



IVS

UNDERGRADUATE PROSPECTUS 2024





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THE SYMBOL

IVS is an institution of scholarship in the field of visual arts. The history of visual language within our heritage reflects dynamic continuity and 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.

The 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.

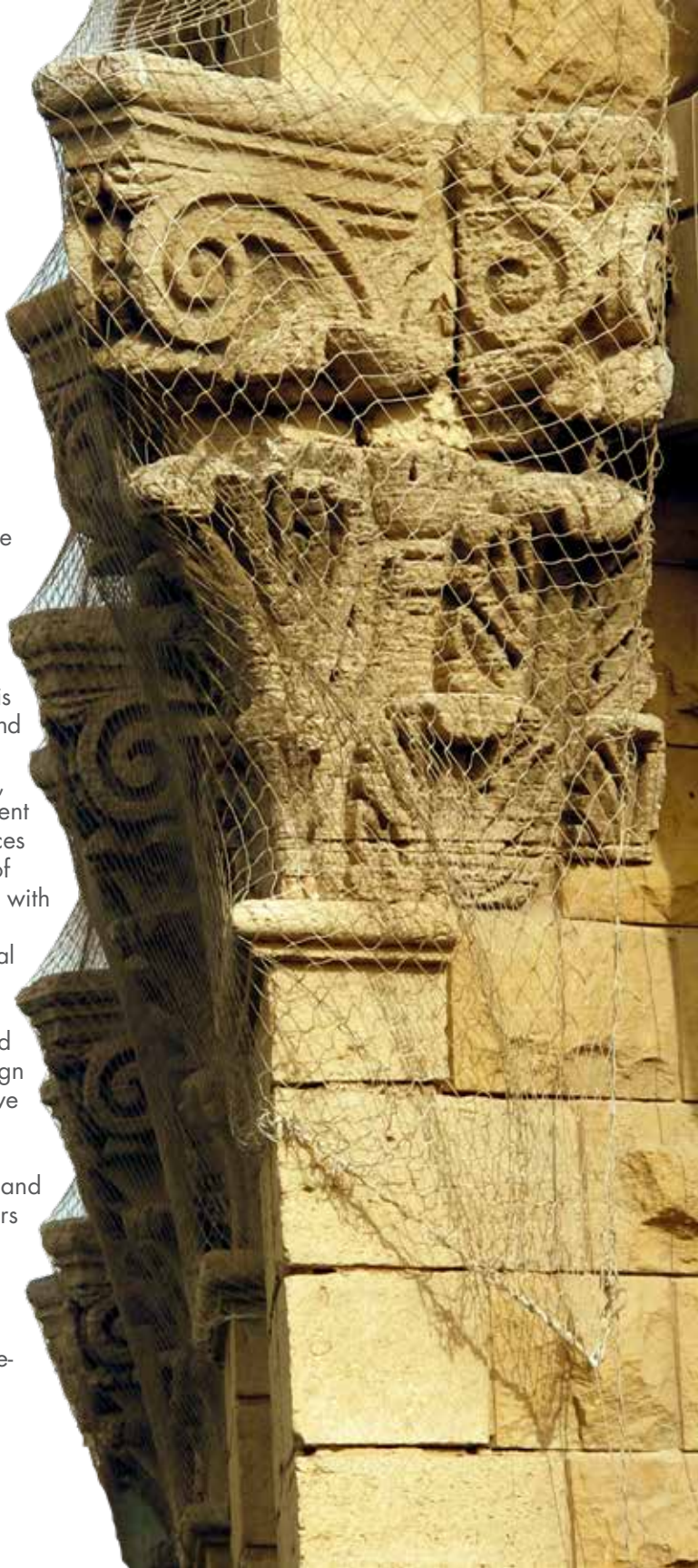
CORE VALUES

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.







Dr. Faiza Mushtaq

MESSAGE FROM THE DEAN AND EXECUTIVE DIRECTOR

Welcome to the Indus Valley School of Art and Architecture. The School has established itself as a premier 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.



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 Programme 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 pedagogy. 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 sixth volume will come out by the end of 2023. Previous versions can be purchased on campus and are available online.



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 1990. 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.

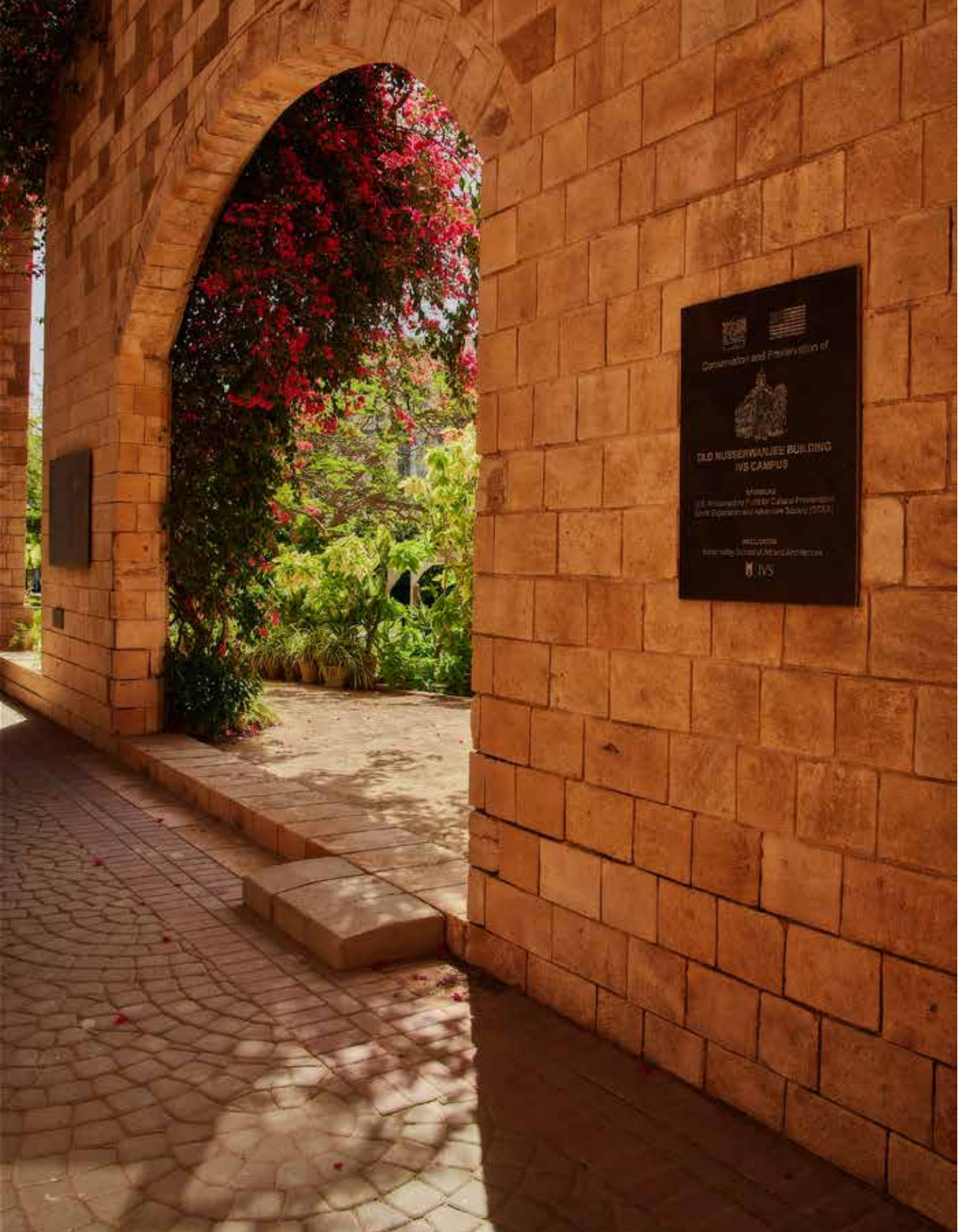
All computer stations are fitted with comfortable furniture and spacious work areas. Laser printers and scanners provided in the lab that students use extensively.

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.





Conservation and Preservation of



OLD NUSSERVANJI BUILDING
IIS CAMPUS

Memorandum
of Understanding for the Cultural Preservation
Work between the Government of India and IIS

Occupation
of the building for the IIS



ADMINISTRATIVE OFFICES

Dr. Faiza Mushtaq
Dean and Executive Director

Sabreen Atiq
Assistant Manager, Communications

Batool Azra, Danyal Abbas
Student Counselors

Registrar's Office

Umair Saeed
Registrar

Kashif Nisar
Academic Coordinator

Beena Zafar
Academic Officer

Sana Naqvi
Deputy Manager Student Relations

Omar Khalid
Assistant Manager, HR

Marium Abdulla Library

Asif Nawab
Librarian

Asif Ali
Assistant Librarian

Hafiz Muhammad Huzaifa
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

Usama Rehman
Information Technology Assistant

Finance Office

Muhammad Atif Salman
Senior Manager Finance and Accounts

Muhammad Salahuddin
Deputy Manager Accounts

Ahsan-ul-Faizan
Assistant Manager Accounts

Administration Office

Adnan Hanif
Manager Administration

Faraz Ahmad
Deputy Manager Administration

Preetum Nanji
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

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Mr. Riyaz Chinoy
Mr. Shahid Abdulla
Mr. Syed Akeel Bilgrami
Mr. Umer Adil

Dr. Faiza Mushtaq
(Dean and Executive Director, Secretary to the
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(Dean and Executive Director)

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Ms. Sadia Qutbuddin

Mr. Salman Jawed

Ms. Seema Jaffer

Ms. Seher Naveed
(Faculty Representative)

Mr. Umair Saeed
(Registrar and Secretary)

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(Dean and Executive Director)

Mr. Aryn Currimbhoy

Mr. Salman Jawed

Ms. Seema Jaffer

Mr. Umair Saeed
(Registrar and Secretary)

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

Mr. Syed Akeel Bilgrami
(External Member, Architect)

Dr. Farida Batool
(External Member, Designer)

Dr. Nausheen Anwar
(External Member, Educationist)

Dr. Shabam Syed Khan
(External Member, Designer)

Ms. Alfiya Halai
(Head, Communication Design)

Ms. Asiah Seemab
(Head, Textile Design)

Mr. Muhammad Usman Ansari
(Head, Interior Design)

Ms. Nurayah Sheikh Nabi
(Head, Foundation Programme)

Ms. Seema Nusrat
(Head, Fine Art)

Ms. Suneela Ahmed
(Head, Architecture)

Ms. Zarmeene Shah
(Director Graduate Studies)

Ms. Zehra Nabi
(Head, Liberal Arts Programme)

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 the IVS alumni.





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 counseling and personal advising services in any educational setup is an important requirement and the need of our time. IVS provides personal and career counseling 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 Counseling

The Office of Student Counseling is staffed by certified mental health counselors who are equipped to provide psychological counseling. 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 12 elected members 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.



ADMISSION TO IVS



ADMISSION TO IVS

The Indus Valley School of Art and Architecture seeks to enrol 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. After submission of the application and the verification of eligibility, candidates' final selection is based on the completed IVS Admissions Portfolio they submit and a final interview.

Undergraduate Admission Process

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

Eligibility Criteria

The basic eligibility criteria for IVS admissions are as follows:

- Intermediate qualifications 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
- For Cambridge qualifications, following is required to obtain IBCC Equivalency certificate equivalent to Intermediate qualifications:
 - o 8 O-Level subjects including English, Mathematics, Pakistan Studies, Urdu, Islamic Studies and any 3 elective subjects
 - o Any 3 A-Level subjects
 - o Please note that applicants are responsible for making sure they have passed all of these required subjects. If a subject like Urdu, Islamic Studies, or Pakistan Studies is missing, the IBCC Equivalency Certificate will not be issued and the student will be ineligible for admission to IVS.

- Students who have taken their Intermediate or Cambridge A2 level exam in the April-June 2023 session and are awaiting results can also apply. Such applicants need to submit their 1st year Intermediate result and Admit Card of second year (April/May 2023 Session), or AS Level results and statement of entry of A-Level exams (May/June 2023 session). Such applicants will only be given conditional admission and their admission shall be revoked if the above minimum requirements are not fulfilled.
- Students appearing in only ONE subject of Cambridge O/A level in the Oct/Nov 2023 session can apply for admission. However, they will have to sign an undertaking stating that their admission will be revoked if they fail to meet IBCC equivalency certificate requirements in January 2024.



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.

Each candidate is expected to work entirely on their own when completing the IVS Admissions Portfolio. Any assistance or collaboration from any other individual, organization, published or online source, is unacceptable and will lead to failing marks in the portfolio. The interview will also include questions that will determine the originality and creative process behind the portfolio submission.

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 second week in the Fall semester. Interdepartmental 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 3 credit hour mandatory 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 during the first two weeks. 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
- Towfiq Chinoy Architectural Scholarship fund
- Zeenat Chinoy Interior Design Scholarship fund

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.

Scholarship and Financial Assistance Manual can be downloaded using the link below:

Scholarship and Financial Assistance Manual

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):

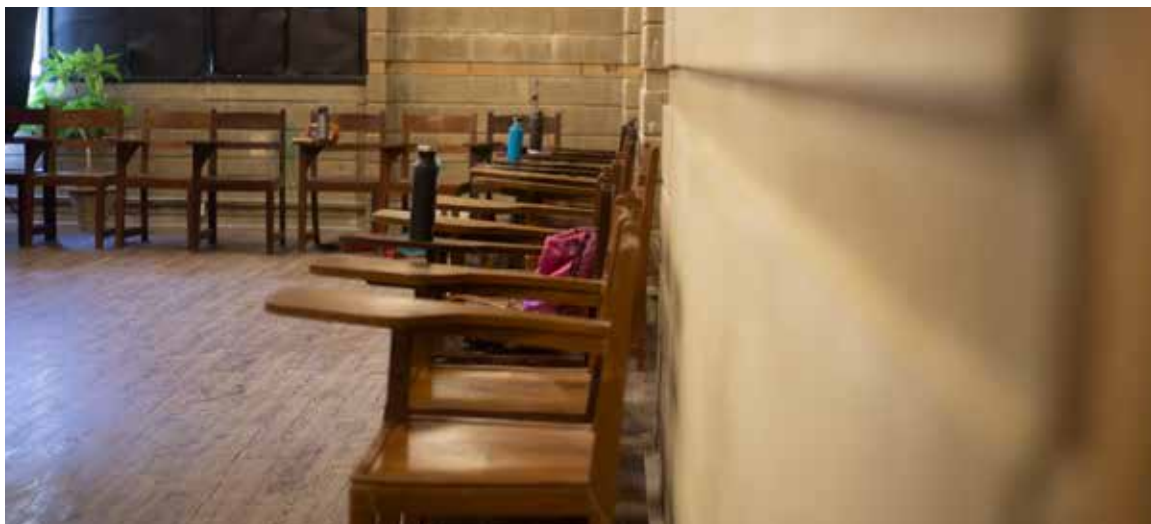
Fee payment can be made through over the bank counter in the designated banks and TCS as per the following procedure.

- (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. 50,000/- is non-refundable under any circumstance.



Academic Calendar for 2024



IVS ACADEMIC CALENDAR FOR 2024

SPRING SEMESTER 2024

Faculty returns from break	Wed, January 3, 2024
Orientation for Graduate Programme	Wed, January 3, 2024
Orientation for Foundation Year 2024	Thurs, January 4, 2024 to Fri, January 5, 2024
Graduate Programme Workshop Week	Thurs, January 5, 2024 to Sun, January 7, 2024
Commencement of Spring Semester 2024	Mon, January 8, 2024
Graduate Programme Thesis Juries	Sat, January 10, 2024
Kashmir Day (Holiday)	Mon, February 5, 2024
Student Week	Wed, March 13, 2024 to Fri, March 15, 2024
Ramzan <i>f</i> (Working Period)	Wed, March 13, 2024 to Wed, April 10, 2024
Mid-term Break and Pakistan Day	Mon, March 18, 2024 to Sun, March 24, 2024
Eid-ul-Fitr <i>f</i> (Holidays)	Thurs, April 11, 2024 to Sun, April 14, 2024
End of Theory Classes (14 weeks)	Friday, April 26, 2024
Labour Day (Holiday)	Wed, May 1, 2024
Evaluation for Theory Courses (Week 15 & 16)	Mon, April 29, 2024 to Fri, May 10, 2024
End of Studio and Graduate Classes (16 weeks)	Fri, May 10, 2024
Evaluation for Studio Courses (Week 17 & 18)	Mon, May 13, 2024 to Fri, May 24, 2024
Grades Submission Deadline	Fri, May 31, 2024
Summer Vacation for Students	Mon, May 27, 2024 to Fri, August 9, 2024
Summer Vacation for Faculty	Mon, June 3, 2024 to Fri, August 2, 2024
Eid-ul-Azha <i>f</i> (Holidays)	Mon, June 17, 2024 to Thurs, June 20, 2024

FALL SEMESTER 2024

Final Date for Rejoining the Fall Semester 2024	Fri, July 19, 2024
Ashura (9 th -10 th Moharram) <i>f</i> (Holidays)	Thurs, July 18, 2024 to Fri, July 19, 2024
Faculty returns from break	Mon, August 5, 2024
Graduate Programme Workshop Week	Thurs, August 8, 2024 to Sun, August 11, 2024
Commencement of Fall Semester 2024	Mon, August 12, 2024
Independence Day (Holiday)	Wed, August 14, 2024
12 Rabi-ul-Awwal <i>f</i> (Holiday)	Wed, September 18, 2024
End of Theory Classes (14 weeks)	Fri, November 15, 2024
Evaluation for Theory Courses (Week 15 & 16)	Mon, November 18, 2024 to Fri, November 29, 2024
End of Studio and Graduate Classes (16 weeks)	Fri, November 29, 2024
Thesis Juries	Mon, December 2, 2024 to Fri, December 6, 2024
Evaluation for Studio Courses (Week 17 & 18)	Mon, December 2, 2024 to Fri, December 13, 2024
Degree Show	Mon, December 9, 2024 to Fri, December 13, 2024
Results of Graduating Class	Wed, December 11, 2024
31 st IVS Convocation Ceremony	Sat, December 14, 2024
Grades Submission Deadline	Wed, December 18, 2024
Winter Vacation for Students	Mon, December 16, 2024 to Fri, January 10, 2025
Winter Vacation for Faculty	Thur, December 19, 2024 to Tues, January 7, 2025
Final date for Rejoining the Spring Semester 2025	Fri, December 13, 2024
Christmas/Birth Anniversary of Quaid-e-Azam (Holiday)	Wed, December 25, 2024
Faculty Returns from Break	Wed, January 8, 2025
Orientation for Foundation Year 2025	Thurs, January 9, 2025 to Fri, January 10, 2025
Academic Year 2025 Begins	Monday, January 13, 2025

f Subject to appearance of the moon and as per Government 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.

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 and to connect with their specialized departments at the end of the year. Classrooms 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.

Core studio and theory courses introduce fundamental concepts through intensive exploration of material and processes, while also training students to manage their time effectively. The four studios encourage holistic learning and teaching where periodic portfolio reviews provide constructive guidance on building technical & conceptual skills. Theoretical frameworks in Academic Reading and Writing and Visual and Material Cultures are taught by the Liberal Arts Programme.

This essential year dovetails beyond the classroom with extracurricular societies and community engagement through fieldwork, study trips and exposure to experts. The FP journey culminates to strengthen the IVS student community at the very onset.



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 the 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 is employed using a variety of mediums, techniques, and tools. Individual assignments are aided with process sketchbooks. Introduction to 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. Appropriate texts expand criticality into the array of drawing methodologies.

Technical Drawing I & 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 tasks on hand through complex drafting concepts. By the end of the course, students learn to translate their ideas using technical drawing with enhanced drafting skills. An understanding of precision and time management is instilled through all coursework. Appropriate texts support criticality in the hands-on technical skills taught.

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 developing greater familiarity with the subject matter. Appropriate texts support criticality in the application of solution-based design.



3D Design Studio I & II

The course encompasses exploration and learning of converting 2D Shapes into 3-Dimensional Forms 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 the craft of hands-on making.



The Bridge (Fall Semester)

Embedded within the second half of the IVS Foundation Year, the Bridge is a three credit course designed to initiate a department-specific focus for our students. The course dovetails learning from all four studios and draws from the spectrum of theory taught through the year. The Bridge allows students to situate their chosen programme and enhance critical thinking towards future disciplines. The course is co-taught by FP and Department faculty.

Academic Reading and Writing I (Spring Semester)

Students are introduced to this course in the first semester of their undergraduate studies at IVS. In recognition of our students' different academic backgrounds, the institution offers ARW I to align each learner with the basics of academic reading and writing. This course treats writing as a process. Over the semester, students will become familiar with the elements of this process and apply them to write about chosen topics/arguments. ARW I is a prerequisite for ARW II.

Visual and Material Cultures I (Spring Semester)

This course takes as its premise a decolonial commitment to decentering the Western canon. It draws on visual and material cultures of numerous pasts and presents to complicate our

understanding of a curated set of thematic propositions. The simultaneity of approaches from various cultures converging under an organising schema creates polyphonic rhythms, disrupting and destabilising colonial protocols of knowing and learning. Through this course, students read about, analyse, and decode visuals and materials; and having learned these strategies, they are able to arrive at our social and political milieus in nuanced ways. VMC I is a prerequisite for VMC II, which students take in their third semester.

Academic Reading and Writing II (Fall Semester)

Students are introduced to this course in the second semester of their undergraduate studies at IVS. ARW II further builds on ARW I by giving students the tools to read visual and art historical inquiries, and concepts/debates in the same. Furthermore, they will be taught how to write visual analysis and then talk about art and space while rooting it in its historical, political, and social contexts.

English Language Course*

This course aims to bridge the gap between secondary school and university education in English. The course focuses on building skills in reading, writing, vocabulary, grammar, critical thinking, speaking and self-learning in English. The course is specially designed for students who have English as a second/third/fourth language as well as for students who wish to supplement their language skills to progress in ARW.

*Please note that this is a mandatory course for selected students in the Foundation Year and there is no extra fee charge for it. Based on a diagnostic test administered to Foundation Year students at the beginning of the Spring semester, students will be enrolled in both ELC I (Spring semester) and ELC II (Fall semester). Based on students' performance in graded assessments as well as the attendance policy, students will get a Pass/Fail grade on their transcript. There are no credits associated with the course so this grade will not affect the CGPA, but enrolled students must pass ELC I and ELC II in order to graduate from IVS.

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
LA1136	Visual and Material Culture I	3
LA151	Academic Reading and Writing I	3
	English Language 1	Pass/Fail
Spring semester credits for Foundation Year Students		18

SECOND SEMESTER		
Course Code	Course Title	Credit Hours
FP212	Drawing 2	3
FP210	Technical Drawing 2	3
FP209	Basic Design 2	3
FP211	3D Design Studio 2	3
	The Bridge	3
LA251	Academic Reading and Writing II	3
	English Language 2	Pass/Fail
Fall semester credits for Foundation Year Students		18

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

FP ACTIVITIES THAT SUPPORT THE CURRICULUM

Student Week

The spring semester allows Foundation year students the student week platform to build intra & interpersonal communication through their unique creative expression within their new environment. Participation in sports activities, music and dance performances, public speaking, creative community projects and setting up stalls to showcase entrepreneurship builds connectivity with the larger IVS community. The week ends with a day-long field trip within the province.



The Lunch Box Series

The LB is a series of curated conversations held during lunch hour by the canteen. This brings together creative practitioners to interact & engage in conversation with respect to a chosen thematic. The theme shall vary each year. Various practices are discussed as a way to expose the student and faculty body to a wide array of “sustainable” ways of being/making, future possibilities for collaborations, the natural environment and creating a legacy around preservation.



Building Foundations Series

The BF is focused on discursive sessions with professionals and thinkers that open students to principles that are foundational to art and design education within our context. The platform allows ways to unpack the relevance and importance of history, community, self-awareness, and contemporary technology in today’s framework.

The Foundation Final Project

The FFP is situated in the last 5 weeks within the FP curriculum, as a culmination for students & faculty, to their year of FP learning & teaching. The FFP dissolves walls between the 4 FP studios, allowing students to critically showcase skills gained from studio & theory courses through an interdisciplinary project. FP students engage with the city, its communities, and with experts in diverse fields to build real world context and cultural framework to their developing Art and Design skills. This aids to shape their future practices and philosophy empowered with a sense of belonging. The processes incorporate an independent student-led approach with periodic guidance to build confidence and ownership at the first-year level. Students are encouraged to ideate through individual strengths that contribute to communicating ideas as a group. Laying a cohesive base for transition to Second year.

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 interest, 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.



Climate, Architecture and Urban Environment

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 a 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.

Structure for Architects

This course focuses on materials with the lens of structure. Structural elements are studied along with an understanding of various forces and structural elements. Site visits and experimental design of structures are an integral part of this course. The core objectives of this course are to expand the vocabulary of building structures, develop familiarity with lateral forces and stability mechanisms and to expose students to live site visits to get first-hand knowledge and understanding of various structures within our context.

Introduction to Project Management

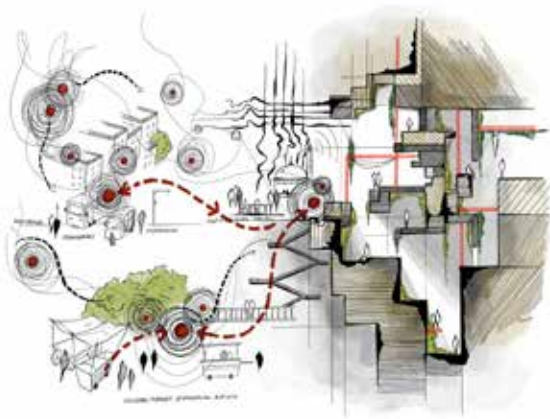
Project Management is an essential skill set for long-term professional growth and various contexts we may be situated in the future. Projects, whether large or small, individual or group, short-term or long-term, can be managed effectively through the application of key management fundamentals and processes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

Reading the City through the Lens of Karachi

‘Reading the City’ is a broad-ranging course that attempts to trace the historic and physical transformations of the city of Karachi, using different temporal moments as a lens for the urban, architectural, physical and social development of the city. By tracing changes in ways discourses and practices responded to ongoing political and economic ruptures, social, cultural and environmental changes, patterns of governance and their ensuing disruptions, the course will enable students to build an understanding of how architecture and city building has reacted and responded to these ever-evolving patterns. The course is organized around key moments that have contributed to the way the city has

transformed (1) From pre-colonial to colonial and post-colonial Karachi - city growth and transformation under different political and temporal moments (2) Architecture, Master plans, Climate, Politics and Violence – thematic intersections to diversify the way the city is 'read' and talked about in popular discourse (3) The Emerging city – mired in landscapes of informality, gated enclaves, contested governance, displacements and evolving spatial forms.



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
LA3136	Visual and Material Cultures II	3
Total Credits		18

FOURTH SEMESTER		
Course Code	Course Title	Credit Hours
AR401	Architecture Design II: Site, Programme, and User (S)	6
AR535	Digital Technology for Architects I (T)	3
AR451	Materializing Space: Building Technology II (T)	3
AR456	Climate, Architecture and Urban Environment (T)	3
LAXXX	Liberal Arts Elective	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 I (T)	3
AR545	Materializing Space: Building Technology III (T)	3
AR635	Digital Tools for Architects II (L)	3
LAXXX	Liberal Arts Elective	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 II (T)	3
AR632	Integrated Building Systems (T)	3
AR735	Digital Tools for Architects III (L)	3
ARXXX	Structure for Architects (T)	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
ARXXX	Departmental Elective	3
LAXXX	Liberal Arts Elective	3
Total Credits		18

EIGHTH SEMESTER

Course Code	Course Title	Credit Hours
AR801	Architecture Design VI: Correlations between Built and the Open (S)	9
AR857	Spatial Cities (T)	3
AR858	Design for Social Change: Nature, space, and built environment (T)	
LA812	Research Methodologies (T)	3
LAXXX	Liberal Arts Elective	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:

Abdul Aziz Humayun "Curating an Experience for Adventure Cyclists in Kirthar National Park" (2022)

Bisma Fatima Ghousi, "Translucent Citizenship: Gender Inclusion for Khwaja Siras: Zanan Khana" (2022)

Anas Faisal "A Pluralistic Vision: Play as a Vehicle to Foster Coexistence amidst Ethnic Tensions" (2021)

Zoya Nasir "Promenade Performance: Exploring the Body as an Agent of Memory, Emotion, and Imagination through a Museographic Walk" (2021)

Ozair Bin Mansoor, "Spatial Proxemics and Sites of Loss, Grief, Remembrance and Prospect" (2020)

Hamza Mandviwala "Understanding the link between formal and informal to enhance community as an urban experience" (2019)

Zeeshan Mughal, "Exploring Interconnections Between Built-form and Urban Culture In the Context of Karachi" (2018)

Safalta Rawlani, "Critical Realism in Architecture: Re-thinking Hindu Temples in Contemporary Times" (2018)

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.



1. Main interior - restaurant, showing about 1000 people sitting here and there.



2. Main hall - shows the main hall in the main building - it shows the entrance for the main hall.



3. Main hall - shows the main hall in the main building - it shows the entrance for the main hall.



4. Main hall - shows the main hall in the main building - it shows the entrance for the main hall.



5. Main hall - shows the main hall in the main building - it shows the entrance for the main hall.



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7. Main hall - shows the main hall in the main building - it shows the entrance for the main hall.



8. Main hall - shows the main hall in the main building - it shows the entrance for the main hall.



9. Main hall - shows the main hall in the main building - it shows the entrance for the main hall.



10. Main hall - shows the main hall in the main building - it shows the entrance for the main hall.



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 AutoCAD 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.



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.

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 "Botal 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.



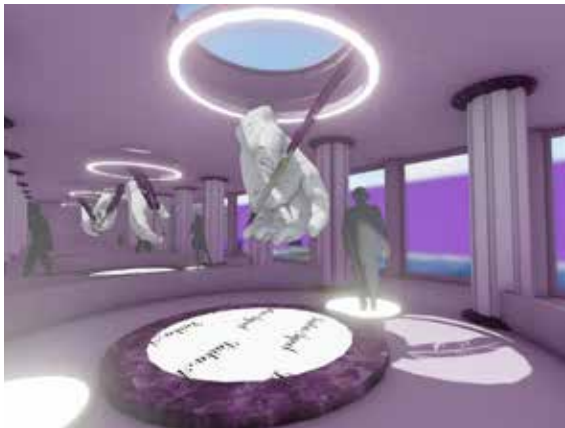
PROGRAMME STRUCTURE

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
LA3136	Visual and Material Cultures II	3
LA308	Islamic and Pakistan Studies	3
Total Credits		18

FOURTH SEMESTER		
Course Code	Course Title	Credit Hours
ID423	Interior Design II	6
ID420	Materials and Details	3
ID430	Color in Design	3
ID424	Drawing and Visual Communication II	3
LAXXX	Liberal Arts Elective	3
Total Credits		18

FIFTH SEMESTER		
Course Code	Course Title	Credit Hours
ID523	Interior Design III	6
ID526	History and Theory II	3
ID528	Digital Tools	3
LAXXX	Liberal Arts Elective	3
Total Credits		15

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	3
LAXXX	Liberal Arts Elective	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

Laiba Zahid

Project Title: *"Mr. Shaitan Ki Wapsi"*

Thesis Title: *"Exploring the correlative relationship between setting and plot"*

Lubna Hasan

Project Title: *"Mufarqat"*

Thesis Title: *"Kahee o Ankahee Baatain"*

Mahum Amin

Project Title: *"The Single Fry (A Dine-in Scavenger Hunt)"*

Thesis Title: *"Can a space prolong the experience of food consumption?"*

Rabeea Merchant

Project Title: *"Capri 2.0 – a hub for content creation and viewing"*

Thesis Title: *"Can hybrid spaces ensure longevity of the shell?"*

Rohma Khalid

Project Title: *"Product design inspired by the narratives of acid attack survivors"*

Thesis Title: *"Evoking the aesthetics of repair"*



DEPARTMENT OF COMMUNICATION DESIGN



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

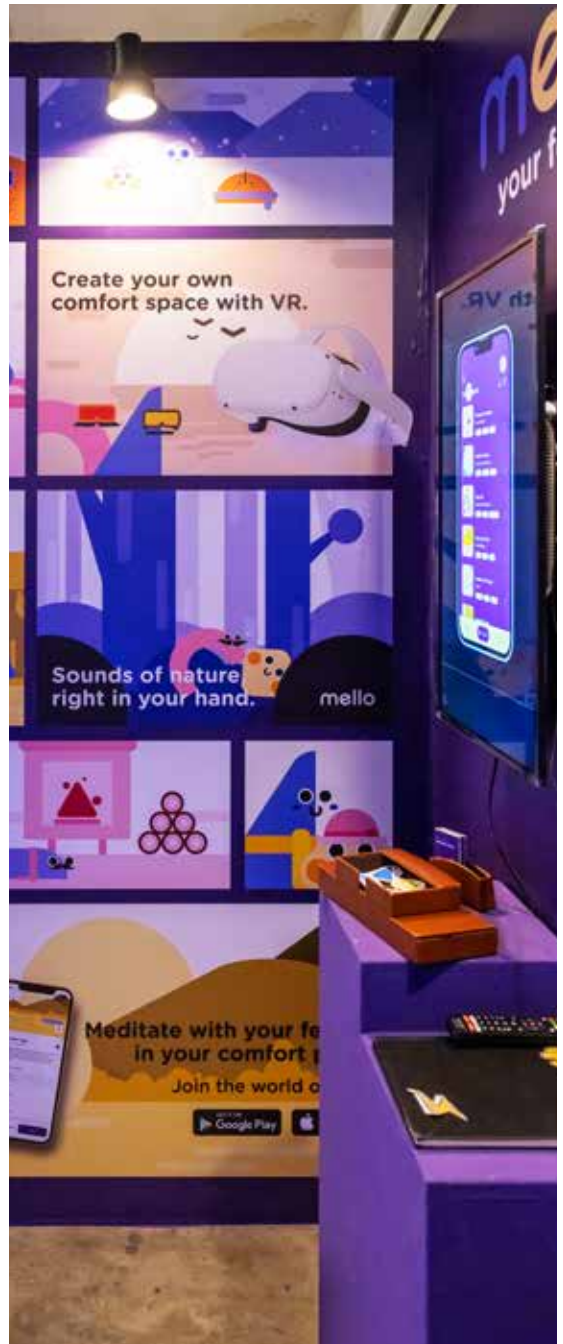
The major in Graphic Design focuses on developing effective communication, using graphic design as a problem-solving instrument to generate innovative solutions through an iterative process of information gathering, research, strategy, and conceptualization. These will be in developing branding and advertising, 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 commercially 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

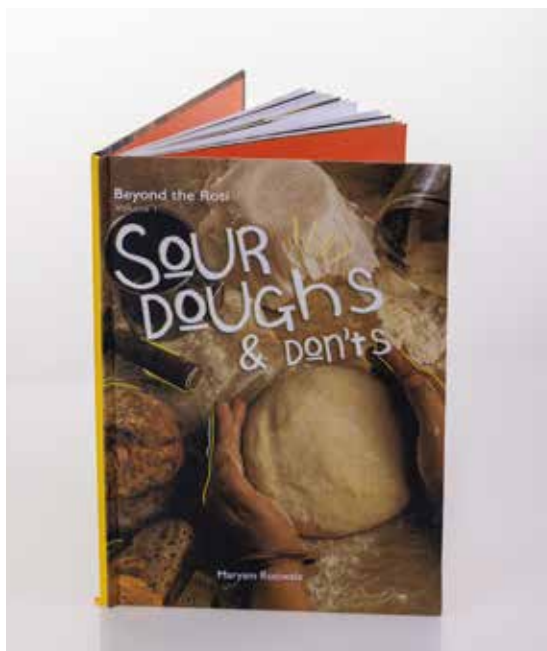
CORE COURSES

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.

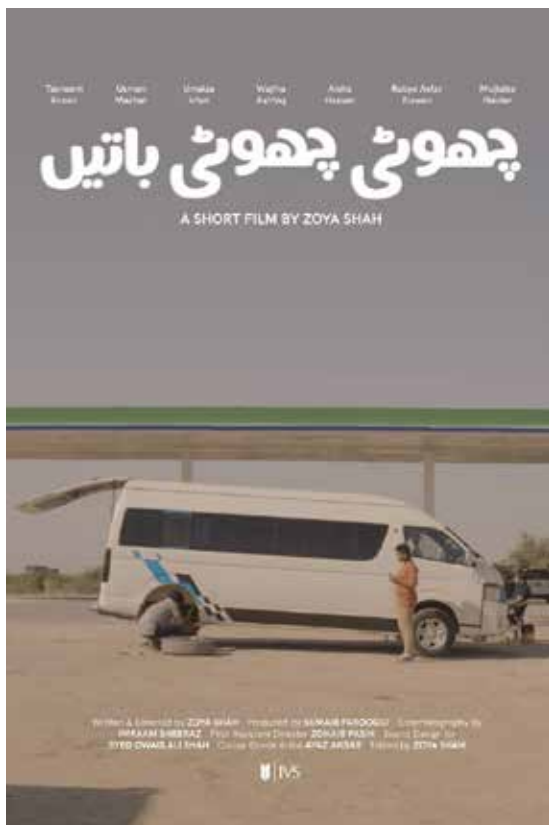
Second-year design studios focus on strengthening the fundamental concepts and honing basic skills for approaching design projects. Visual Communication and Typography form the key components of the Graphic Design major. Focusing on the Still image, Media Design students learn the basic tools of photography 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.

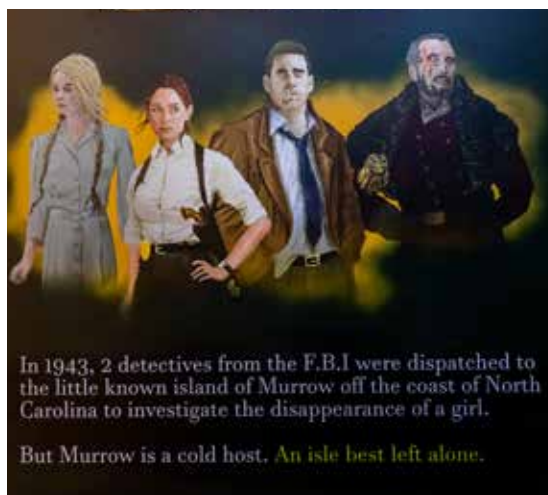
Integrated Design Studio

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.



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.



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.



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.



PROGRAMME STRUCTURE

GRAPHIC DESIGN (GD)

GD - THIRD SEMESTER		
Course Code	Course Title	Credit Hours
DE356	Studio Major GD: Visual Communication 1	3
DE365	Studio Major GD: Typography 1	3
DE3133 DE3134	Studio Minor for GD: Media Design (OR) Studio Minor for GD: Interaction Design	3
DE358	LAB: Software	1
DE359	LAB: Drawing and Prototyping	1
DE311	SEMINAR: History of Design	2
LA3136	Visual and Material Cultures II	3
LA308	Islamic and Pakistan Studies	3
Total Credits		19

GD - FOURTH SEMESTER		
Course Code	Course Title	Credit Hours
DE456	Studio Major GD: Visual Communication II	3
DE465	Studio Major GD: Typography II	3
DE4133 DE4134	Studio Minor for GD: Media Design Studio Minor for GD: Interaction Design	3
DE458	LAB: Software	1
DE473	Seminar: Design Studies	3
DE474	Seminar: Research for Design	2
LAXXX	Liberal Arts Elective	3
Total Credits		18

GD - FIFTH SEMESTER

Course Code	Course Title	Credit Hours
DE578	Studio Major GD: Advanced Typography and Publication	3
DE579	Studio Major GD: Branding & packaging	3
DE5XX	Studio Minor for GD: Media Design (OR) Studio Minor for GD: Interaction Design	3
DE588	LAB: Advanced Software	1
DE5113	Seminar: Creative Strategy	2
LAXXX	Liberal Arts Elective	3
LAXXX	Liberal Arts Elective	3
Total Credits		18

GD - SIXTH SEMESTER

Course Code	Course Title	Credit Hours
DE6103	Studio Major GD: Visual Systems	3
DE6102	Studio Major GD: Advertising Design	3
DE6XX	Studio Minor GD: Chosen Minor	3
DE688	Lab: Advanced Software	1
DE693	Seminar: Design for Change	2
LA612	Research Methodologies	3
LAXXX	Liberal Arts Elective	3
Total Credits		18

GD - SEVENTH SEMESTER

Course Code	Course Title	Credit Hours
DE7125	Studio GD: Thesis 1	3
DE7128	Seminar: Professional Practices	3
DE7120	Seminar: Design, Politics and Ethics	3
DE7129	Studio Major: Integrated Studio (Capstone Project)	6
LA768	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: The Still Image 1 (Illustration 1)	3
DE366	Studio Major MD: The Still Image 1 (Photography 1)	3
DE3135 DE3136	Studio Minor for MD: Graphic Design (OR) Studio Minor for MD: Interaction Design	3
DE358	LAB: Software	1
DE359	LAB: Drawing and Prototyping	1
DE311	Seminar: History of Design	2
LA3136	Visual and Material Cultures II	3
LA308	Islamic and Pakistan Studies	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
DE4135 DE4136	Studio Minor for MD: Graphic Design (OR) Studio Minor for MD: Interaction Design	3
DE458	LAB: Softwares	1
DE473	Seminar: Design Studies	3
DE474	Seminar: Research for Design	2
LAXXX	Liberal Arts Elective	3
Total Credits		18

MD - FIFTH SEMESTER

Course Code	Course Title	Credit Hours
DE582	Studio Major MD: Introduction to Film	3
DE5117	Studio Major MD: Introduction to Animation	3
DE5XX	Studio Minor for MD: Graphic Design (OR) Studio Minor for MD: Interaction Design	3
DE588	LAB: Advanced Software	1
DE592	Seminar: History of the Moving Image	2
LAXXX	Liberal Arts Elective	3
LAXXX	Liberal Arts Elective	3
Total Credits		18

MD - SIXTH SEMESTER

Course Code	Course Title	Credit Hours
DE6122 DE6117	Studio Major MD: Film (OR) Studio Major MD: Animation	6
DE6XX	Studio Minor for MD: Chosen Minor	3
DE688	LAB: Advanced Software	1
DE6111	SEMINAR: Understanding Narratives Across Media	2
LA612	Research Methodologies	3
LAXXX	Liberal Arts Elective	3
Total Credits		18

MD - SEVENTH SEMESTER

Course Code	Course Title	Credit Hours
DE7126 DE7130	Studio MD: Film-Thesis 1 OR Studio MD: Illustration-Thesis 1	3
DE7129	Studio Major: Integrated Studio (Capstone Project)	6
DE7128	Seminar: Professional Practices	3
DE7120	Seminar: Design, Politics and Ethics	3
LA768	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 IXD: Principles of Interaction 1	3
DE367	Studio Major IXD: Visual Communication 1	3
DE3137 DE3138	Studio Minor for IxD: Media Design (OR) Studio Minor for IxD: Graphic Design	3
DE358	LAB: Software	1
DE359	LAB: Drawing and Prototyping	1
DE311	Seminar: History of Design	2
LA3136	Visual and Material Cultures II	3
LA308	Islamic and Pakistan Studies	3
Total Credits		19

IXD - FOURTH SEMESTER		
Course Code	Course Title	Credit Hours
DE463	Studio Major IXD: Principles of Interaction II	3
DE472	Studio Major IXD: Design & Play	3
DE4137 DE4138	Studio Minor for IxD: Media Design (OR) Studio Minor for IxD: Graphic Design	3
DE458	LAB: Software	1
DE473	Seminar: Design Studies	3
DE474	SEMINAR: Research for Design	2
LAXXX	Liberal Arts Elective	3
Total Credits		18

IxD - FIFTH SEMESTER

Course Code	Course Title	Credit Hours
DE585	Studio Major IxD: Designing Interactions (UI)	3
DE586	Studio Major IxD: Designing Experience (UX)	3
DE5XX	Studio Minor for IxD: Media Design (OR) Studio Minor for IxD: Graphic Design	3
DE588	LAB: Advanced Software	1
DE591	Seminar: Philosophy of Interaction	2
LAXXX	Liberal Arts Elective	3
LAXXX	Liberal Arts Elective	3
Total Credits		18

IxD - SIXTH SEMESTER

Course Code	Course Title	Credit Hours
DE6108	Studio Major IxD: Interaction for Social Change	3
DE6109	Studio Major IxD: Managing Tech Products	3
DE6XX	Studio Minor IxD: Chosen Minor	3
DE688	LAB: Advanced Software	1
DE6112	Seminar: Thinking in Systems	2
LA612	Research Methodologies	3
LAXXX	Liberal Arts Elective	3
Total Credits		18

IxD - SEVENTH SEMESTER

Course Code	Course Title	Credit Hours
DE7127	Studio IxD: Thesis 1	3
DE7129	Studio Major: Integrated Studio (Capstone Project)	6
DE7128	Seminar: Professional Practices	3
DE7120	Seminar: Design, Politics and Ethics	3
LA768	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:

Ameenah Mansoor 'Oh No - a story about the dangers of single-use plastic ', photography and publication design (2019)

Taaram Zehra Cheema 'Day Dreams - an epilepsy awareness campaign', animated short film and print design (2020)

Valerie Rodrigues 'Onderful - A Type One Diabetes Initiative', campaign design (2020)

Mustafa Uzair 'Orphy - patient empowerment' app design (2020)

Sanya Zahid 'Diota - a data monetisation mobile application' app design (2019)

Sheheryar Shaikh 'Dhaltay Sayay | Fading Shadows - an examination of the loss of a loved one', narrative short film, (2020)

Irhah Arshad 'Aqs | Reflection - healing the relationship between man and nature', animated short film, (2020).

Maha Adnan 'Emoshi - an illustrated story about differently abled', illustration and publication design (2020)

Zainab Illahi 'Bridge the Gap - communication gap within the family unit', board game design (2020)

Samiah Bilal 'Apni Baat - making conversations simpler' animated shorts to enable conversations on child abuse (2019)

Alina Khawaja 'Hunar e Sira - Khwaja Sira employment and training program' a web-based platform (2019)

Zara Tariq 'ReMind - promoting optimised cognition' a pet app address digital amnesia in children (2020)

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	Print Design	2
	Weaving	2
	Design Intervention	2
TD346	Workshops Dyeing Methods of Printing	1
TD381	Computer/Digital tools	1
LA3136	Visual and Material Cultures II	3
LA308	Islamic and Pakistan Studies	3
Total Credits		17



FOURTH SEMESTER

Course Code	Course Title	Credit Hours
TD421	Textile Design II	
	Print Design	3
	Weaving	3
	Craft Appreciation II	3
TD466	Workshops	1
	Ornamentation	
	Off loom Weaving	
TD403	History of Textile I	3
TD481	Computer/Digital tools	1
LAXXX	Liberal Arts Elective	3
Total Credits		17



FIFTH SEMESTER		
Course Code	Course Title	Credit Hours
TD547	Print Design III	3
	Weaving III	3
	Craft Appreciation III	3
TD503	History of Textile II	3
LAXXX	Liberal Arts Elective	3
LAXXX	Liberal Arts Elective	3
Total Credits		18

SIXTH SEMESTER		
Course Code	Course Title	Credit Hours
TD667	Textile Studio	6
TD661 TD662	Studio Electives (Choice of 1)	3
	Fabric Manipulation	
	Apparel Design	
TD662	Print Making	
TD630	Craft Documentation	3
LA612	Research Methodologies (Prerequisite for Final Research Paper)	3
LAXXX	Liberal Arts Elective	3
Total Credits		18

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

Total credits for semester 1 and 2 = 36

Total credits for 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
FD315	Computer/ Digital tools	1.5
FD316	Design Thinking	
LA3136	Visual and Material Cultures II	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
FD415	Computer/ Digital tools	1.5
FD416	Design Thinking	
LAXXX	Liberal Arts Elective	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
FD513 FD514	Studio Electives Print Design Design Intervention	3
FD505	History of Costume II	3
LAXXX	Liberal Arts Elective	3
LAXXX	Liberal Arts Elective	3
Total Credits		18

SIXTH SEMESTER		
Course Code	Course Title	Credit Hours
FD606	Fashion Studio II Men's Wear Women's Wear Children's wear	6
FD613 FD614	Studio Electives Print Design Design Intervention	3
FD612	Fashion Theory	3
LA612	Research Methodologies	3
LAXXX	Liberal Arts Elective	3
Total Credits		18

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



FINT ART

The Department of Fine Art acknowledges the extensiveness of contemporary art and challenges students to develop their own artistic practice. The department embodies 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 along 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, city orientation and community projects are essential components of the programme as a means to enhance learning and discourse.



SEMESTER 3

Sculpture

Sculpture Studio 1 introduces an approach to three-dimensional studies through an examination and analysis of ready-made objects and their translation into a material. Through a careful examination of the object, its materiality, and its function, the course encourages the understanding of its characteristics and subsequent transformation. Material understanding and the use of relevant tools and techniques underpin the development of a personalised interpretation and its critical analysis and reading. The four-week course forms the basis for establishing studio work methods and health and safety regulations.

Painting

Painting Studio 1 is an introductory course that initiates students to the discipline of Painting. While a consistent emphasis on technique and skill building forms the basis of the course, it is also devised around a thematic scope that aims to provide a structured balance between technical ability and critical development. This course introduces the paint medium, its understanding through materials and surfaces, and the technical skills it demands. The four-week period allows for the development of an individual visual vocabulary and an insight into the process of image-making. A thematic framework introduces concept development and an understanding of research and resource development. Regular discussions support the development of critical, analytical, and articulation skills. This course also forms the basis for establishing studio work methods and health and safety regulations.



Miniature Painting

Miniature Painting extends the vocabulary of a painting by drawing on a traditional discipline and examining its relationship with contemporary art. The course places emphasis on traditional skills and techniques integral to Miniature Painting by studying and practising the styles and conventions of masters from different style schools. The discipline is introduced through a study of traditional approaches and techniques, from the Persian, Mughal, and Kangra traditions. The methods of Purdakht, Siyah Qalam and Gudrung are taught along with the preparation of surfaces, tools and pigments. Gallery and studio visits, workshops, and artists' talks enable critical dialogue and appreciation.



Drawing Methods 1

Drawing Methods 1 aims to develop an understanding of drawing as a vessel of expression, documentation, research, and inquiry. The course encourages the development of a visual vocabulary and the process of image-making through the exploration of drawing techniques, and the translation of observation and perception into pictorial compositions. Marking a departure from a traditional approach, the course employs expressive and gestural methods to study observation from life, still/moving images, and image references, to explore materials, mediums, and methods towards imaginative expression. Through an exploration of local and international contemporary drawing practices and different aesthetic approaches, the course enables personalised expression and

an independent thought process. The course intends to situate drawing as a core subject that informs and supports all studios within the department.

Art & Society 1

This course is designed to encourage students to actively look at artwork formally and critically through thinking and writing exercises. The core assignments aim to organize observations, interpretations and ideas across various subject matter and disciplines in the field of visual arts. This prerequisite course allows for the development of an inquiring mind, methods to initiate and execute ideas independently, and the recognition of a personal voice during the process.

SEMESTER 4

New Media

This course is an introduction to the interdisciplinary understanding and application of concepts and techniques expressed through video, sound and photography. The course will be structured around a series of lectures, tutorials, and hands-on workshops. Students will be introduced to basic technical skills. They will learn how to use these tools to create works of art that are both meaningful and impactful. They will be encouraged to experiment with new forms of expression and to consider the impact that technology has on the creative process.

Printmaking

This course introduces Printmaking with a specific focus on technical skills, the ethics of workspace and material understanding. Intaglio and relief processes form the basis of understanding the medium as a means of expression, and its relationship to other visual art forms. This course addresses the need to understand the origins of the discipline, the global nature of the subject, and its relevance in contemporary art practice.

Ceramics

This course introduces the use of tactile mediums with an emphasis on clay. It includes basic building techniques in clay, surface treatment processes and firing methods. It incorporates an understanding of different types of clays, glazes and kilns. The course introduces the ceramic practices of local and international artists through presentations, reading material and discussions in the studio.

Drawing Methods 2

This course explores experimental figure drawing through observational and analytical drawing, and an inquiry into materials and mediums. Core skills are developed to allow a wide range of creative solutions that also support and inform other studio-based projects.

Art & Society 2

This course emphasises contemporary artist practices which are local and international in relation to contemporary global theories and movements. Art in Pakistan is fast gaining international importance and is becoming a dynamic field to be involved in. This imposes considerable challenges upon the art practice in the 21st. century. The course objectively investigates crucial questions around art, and how it can contribute towards the growth of society in Pakistan. Critical questions around why society provokes the direction of art practices and the influences of the creators are unpacked in this course. By examining to what extent society is embodied in visual art, the course raises the crucial question: 'Should art reflect society?'



SEMESTER 5

Courses in Semesters 5 and 6 are designed to follow an integrated studio system which will allow for a broader form of practice keeping an interdisciplinary and contemporary approach in mind. Students choose one area of study from three pathways: 2D Studios, 3D Studios, Fine Art New Media.



2D Studio

The 2D Studios explore the expanded field of painting by understanding the politics of contemporary image-making through mediums of painting, drawing, printmaking and photography. Through a series of electives and workshops, the course offers technical expertise in the exploration of surface and material along with the critical understanding of concept development.

3D Studio

3D Studio explores matter, material, scale, and production in relation to ideas of place and audience. Experimentation, interventions and drawing is integral to this course and its development. Through various workshops that introduce a range of traditional and contemporary methods of production, the course is designed around the production of object making, assemblage, installation and found objects. Technical support

is provided in the use of metal, wood, ceramics, construction, casting, moulding techniques, and the still and moving image.

Fine Art New Media Studio

New Media Studio introduces significant concepts of digital media, providing an innovative, hands-on experience that combines media arts with evolving digital mediums. The course encourages the building and digital execution of narratives through imagination and conceptualisation. This studio-oriented course focuses on mediums and approaches such as image, moving image, video art, and sound art, allowing for the development of skills and knowledge in the context of current and fast-changing digital technology.

Experimental Drawing 1

Experimental Drawing 1 focuses on exploring the boundaries of traditional drawing techniques through experimentation with various materials, approaches and methods. Projects are designed to challenge preconceptions about drawing and expand creativity through the exploration of mediums and techniques. The course consistently introduces a range of experimental drawing methods, such as automatic, gestural, collage and collaborative drawing. It also encourages the exploration of various artistic practices and discourses that employ a range of experimental techniques as modes of expression.



SEMESTER 6

2D Studio

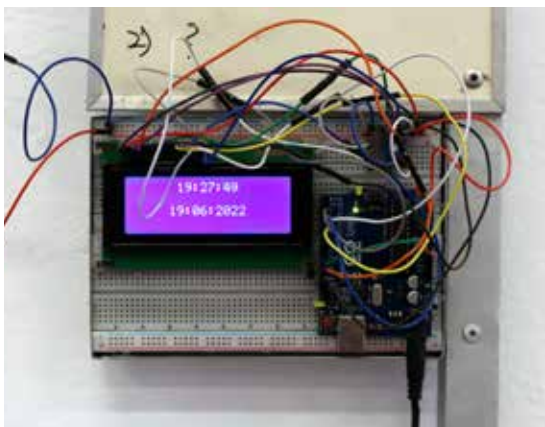
The 2D Studios will offer an advanced understanding of the expanded field of painting and politics of contemporary Image making and abstraction, through mediums of paint, drawing, printmaking and photography. By considering compositional relations, picture plane, colour and surface as fundamental features in the production of visuals, the course encourages the use of different materials and mediums alongside extensive theoretical readings, which contextualise practice within the greater context of history of art/image-making.

3D Studio

3D Studio explores an advanced understanding of material, production and movement in relation to ideas of place and audience. Various elective workshops introduce concepts of space, technology, and craft intervention. Technical support is provided in the use of metal, wood, ceramics, construction, casting, moulding techniques, and the still and moving image. Knowledge and exploration of material available in local market areas is an integral component of the course.

Fine Art New Media Studio

This advanced-level, studio-oriented course reinforces the conceptualization of ideas and identification of artistic inclinations through the use of digital media as a tool. New Media Studio Two provides a hands-on experience that emphasises experimentation and exploration with evolving digital mediums, allowing for the imaginative, conceptual, and narrative to be executed digitally. The use of interactive/ web-based forms, animation, and print media, further develops skills and encourages the development of an individual artistic vision through the use of digital media.





Experimental Drawing 2

This course is designed to further strengthen material exploration. Projects are designed to push the limitations and possibilities of various methods and processes through the use of unconventional materials. The course encourages experimenting with scale, space, site specificity, surfaces, and tangible and intangible objects in order to develop new skill sets and expressions. The course also aims to provide a historical context for experimental drawing, exploring the works of artists who have pushed the boundaries of the medium, and the social and cultural contexts that have influenced their work.

Art & Society 3

Art and Society 607 addresses the exploration of artists' processes and intentions in relation to the social, cultural and political issues of their

time. Using a thematic approach, this course employs visuals and texts to encourage students to think critically about how artists choose to represent their ideas and enables them to read books and construct meaning in artworks.



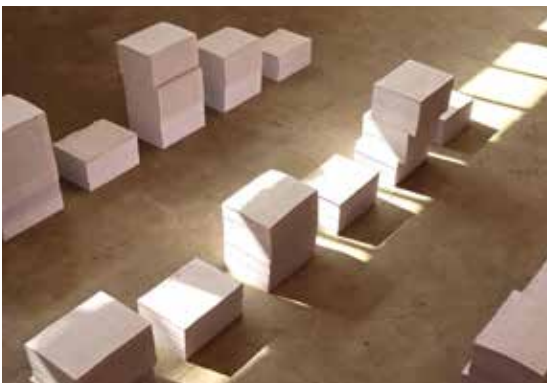
SEMESTER 7

Major Studio 3 (Thesis)

This course is an independent creative process towards a final body of work that is showcased at the end of the year. Based on the advisory model, this course allows for the conceptualising and development of an individual creative project through discourse, research, material exploration, and analysis. A constant influx of feedback through critiques by internal supervisors and external advisors helps in developing concepts, exploring materials and techniques, and developing critical thinking through discussions and readings.

Drawing

This drawing course is designed to teach drawing as a tool for visualizing and communicating ideas. The course encourages the use of different techniques for creating expressive and dynamic drawings that convey a sense of movement, mood and meaning. It enables experimenting with contemporary methods and challenges basic skill sets such as line, composition, form and colour. The course will also focus on developing critical thinking skills by exploring the relationship between drawing and other forms of visual communication. The aim of this course is to understand drawing as an independent medium.



SEMESTER 8

Major Studio 4 (Thesis)

Major Studio 4 works towards the culmination of an individual practice initiated in Semester 7, to arrive at a consolidated body of work. Through investigation, research and an intense dialogic process, concepts are shaped towards a visual manifestation, through works that address and acknowledge form, medium and materiality. The course allows for an opportunity to curate a final body of work, and the processes involved in the installation of a show. A consistent dialogue through critiques and discussions contributes towards the articulation of concepts verbally and in written form.

Professional Practice

This newly developed course for senior-year thesis students is designed to enable students to understand their own practice through a poetic, thoughtful, and conscious engagement. The course also aims to develop practical skills such as writing a CV, presenting work, building a portfolio, articulation, and applying to residencies and grants; all essential in the professional field, and the art and cultural sector. The course is constructed towards developing critical thinking skills and evolving curatorial strategies around thesis work. These subsequently contribute towards the conceptualising of final thesis projects in terms of installation and presentation. Projects designed within this course emphasise working collectively, collaboratively and through peer learning.

Internship

The Department of Fine Art facilitates an internship programme during the summer break for students in semester seven. Students are expected to work in national and international creative organizations, galleries, NGOs, television,

artists' studios, and other visual/creative fields. This experience with artists, curators, and art managers is a means to enhance students' personal as well as professional development skills and provides a platform from which they can make more informed and educated decisions about their future careers and research.

Computer Graphics

introduces the essentials of information technology, computer skills, software, and website development, that support the expansion of a personal vocabulary within the scope of the visual arts. The course is taught during the second and third years of study and is designed to meet specific requirements of the Fine Art curriculum. Computer Graphics aims towards a proficiency that enables and facilitates the development of an independent thought process towards original artwork.

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 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 second 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.



IVS GALLERY

As part of the Indus Valley School of Art and Architecture, the aim of the IVS Gallery is to initiate and promote projects and events which are educational, encompass modern and contemporary art practices and support the academic and civic ideas of the university. From art to design, textiles and performance, the gallery conceives and presents curated and thematic projects essentially focusing on critical discourse and research. This provides an opportunity to students to enhance their critical thinking skills while exploring different art practices. 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 analytical discussions on various art processes and production.



In 2022 the gallery was a venue for the Karachi Biennale, it also hosted talks and exhibitions, such as, Rediscovered Works | Asim Butt, House of Kal - Karachi (artist residency and

exhibition organised and curated by Aziz Sohail). In 2021 the gallery hosted the Graduate Symposium titled, Narratives of Time, New Age Art (curated by Emaan Mahmud), The Point of Departure (curated by Sara Mahmood) and Dark Skies Gaze Back (Rayan Khan - Founder of Cosmic Tribe and artist, Ayesha M. Ali)

AWARDS / GRANTS / SCHOLARSHIPS

The Department of Fine Art offers major awards to students who show excellence in their studio practice and academic research. The Zahoor-ul-Akhlq 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 Arif 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 two awards presented to students demonstrating academic excellence and/or deserving financial assistance in the final semester. The Jalaluddin Ahmed Award is presented to a graduating student with the highest CGPA in the program

COLLABORATIONS AND AFFILIATIONS

The Department of Fine Art works in close collaboration with the Vasl Artists' Association, the Goethe Institute, the Italian Consulate, the American Consulate, the German Consulate, The British Council and the Karachi Biennale Trust.

PROGRAMME STRUCTURE

THIRD SEMESTER		
Course Code	Course Title	Credit Hours
FA3111	Studio 1: (Sculpture, Miniature Painting, Oil Painting)	6
FA307	Art and Society 1	3
FA394	Drawing Methodologies I	3
LA3136	Visual and Material Cultures II	3
LA308	Islamic and Pakistan Studies	3
Total Credits		18

FOURTH SEMESTER		
Course Code	Course Title	Credit Hours
FA4112	Studio 2: (Printmaking, New Media, 3D matter)	6
FA494	Drawing Methodologies II	3
FA407	Art & Society II	3
FA478	Computer Graphics	3
LAXXX	Liberal Arts Elective	3
Total Credits		18

FIFTH SEMESTER

Course Code	Course Title	Credit Hours
FA596	2D Studio: Painting 2D Studio: Miniature Painting 2D Studio: Printmaking	6
FA597	3D Studio: Sculpture 3D Studio: New Media / Installation 3D Studio: Ceramics	
FA598	New Media: Video Art New Media: Printmaking - Ideas in Print New Media: Miniature Art	
FA536	Experimental Drawing 1	3
FA578	Computer Graphics	3
LAXXX	Liberal Arts Elective	3
LAXXX	Liberal Arts Elective	3
Total Credits		18



SIXTH SEMESTER

Course Code	Course Title	Credit Hours
FA696	2D Studio: Mixed Media 2D Studio: Miniature Drawing 2D Studio: Photography	6
FA697	3D Studio: Sculpture 3D Studio: Kinetic 3D Studio: Ceramics	
FA698	New Media: Video Art New Media: Design Print New Media: 2D Animation	
FA637	Experimental Drawing II	3
FA607	Art and Society III	3
LA612	Research Methodologies	3
LAXXX	Liberal Arts Elective	3
Total Credits		18



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

EIGHTH SEMESTER		
Course Code	Course Title	Credit Hours
FA877	Major Studio 4 (Thesis)	9
FA8106	Professional Practice	3
FA829	Internship	3
Total Credits		15

Total Credit Hours 102

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 eleven Liberal Arts courses (33 credits, inclusive of the Final Research Paper) over their entire duration of study at IVS. While six of these courses are required, 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

Foundation Year Core

In the foundation year, all students take three core courses in the Liberal Arts.

Academic Reading and Writing I (Spring Semester)

Students are introduced to this course in the first semester of their undergraduate studies at IVS. They are coming from different academic backgrounds, and the institution, in recognition of this, offers ARW I to align students with the basics of academic reading and writing.

This course treats writing as a process. Over the course of the semester, students will become familiar with the elements of this process and apply them to write about their chosen topics/arguments. Students will be asked to explore their personal interests and stakes in a topic of their choice relating to the larger theme for the semester. This will help in building a coherent argument from their specific positionalities and identities. Furthermore, in the process of understanding the academic process, students will also learn how to approach academic texts and decipher them. They will be introduced to theories and concepts that are seminal in understanding the chosen theme as a whole – this will help them develop a vocabulary for writing critical essays in their subsequent classes, as well as situate them in a university-level discourse. ARW I is a prerequisite for ARW II, which is offered the following semester.

Visual and Material Cultures I (Spring Semester)

This course takes as its premise a decolonial commitment to decentering the Western canon. It draws on visual and material cultures of numerous pasts and presents to complicate our

understanding of a curated set of thematic propositions. The simultaneity of approaches from various cultures converging under an organising schema, creates polyphonic rhythms, disrupting and destabilising colonial protocols of knowing and learning. In our multifarious, fragmented, and often visually inundated present moment, how do we begin to think about the proliferation of images and materials in the everyday? What are some ways through which we can foster criticality about the same? Through this course, we will read about, analyse, and decode visuals and materials; and having learned these strategies, we will be able to arrive at our social and political milieus in nuanced ways. VMC I is a prerequisite for VMC II, which students will take in their third semester at Indus.

Academic Reading and Writing II (Fall Semester)

Students are introduced to this course in the second semester of their undergraduate studies at IVS. ARW II further builds on ARW I by giving students the tools to read visual and art historical inquiries, and concepts/debates in the same. Furthermore, they will be taught how to write visual analysis and then talk about art and space while rooting it in its historical, political, and social contexts.

Post-Foundation Core

Post-Foundation courses cover a diverse range of subjects and movements, wherein faculty choose to focus on a particular issue, timeframe, 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.

Visual and Material Cultures II (Third Semester)

VMC II builds on some of the themes introduced in VMC I such as nationalism and post-coloniality, and introduces new ones namely racism, protest, and monumentality. It encourages students to think critically about how social realities and movements interface with the way art institutions are run and affect art making and its display. Students will use tools of visual analysis in combination with social history, develop skills in secondary research and learn to articulate their own reflections with supporting evidence.

Islamic and Pakistan Studies (Third Semester)

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. A close reading of texts and primary research provides students with 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.



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 (Sixth/Eighth Semester)

This course is offered in the second semester of the student's 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 (Seventh/Ninth Semester)

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 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, 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.

Electives

Between the fourth and the sixth semesters, students take four Liberal Arts electives. These courses may 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.



Gender Tropes in Illustrated Manuscripts of the Mughal Atelier

The field of Islamic Art History - including the study of art from Mughal Hindustan - has been a relatively conservative one with few significant attempts to make a gendered interpretation of visual culture from Islamicate societies. Recent feminist scholarship in Mughal history has sought to emphasize the role of Mughal women in governance, politics and public life. This course utilizes this historical research and a gender-sensitive theoretical lens to understand how images from Mughal manuscripts could have reflected and constructed notions of gender performance among their Imperial readership. It draws on feminist analytical tools to study the representation and absence of men, women, and the third sex, striking comparisons between text and image, manuscript and its ideological function, image/-text and social reality.

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 allow 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, 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.



Introduction to Pakistani Film and Television

Both Film and Television have the ability to project powerful images of a society in ways conventional academic mediums cannot. This is particularly true in learning about the history, fashion, visual culture and pop culture of Pakistan, which was once a major contributor to the film and television industry throughout the subcontinent. The course explores moving images and glimpses of Pakistani society that emerge through the medium of film and television. Some of the relevant sub-topics that the course may touch upon include but are not limited to: Contemporary Pakistani short films, Mainstream television and the evolution of Urdu Drama in Pakistan, Role and representation of Women in Pakistani Film and television, renowned Pakistani directors and screenwriters as well as a glimpse into the content creation process and the challenges faced by Pakistan's television and film industry. Students with interests in drama, theatre, film, television, screenwriting, performing arts, visual culture, gender studies, feminism, and mass communication and media studies are strongly encouraged to opt for this course

Introduction to Creative Writing

Writing is not easy. It is difficult to say things that are "unsayable." Integral to this course is the assumption that, like other artistic practices, the writing of poetry and fiction can be taught. Creative writing, broadly speaking, is the art of writing fiction, poetry and drama. This elective is an intensive introduction to the rigors of reading and writing poetry and short fiction, and the fundamentals of good writing. "Good", to state the obvious, is a highly subjective term. I will demonstrate how "good", "creative" and "clear and concise" writing are categories that are not mutually exclusive. We will examine how the principles that make creative writing "good" can



also apply to expository writing. Writing with precision and honesty is a skill that you will be able to use in all other areas of academic study. We will examine poems and short stories both as craft and art and the ways in which the two are intertwined but not interchangeable. To understand what constitutes “good” writing, we will read a wide range of writers from across the globe. The readings will be critiqued and analysed in class. We will think of the narrative in these poems and stories as a “meaning-making” device. Students will learn to develop a critical understanding of the literary text and literary theory.

Mapping Identity: Roots and Routes

This course provides an in-depth and critical look at contemporary art in Pakistan; its history, significance and relation to, and within the Global South and the contemporary international art world. It will address the timeline of human creativity within Pakistan and the subcontinent, chronologically and thematically by exploring

the works of individual artists, artist collectives and different movements, starting from the pre-partition period (early 1990s) up until contemporary times, through different gazes and new perspectives, leading to exploration and dissection of the multiple definitions of art and society and the issues that arise from documented historical and social histories and how this leads to the formation of identities and ideologies.

The Politics of Mapping: Cartography in Colonial and Postcolonial Imaginaries

Through a recent shift in the study of mapping, historians are now exploring colonial functions of cartography; not just in the framework of returning to historical archives, but also to view these maps as a source of social, colonial, and political power. This course will delve into the ways in which maps become sites of identity construction, of colonization, and of conflict and power. Moving away from understanding mapping solely as a tool of marking space, we

will look at the different functions it has served during and after colonization; some of them being exercising power, legitimizing rule, bringing forth and enforcing/perpetuating: colonial, national, political, and religious ideologies. Lastly, we will look at postcolonial mapping practices as well as some contemporary art practices that use maps, specifically those which subvert the hegemonic functions of cartography. The course will take a global perspective. In the first half, we will look at case studies from North America, Southeast Asia, Hispanic Cultures, and Africa. In the second half, we will bring our focus to South Asia, including Pakistan, India, and Bangladesh.

Reimagining Shakespeare in World Cinema

Shakespeare's plays have inspired many cinematic retellings and this course examines why portrayals of the human condition in his works—especially the tragedies—still resonate with readers and viewers today. With a focus on *Othello*, *King Lear* and *Macbeth*, we will study film adaptations that take the moral and social dilemmas at the heart of these plays and then reimagine them in more modern contexts. These adaptations may include works by Orson Welles, Akira Kurosawa, Vishal Bhardwaj and Joel Coen. Additionally, for written assignments and class discussions, students will read and respond to secondary sources in literary theory, film studies, postcolonial theory and psychoanalysis.

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.”

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.

Critical Inquiries of Photography and Image-making

A history of photography cannot be studied as separate from a history of technology and theories of modernism. From the camera obscura to the daguerreotype, the invention of the photograph found different origins, purposes, and meanings in history. The arguments surrounding photography's position as an art form versus its place as a machine is only more

relevant now with the advent of phone cameras and social media being available to the masses. The implications of photography and the consumption of commodified imagery can only be understood by first being taught how to critically look at the history and theories that emerged from the socio-political issues surrounding photography, with historic criticism in relation to contemporary culture. Susan Sontag reviews photography in its context: as a tool, an industry, an activity that "imposes a way of seeing" and therefore, alters reality. The consumption of imagery, the value of a photograph, and the process of creating an image itself have changed drastically over time, with several factors that have influenced this change. To be able to look at contemporary issues with criticality, it is imperative to analyse the trajectory that takes place between the origins of the

technology to the commodification of the medium. Therefore, this course looks at approaching the position of photography as a genre and medium in art, in both historic and contemporary socio-political contexts.

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?



Other Information

English Language Course

This course aims to bridge the gap between secondary school and university education in English. The course focuses on building skills in reading, writing, vocabulary, grammar, critical thinking, speaking and self-learning in English. The course is specially designed for students who have English as a second/third/fourth language as well as for students who wish to supplement their language skills to progress in ARW.

Please note that this is a mandatory course for selected students in the Foundation Year and there is no extra fee charge for it. Based on a diagnostic test administered to Foundation Year students at the beginning of the Spring semester, students will be enrolled in both ELC I (Spring semester) and ELC II (Fall semester). Based on students' performance in graded assessments as well as the attendance policy, students will get a Pass/Fail grade on their transcript. There are no credits associated with the course so this grade will not affect the CGPA, but enrolled students must pass ELC I and ELC II in order to graduate from Indus.

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 Management. 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 annual admissions with the application deadline in 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

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Umaima Masood

BS Commerce, University of 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

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

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

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

Zaid Hameed

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

Muhammad Umer Rehman

MFA, Savannah College of Art and Design, USA.

B.Des, Pakistan Institute of Fashion and Design, Lahore, 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

DEPARTMENT OF FINE ART

Full-time Faculty

Seema Nusrat

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

Seher Naveed

Assistant Professor
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
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Professor
DPhil, University of Sussex, UK
MA, Wimbledon School of Art, UK
BFA, Indus Valley School of Art and
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Arsalan Nasir

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

Haider Ali Naqvi

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BFA, National College of Arts, Lahore,
Pakistan



Academic Programme Officer

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

Visiting Faculty

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

Sophia Balagamwala

MFA, Fine arts, Cornell University, Ithaca, New York, USA
BA, Political Science, Visual Art, University of Toronto, Canada

Fakhra Intizar

Masters in Philosophy, University of Karachi, Pakistan
Bachelors in Media Arts, University of Karachi, Pakistan



Fazal Rizvi

BFA, National College of Arts, Lahore, Pakistan

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MArch, RIBA Part II, Advanced Architectural Design, Oxford Brookes University, UK
BSC Honors, RIBA Part I - Architecture - Coventry University, UK

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

Veera Rustomji

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

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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

FOUNDATION PROGRAMME

Full-time Faculty

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



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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

Kamran Haider

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MBA, West Coast Institute of Management Technology, Karachi, Pakistan
B.Tech, Civil Engineering, Indus University, Karachi, Pakistan
Diploma in Civil Engineering, GCT

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

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

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

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BFA, National College of Arts, Lahore, Pakistan



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B.Des, National College of Arts, Lahore,
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PGD, Photography, Indus Valley School of Art
and Architecture, Karachi, Pakistan
BFA, Indus Valley School of Art and Architec-
ture, Karachi, Pakistan
B.A, University of Karachi, Pakistan

Adeel-uz-Zafar

Assistant Professor
BFA, National College of Arts, Lahore, Pakistan

Adeela Shah

Assistant Professor
MPhil, Art & Design, Indus Valley School of Art
and Architecture, Karachi, Pakistan
PDQ Diploma in Teaching and Learning with
Digital Technology, Cambridge University
MA, Philosophy, Karachi University, Karachi,
Pakistan
BFA, National College of Arts, Lahore, Pakistan

Visiting Faculty

Iqbal Ahmed

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

Khalil Ahmed

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

Hammad Anees

BArc, Indus Valley School of Art and
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Diploma in Fine Art, Karachi School of Art,
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B.Arch, Dawood College of Engineering and
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BFA, Indus Valley School of Art and
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Rushna Irfan

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

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

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

Fraz Mateen

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

Shazia Qureshi

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

Sohail Zuberi

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

Scheherezade Junejo

BFA, National College of Arts, Lahore, Pakistan

**Academic Program Officer****Hassaan Naushad**

B.Com., University of Karachi, Pakistan

Technical Staff**Aziz Ahmed****Wilbur E. Judd****Mohammed Younus**

LIBERAL ARTS PROGRAMME

Full-time Faculty

Zehra Nabi

Assistant Professor and Head of Department
MFA, Fiction, Johns Hopkins University, USA
BA cum laude, Film & Media Studies with
Honors, Minor in English, Mount Holyoke
College, USA

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
MAMC Digital Media Arts and Film, JMI
University
BA Honors, Liberal Arts, Smith College, USA

Emaan Mahmud

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

Anushka Rustomji

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

Sabahat Zehra

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



Academic Program Officer

Kiran Asghar

MBA, Iqra University, Pakistan

Visiting Faculty

Naheed Ateed

MA, Islamic Studies, School of Oriental and African Studies, London, UK

MA, Islamic Studies, University of Karachi, Pakistan

BA, Urdu and Psychology, St. Joseph's College, Pakistan

Sadaf Halai

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

MA, Creative Writing, Boston University, Boston, USA

BA, English; Psychology, Bennington College, Bennington, USA

Shalalae Jamil

MFA, 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

Sadia Khatri

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Sara Vaqar Pagganwala

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MA, History of Art, University College London, UK

BA (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

MA in Teaching, University of San Francisco, USA

BA in Political Science, Purdue University, West Lafayette, USA

Noor Butt

MA, History of Art, Birkbeck College, University of London, UK

BFA, Indus Valley School Arts and Architecture

Hafsa Saeed

MA (English Literature), Karachi University

B.Sc, Social Sciences, SZABIST, Karachi

Yasmeen Salman

MA Art Education, Beaconhouse National University, Lahore, Pakistan

BFA, Indus Valley School Arts and Architecture, Pakistan

Zenab Tariq

Master's in Education, Harvard University Graduate School of Education, Massachusetts, USA

BSc Honors, LUMS, 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

Zarmeene Shah

Assistant Professor and Head of Department
MA, Critical and Curatorial Studies: Modern
Art, Columbia University, New York, USA
BFA, Indus Valley School of Art and
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Currim Tufail Suteria

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



Graduate Programme Coordinator

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
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MA, Liberal Studies, New School for Social
Research, New York, USA
MBA, Institute of Business Administration,
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Dr. Mariah Lookman

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

Marvi Mazhar

Diploma, Master in World Heritage and
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