses and Degree Requirements

To earn a Master's Degree at IVS, students must successfully complete 34 credits of course work and 6 credits of thesis. A full time student enrolls for 9-12 credits per semester, whereas a part time student may enrol for 6 credits in a semester. The courses offered by the programme, divided as core, elective and studio courses, bring together theory and practice, encouraging students to work at the intersections of the two. All students must register for the following mandatory courses through the course of their study:

- Graduate Research Methods I & II
- Critical Aesthetic Theory
- Regional Themes in Art, Design and Architecture
- Pedagogies of Art, the Art of Pedagogy
- Studio I, II & III

Apart from the mandatory courses, the graduate programme offers numerous electives such as Critical Urban Theory, Curatorial Studies, Spatial Design and Enquiry, and Arts and Cultural Man-

agement. A number of undergraduate electives, marked as General Electives, are also open for the graduate students. Students who have specific research interests may enrol for Reading/Studio electives that allow for a focused study and working closely with an advisor. Students are also required to undertake workshops offered by the programme at the beginning of a semester.

We believe that the bringing together of multiple kinds of studio and creative practice in this critical and reflexive space, will carve pathways toward educating the future educators in every dimension possible, from teaching to academic research, from cultural production to creative entrepreneurship, from the archive to curatorial work, and from arts and culture management to public policy, to name a few.

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, textile, fashion, communication and interior design, fine arts, theatre, curatorial studies, humanities, and social sciences.

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 enrolment to ascertain how they will complete their degree requirements. Students meet the DGS at least once every semester to discuss study interests, advisors,

updates and changes in study plans, financial issues, or any other academic or personal matters of importance.

Admissions

Currently, the Graduate Programme offers biannual admissions with deadlines to apply in April and November. It encourages students and professionals from diverse educational backgrounds in visual and liberal arts, social sciences and humanities, with some grounding in the creative fields, to apply. Each application is assessed based on the application form, study objectives, personal statement, portfolio of creative practice, interview, and how a potential student may contribute to the cohort. 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. Candidates with no Art and Design background may be required to take extra credits at the undergraduate level, to qualify for the admission.

Financial Assistance and Scholarships

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

- Need based scholarship - from 25% up to a max of 75%
- Need based financial assistance - from 25% up to a max of 75%
- Instalment plan for paying the tuition fee

THE IVS FACULTY

FACULTY OF ARCHITECTURE

DEPARTMENT OF ARCHITECTURE

Full-time Faculty

Dr. Suneela Ahmed

Associate Professor and Head of Department
PhD, Urban Design, Oxford Brookes University, UK
Masters in Urban Management, University of Canberra, Australia
B.Arch., Indus Valley School of Art and Architecture, Karachi, Pakistan

Durreshahwar Samina Alvi

Assistant Professor
MSc, UMD, Institute of Housing and Urban Development Studies, Rotterdam, The Netherlands
B.Arch. National College of Arts, Lahore, Pakistan



Ira Kazi

Assistant Professor
M.Arch, Urban and Regional Planning, New York Institute of Technology, USA
B.Arch., Mehran University of Engineering and Technology, Jamshoro, Pakistan

Maham Khurshid

Lecturer
MA, Architecture Design, The University of Sheffield, UK
B.Arch., Indus Valley School of Art and Architecture, Karachi, Pakistan

Mahmooda Maqsood

Assistant Professor
M.Sc Regional Development Planning & Management, Universidad Austral de Chile & Technische Universität Dortmund Germany
B.A Architecture, National College Of Arts, Lahore, Pakistan

Priya Pinjani

Assistant Professor
MSc Design and Urban Ecologies, Parsons the New School of Design, New York, USA
B.Arch., Indus Valley School of Art and Architecture, Karachi, Pakistan

Zohaib Zuby

Assistant Professor
MA, Muslim Cultures, The Aga Khan University International, London, UK
B.Arch., Indus Valley School of Art and Architecture, Karachi, Pakistan
Academic Program Officer

Hadiya Aslam Jamil

MSc. Organizational Psychology and Human Resource Management, Institute of Business Management (IoBM)

Visiting Faculty

Maria Ansari

M.Sc., City Design and Social Science, The London School of Economics and Political Science
B.Arch., Indus Valley School of Art and Architecture, Karachi, Pakistan

Ramiz Baig

B.Arch., Indus Valley School of Art and Architecture, Karachi, Pakistan

Arif Belgaumi

M.Arch, University of Pennsylvania, Philadelphia, USA
BA, Design of the Environment, University of Pennsylvania, Philadelphia, USA

Arshad Faruqi

M.Arch. Illinois Institute of Technology USA
B.Arch. Dawood College of Engineering and Technology, Karachi, Pakistan

Afrin Adil Sheikh

B.Arch., Indus Valley School of Art and Architecture, Karachi, Pakistan

Huzefah Haroon

B.Arch., Indus Valley School of Art and Architecture, Karachi, Pakistan

Sidhra Kehar

B.Arch., Indus Valley School of Art and Architecture, Karachi, Pakistan

Naveed Azhar Sheikh

B.Arch, University of Engineering and Technology, Lahore, Pakistan

Zohair Shaikh

M.Arch, Advanced Architectural Design Oxford Brookes University - U.K
BSc (Hons), Coventry University - U.K.

Mujahid Sadiq

Dip Arch, National College of Arts, Lahore, Pakistan

Hina Osman Pasha

B.Arch., Indus Valley School of Art and Architecture, Karachi, Pakistan



Mohammad Ahmed Khan

M.A in Electronic Arts, Australian National University, Australia
Diploma in Creative Photography, Australian National University, Australia
B.Arch., Indus Valley School of Art and Architecture, Karachi PK

Zainab Khokher

Certificate in Lighting Design, The Design Academy, UK
B.Arch., Indus Valley School of Art and Architecture, Karachi, PK

Rafia Dadi

B.Arch., NED University of Engineering and Technology, Karachi, Pakistan

Natasha Ghani

MA in Architectural History, Bartlett School of Architecture University College London, UK
B.Arch., Indus Valley School of Art and Architecture, Karachi, Pakistan

Qurratulain Poonawala

B.Arch., Indus Valley School of Art and Architecture, Karachi, Pakistan

**Ali Asghar Alavi**

Master of Interior Design, University of Westminster, London, UK
B.Arch., Indus Valley School of Art and Architecture, Karachi, Pakistan

Ayesha H. Qaisar

M.Arch., McGill University, School of Architecture, Montreal, Canada
B.Sc. Arch, McGill University, School of Architecture, Montreal, Canada

Natasha Mukarram

Assistant Professor
B.Des, Interior Design, Indus Valley School of Art and Architecture, Karachi, Pakistan



FACULTY OF DESIGN

DEPARTMENT OF COMMUNICATION DESIGN

Full-time Faculty

Alfiya Halai

Assistant Professor and Head of Department
Master of Advertising, Shaheed Zulfiqar Ali Bhutto
Institute of Science and Technology (SZABIST),
Karachi, Pakistan
BDes, Indus Valley School of Art and Architecture,
Karachi, Pakistan

Tazeen Hussain

Associate Professor
MA, New Media and Society, University of Leicester,
UK
BDes, Indus Valley School of Art and Architecture,
Karachi, Pakistan

Mirza Mohammad Amir

Assistant Professor
Masters in Art Education, Beaconhouse National
University, Lahore, Pakistan
MSc, Industrial and Organizational Psychology,
University of Karachi, Pakistan
Certificate in Graphic Design and Advertising,
Parsons School of Design, New York, USA

Nomaan Bhatti

Assistant Professor
M.A, Film Making, Kingston University, UK
Fine Art Diploma, Karachi School of Arts, Karachi,
Pakistan

Khurram Khan

Assistant Professor
BFA, Indus Valley School of Art and Architecture,
Karachi, Pakistan

Ume Laila Hasan

Assistant Professor
Masters in Art Education, Beaconhouse National
University, Lahore, Pakistan
BDes, Indus Valley School of Art and Architecture,
Karachi, Pakistan

Farah Mahbub

Assistant Professor
BA, University of Karachi, Pakistan

Mahmood Ali

Teaching Assistant
BA, Federal Urdu University, Karachi, Pakistan
Academic Programme Officer

Maria Ahsan

B.Com, University of Karachi



Visiting Faculty

Dr. Sabir Ahmed

Ph.D. Mass Communication, University of Karachi, Pakistan

Nagin Imad Ansari

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

Ameer Ali

MA, Advertising, Iqra University, Karachi, Pakistan

Choudhry Bilal Mazhar

Master of Philosophy, Interdisciplinary Art & Design, Indus Valley School of Art & Architecture (In Process)

Bachelor of Science, Electrical Engineering, Habib University, Karachi, Pakistan

Sadia Qutubuddin

MFA, Film & TV Production, Loyola Marymount University, Los Angeles, USA

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

Syed Hisham Hassan

BA, Film Arts and Production, Toronto Media and Film College, Canada

Salman Abedin

Master's Degree, Strategic Foresight and Innovation, Ontario College of Art & Design University, CA

Master's Degree, Communication and Media Studies, SZABIST, Karachi, Pakistan

M. Arsalan Iqbal

Bachelors in Media Sciences, Advertising & Strategy, Shaheed Zulfiqar Ali Bhutto Institute of Science and Technology (SZABIST), Karachi, Pakistan

Summaiya Jillani

BFA, University of Karachi, Pakistan

Eefa Khalid

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

Shahzeb Khalid

MA Film Making & Cinematography, Goldsmiths University of London, UK

BA (Hons) Media Communication University of Arts London, UK

Kiran Ahmad

BDes, Indus Valley School of Art and Architecture, Karachi, Pakistan

Omer Bin Ahsan

Master's in Business Administration (Finance), IoBM - CBM, Karachi, Pakistan

Bachelors of Science (Computer Science), FAST NU, Karachi, Pakistan

Sana Nasir

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

Zulfiqar Sajid

B. Des. Graphic Design, University of Karachi, Karachi, Pakistan

Murtaza Khaliq

Master of Computer Arts, College of Media & Arts, PAF-KIET, Karachi, Pakistan

B.Des, Department of Visual Studies, University of Karachi, Pakistan

Eman Ruhail

Art, Media & Technology, Parsons School of Design, Paris & New York

Technical Staff

Bhawal Valjee

FACULTY OF DESIGN

DEPARTMENT OF TEXTILE DESIGN

Full-time Faculty

Imrana Shahryar

Associate Professor
PGD Apparel Design, Indus Valley School of Art and Architecture, Karachi, Pakistan
BDes, Indus Valley School of Art and Architecture, Karachi, Pakistan

Swad Chishtie

Assistant Professor
Masters in Design Merchandising and Marketing, Asian Institute of Fashion Design, Karachi, Pakistan
BFD, Asian Institute of Fashion Design, Karachi, Pakistan

Sadia Kausar

Assistant Professor
Textile Design
BFA, Indus Valley School of Art and Architecture, Karachi

Tanzeel Saeed

Assistant Professor
BDes, Indus Valley School of Art and Architecture, Karachi, Pakistan

Nabiha Athar

Assistant Professor
Masters in Design Merchandising and Marketing, Asian Institute of Fashion Design, Karachi, Pakistan
BFD, Asian Institute of Fashion Design, Karachi, Pakistan

Fatima Shafiq Siddiqi

Lecturer
Textile Design
MSc. Strategic Innovation Management, University of Sussex United Kingdom
BDes, Indus Valley School of Art and Architecture, Karachi

Muhammad Umer Rehman

Associate Professor and in-charge Fashion Design Program
MFA, Savannah College of Art and Design, USA
BDes, Pakistan Institute of Fashion and Design, Lahore, Pakistan
Academic Program Officer / Textile Resource Center

Rohma Afzal

MBA, Iqra University Karachi, Pakistan



Visiting Faculty

Sadiqa Ahmed

MA, University of Karachi, Pakistan
BA, University of Karachi, Pakistan

Sohail Ahmed

Diploma in Graphics Design, Karachi School of Art,
Karachi, Pakistan

Sikander Ali

BA, University of Karachi, Pakistan

Haya Ansari

Masters in Design Marketing & Merchandising,
Asian Institute of Fashion Design, Karachi, Pakistan
Bachelors of Fashion Design , Asian Institute of
Fashion Design, Karachi, Pakistan

Asim Amjad

B.F.A., Fashion Design, Pakistan Institute of Fashion
Design, Lahore, Pakistan

Shehnaz Ismail

Professor Emeritus
PGD Textile, Hornsey College of Art, London, UK
BDes, National College of Arts, Lahore, Pakistan

Mannal Jaydar dar

BFD Honors, Asian Institute of Fashion and Design,
Karachi, Pakistan

Summaiya Ashfaq Jilani

BFA, University of Karachi, Pakistan



Saad Bin Qamar

Masters in Design Marketing & Merchandising,
Asian Institute of Fashion Design, Karachi, Pakistan
Bachelors of Fashion Design , Asian Institute of
Fashion Design, Karachi, Pakistan

Abel Emmanuel

Masters in Design Marketing & Merchandising,
Asian Institute of Fashion Design, Karachi, Pakistan
Bachelors of Fashion Design , Asian Institute of
Fashion Design, Karachi, Pakistan

Mehwish Fahad Khoso

BFD, Asian Institute of Fashion Design, Karachi,
Pakistan

Sana Maqbool

BDes, Indus Valley School of Art and Architecture,
Karachi

Amna Nawab

Bachelors of Textile Design, Indus Valley School of
Art and Architecture, Karachi, Pakistan

Sana Sami

BDes, Indus Valley School of Art and Architecture,
Karachi, Pakistan

Technical Staff

Muhammad Altaf Ansari Master Weaver

Weaver Anees Ahmed
Weaving Assistant

Dev Ammu
Printing and Dyeing Studio Assistant

Ali Raza
Fashion Design Program Assistant

Jevan Viba
Printing and Dyeing Studio Assistant

FACULTY OF DESIGN

DEPARTMENT OF FINE ART

Full-time Faculty

Seher Naveed

Assistant Professor and Head of Department
MA, Fine Art, Central Saint Martin's College of Art and Design, University of the Arts, London, UK
BFA, Indus Valley School of Art and Architecture, Karachi, Pakistan

Sara Mahmood

Lecturer
B. Design, Ceramic Design, Indus Valley School of Art and Architecture, Karachi, Pakistan

Asma Mundrawala

Professor
DPhil, University of Sussex, UK
MA, Wimbledon School of Art, UK
BFA, Indus Valley School of Art and Architecture, Karachi, Pakistan

Arsalan Nasir

Assistant Professor
MA, Art & Design Studies, Beaconhouse National University Lahore, Pakistan
BFA (Hons.) Visual Studies, University of Karachi, Pakistan

Haider Ali Naqvi

Lecturer
BFA, National College of Arts, Lahore, Pakistan

Seema Nusrat

Associate Professor
MFA, Fine Art and Media Arts, Nova Scotia College of Art and Design, Canada
BFA, Indus Valley School of Art and Architecture, Karachi, Pakistan
Academic Programme Officer

Sahiba Rauf

B.S (hons), Federal Urdu University, Karachi, Pakistan

Visiting Faculty

Sikander Ali

BA, University of Karachi, Karachi, Pakistan
Shah Numair Ahmed Abbasi
BFA, Indus Valley School of Art & Architecture, Karachi, Pakistan

Ali Reza Dossal

MA, Sustainable Architecture Production, Umeå School of Architecture- Umeå, Sweden
B.Arch., Indus Valley School of Art and Architecture, Karachi, Pakistan

Muhammad Muzammil Khan

BFA, National College of Arts, Lahore, Pakistan



Hina Husnain

MA Fine Art, Chelsea College, University of the Arts,
London, UK
BFA (HONS), Goldsmiths College, University of
London, UK

Fahad Naveed

MA, News and Documentary (Film), New York
University, USA
BDes, Indus Valley School of Art and Architecture,
Karachi, Pakistan

Veera Rustomji

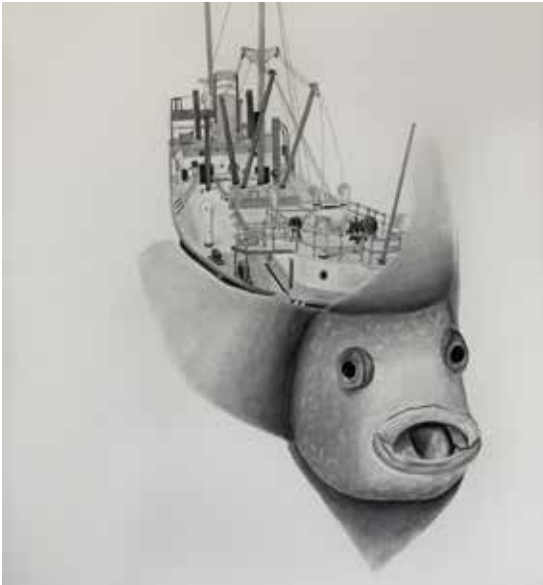
MFA, (First) Chelsea College of Arts, UAL, London,
UK
BFA, Indus Valley School of Art & Architecture,
Karachi, Pakistan

Hinna Yusuf

M.A, University of Toronto, Canada

Muhammad Zeeshan

BFA, Miniature, National College of Arts, Lahore,
Pakistan

**Technical Staff****Javed Ali**

Drawing and painting Studio Assistant

Babu Krishan

Ceramic Studio Assistant

Abdul Muhammad

Printmaking studio Assistant

Muhammad Raees

Sculpture Studio Assistant



PROGRAMMES

FOUNDATION PROGRAMME

Full-time Faculty

Nurayah Sheikh Nabi

Associate Professor and Head of Programme
MA Art Education, School of Visual Arts and Design
(SVAD) Beaconhouse National University, Lahore,
Pakistan
BFA Printmaking/Sculpture, National College of
Arts, Lahore, Pakistan

Syed Danish Ahmed

Associate Professor
MFA, Fine Art (Painting), University of New South
Wales, Sydney, Australia
B.A, University of Karachi, Pakistan
Four-year Diploma in Fine Arts – Painting, Karachi
School of Art, Karachi, Pakistan

Muhammad Affan

Assistant Professor
MA Art and Design Studies, Beaconhouse National
University, Lahore, Pakistan
BFA, Indus Valley School of Art and Architecture,
Karachi, Pakistan

Sana S. Burney

Assistant Professor
MFA, University of Central Lancashire, UK
PGD, Photography, Indus Valley School of Art and
Architecture, Karachi, Pakistan
BFA, University of Karachi, Pakistan

Kamran Haider

Lecturer
MBA, West Coast Institute of Management Technol-
ogy, Karachi, Pakistan
B.Tech, Civil Engineering, Indus University, Karachi,
Pakistan
Diploma in Civil Engineering, GCT

Faiqa Jalal

Lecturer
B.Des, National College of Arts, Lahore, Pakistan

Natasha Mukarram

Assistant Professor
B.Des, Interior Design, Indus Valley School of Art
and Architecture, Karachi, Pakistan

Farah Rizwan

Assistant Professor
B.Arch., Indus Valley School of Art and Architecture,
Karachi, Pakistan

Javaria Rafiq

Assistant Professor
B.Des, University of Karachi, Pakistan

Munawar Ali Syed

Associate Professor
M.A, Art and Design Education, Beaconhouse
National University, Lahore, Pakistan
BFA, National College of Arts, Lahore, Pakistan

Sarfraz Uddin

Lecturer
B.Des, National College of Arts, Lahore, Pakistan

Aliya Yousuf

Assistant Professor
M.A, Art and Design Education, Beaconhouse
National University, Lahore, Pakistan
PGD, Photography, Indus Valley School of Art and
Architecture, Karachi, Pakistan
BFA, Indus Valley School of Art and Architecture,
Karachi, Pakistan
B.A, University of Karachi, Pakistan

Adeel-uz-Zafar

Assistant Professor
BFA, National College of Arts, Lahore, Pakistan
Academic Program Officer

Hassaan Naushad

B.Com., University of Karachi, Pakistan

Visiting Faculty

Iqbal Ahmed

B.Des, National College of Arts, Lahore, Pakistan

Kiran Ahmad

BDes, Indus Valley School of Art and Architecture, Karachi, Pakistan

Khalil Ahmed

Diploma in Graphic Design, National College of Arts, Lahore, Pakistan

Khalid Anwar

Diploma in Fine Art, Karachi School of Art, Pakistan

Rushna Irfan

B.Arch., Mehran University of Engineering and Technology, Jamshoro, Pakistan



Naveed Sadiq

Master of Visual Islamic Traditional Art, The Prince's School of Traditional Arts, London
BFA, National College of Arts (NCA) Lahore, Pakistan,

Mohammad Ali Khan

PGD Apparel Design, Indus Valley School of Art and Architecture, Karachi, Pakistan
B.Des, National College of Arts, Lahore, Pakistan

Murtaza Khaliq

Master of Computer Arts, College of Media & Arts, PAF-KIET, Karachi, Pakistan
B.Des, Department of Visual Studies, University of Karachi, Pakistan

Fraz Mateen

Diploma in Fine Art, Karachi School of Art, Karachi, Pakistan
B.A, University of Karachi, Pakistan

Iram Iqbal

Masters in Interior Design, National College of Arts, Lahore
Diploma in Fine Art, Karachi School of Arts

Madiha Hyder

BFA, Indus Valley School of Art and Architecture, Karachi, Pakistan

Shazia Qureshi

MA in Philosophy, University of Karachi, Pakistan
Diploma (4 year) Graphic Design, Karachi School of Art, Pakistan

Sohail Zuberi

Diploma (4 year) Graphic Design, Karachi School of Art, Pakistan

Technical Staff

Aziz Ahmed
Wilbur E. Judd
Mohammed Younus

LIBERAL ARTS PROGRAMME

Full-time Faculty

Zarmeene Shah

Associate Professor
MA, Critical and Curatorial Studies: Modern Art,
Columbia University, New York, USA
BFA, Indus Valley School of Art and Architecture,
Karachi, Pakistan

Sumbul Khan

Assistant Professor
Post Graduate Certificate in Poverty Reduction:
Policy and Practice, SOAS, UK
MA in Art History, Tufts University, USA
BFA, Major in Painting, Minor in Art History Magna
cum Laude, University of Connecticut, USA

Afreen Seher Gandhi

Assistant Professor
M.A. Mass Communication, Jamia Millia Islamia
University, New Delhi, India
B.A. Honors Theater, Northampton, Massachusetts ,
U.S.A.

Dr. Faiza Mushtaq

Associate Professor, Dean and Executive Director
PhD. Sociology, Northwestern University, USA
M.A. Sociology, Northwestern University, USA
B.A. Sociology, McGill University, Canada

Emaan Mahmud

Lecturer
BFA, Indus Valley School of Art and Architecture,
Karachi, Pakistan

Shahana Rajani

Assistant Professor
MA, Art History and Curatorial Studies, University
of British Columbia, Vancouver, Canada
BA, History of Art, MA (Cantab), Homerton College,
University of Cambridge, UK

Anushka Rustomji

Lecturer
BFA, Painting, National College of Arts. Lahore,
Pakistan

Omer Wasim

Assistant Professor
MA, Critical Studies, Maryland Institute College of
Art, USA
BFA, Interdisciplinary Sculpture: Video and Film Arts,
Maryland Institute College of Art, USA



Visiting Faculty

Naheed Ateed

M.A, Islamic Studies, School of Oriental and African Studies, London, UK

M.A, Islamic Studies, University of Karachi, Pakistan
B.A, Urdu and Psychology, St. Joseph's College, Pakistan

Sadaf Halai

B.Ed., Teacher Education, York University, Toronto, Canada

M.A., Creative Writing, Boston University, Boston, U.S.A
B.A., English; Psychology, Bennington College, Bennington, U.S.A

Shalalae Jamil

M.F.A. Film, Video and New Media, School of The Art Institute Of Chicago, Chicago, USA

Rooham Jamali

Masters Critical Media & Cultural Studies, SOAS, University of London
BDes, Indus Valley School of Art and Architecture, Karachi, Pakistan

Sophia Balagamwala

MFA, Cornell University, Ithaca, USA
B.A, Political Science and Visual Studies, University of Toronto, Canada

Dr. Bushra Khan

PhD, Psychology, University of Karachi, Pakistan
Post Magisterial Diploma, Clinical Psychology, University of Karachi, Karachi, Pakistan
M.A, Clinical Psychology, University of Karachi, Pakistan

Sadia Khatri

B.A. in Journalism and Media Studies, Mount Holyoke College, USA
Wajiha Ather Naqvi
M.A. New York University, New York, USA
B.Sc. Lahore University of Management Sciences, Lahore, Pakistan

Zehra Nabi

Master of Fine Arts, Fiction, Johns Hopkins University, USA
Bachelor of Arts , Film & Media Studies, Mount Holyoke College

Mishal Khattak

LLM LPC University of Law, (Bloomsbury Campus), London, UK
Graduate Diploma in Law (GDL)
BA (Hons) History School of Oriental and African Studies (SOAS), London, UK

Sara Vaqar Pagganwala

BFA, Central Saint Martin's, University of the Arts London, UK

Samina Zareen Ahmed Qureshi

M.A, History of Art, University College London, UK
B.A (Hons.), Open University, UK

Nageen Shaikh

MA, Art History & Criticism, State University of New York at Stony Brook, USA
B Design, Industrial Design, University of Karachi, Pakistan

Rabeel Sheikh

M.Ed, University of Nottingham, UK
BSc Honors, Lahore University of Management Sciences, Lahore, Pakistan

Hussnain Qamar Shah

Master of Arts in Teaching, University of San Francisco, USA
Bachelor of Arts in Political Science, Purdue University, West Lafayette, USA

Sabahat Zehra

MA in Art History, University of Toronto, ON, Canada
BS in Social Sciences and Liberal Arts, Institute of Business Karachi, Pakistan

GRADUATE PROGRAMME

Full-time Faculty

Dr. Faiza Mushtaq

Associate Professor, Dean and Executive Director
PhD. Sociology, Northwestern University, USA
M.A. Sociology, Northwestern University, USA
B.A. Sociology, McGill University, Canada

Sadia Salim

Associate Professor
EdM, Art and Art Education, Columbia University,
New York, USA
BDes, Indus Valley School of Art and Architecture,
Karachi, Pakistan

Currim Tufail Suteria

Assistant Professor
M.Arch, University of Waterloo, Cambridge, Canada
B.Sc. (Architecture), McGill University, Canada

Graduate Programme Officer

Noor Butt

MA, Art History, Birkbeck University of London, UK
BFA, Indus Valley School of Art and Architecture,
Karachi, Pakistan

Visiting Faculty

Dr. Asma Abbas

PhD, Political Science, Pennsylvania State University, USA
MA, Liberal Studies, New School for Social
Research, New York, USA
MBA, Institute of Business Administration, Karachi,
Pakistan

Dr. Mariah Lookman

D.Phil., Ruskin School of Art, University of Oxford,
M.A. , (Fine Art Media, History and Theory of Art).
Slade School of Fine Art, University
College London
B.F.A. , (Painting major, Photography minor).
National College of Arts, Lahore, Pakistan

Marvi Mazhar

Diploma, Master in World Heritage and Cultural
Management, University Di Torino, Italy
B.Arch., Indus Valley School of Art and Architecture,
Karachi, Pakistan

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ST-33, Block-2, Scheme-5, Clifton, Karachi - 75600, Pakistan
UAN: 111-111-487 Fax: (+92 21) 3586 1048
www.indusvalley.edu.pk
info@ivs.edu.pk

Legal Advisors of the School
Vellani and Vellani
Mohsin Tayebaly and Co.
Zahoor Shah Advocate



INDUS VALLEY SCHOOL OF ART AND ARCHITECTURE

ST-33, Block 2, Scheme 5, Clifton, Karachi, Pakistan, Karachi 75600
021 111 111 487 | www.indusvalley.edu.pk