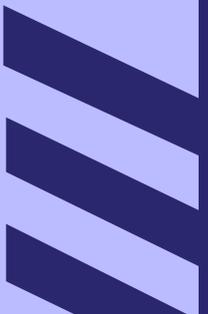


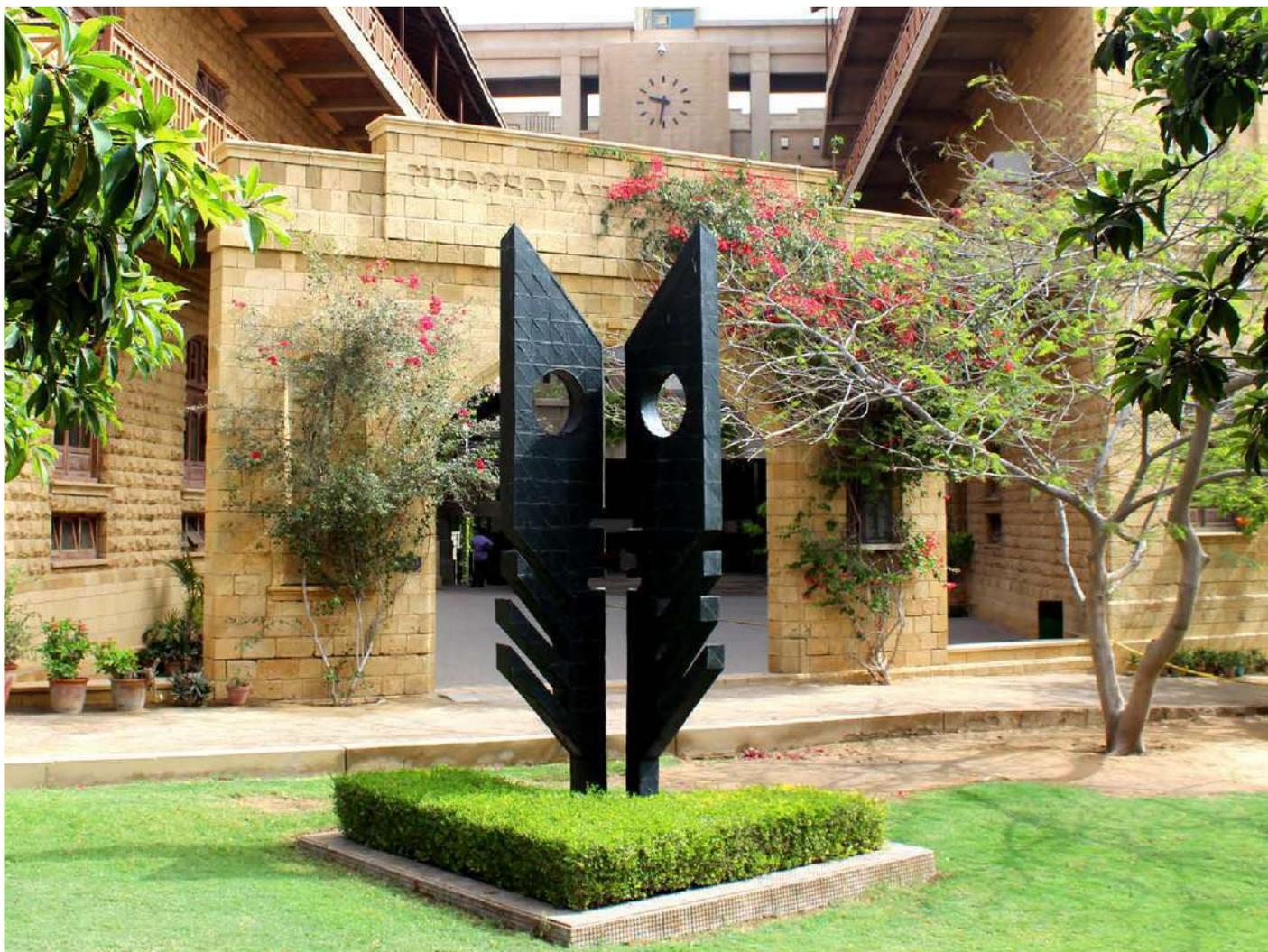


GRADUATE DIRECTORY 2024



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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

MISSION STATEMENT

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

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

Through an interaction with diverse practicing professional artists, architects, academicians, 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.

We shall not feel content till we have succeeded in preparing our graduates to live in the world of tomorrow, enabled them to share in the responsibilities for social, economic and political problems and to apply their professional knowledge and abilities to the solution of such problems, so that besides being technically and aesthetically literate, they are above all, good human beings.

VISION 2025

To impart education in art, design and architecture creating a culture of excellence in research and innovation, contributing towards a just and tolerant society and enable students to serve as instruments of positive change.

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.



Mission Statement

002

Department of Architecture

004

Department of Interior Design

024

Department of Communication Design

038

Department of Textile Design

099

Fashion Design Programme

139

Department of Fine Art

154



DEPARTMENT OF ARCHITECTURE

The Department of Architecture offers a 5-year programme leading to the Bachelor of Architecture Degree.

The rigorous programme equips students with a comprehensive and conscientious of architectural design, paying particular attention to the observations and the analysis of history, current-day conditions and the future of the South Asian context. Its curriculum garners critical thinking abilities to achieve an informed design ethos.



Abubakar Wahid
abubakar.w.k02@gmail.com

Integrating green spaces for community engagement

Having spent my free time during the pandemic within nature, reconnecting with my body, I began asking what such a space would look like in a city like Karachi, incredibly dense and overrun by automobiles. As viewed through the lens of a Generic city, nature in Karachi is manicured, the Edenic Residue, with little in the way of active engagement. This can be seen in parks and green spaces which are unwelcoming, with their lack of shade and exclusionary design. Returning to my experience in nature, the connection with my own body became an integral part of my relationship with nature. But it also asked the question of what nature in the city truly means. In opposition to the Edenic residue that exists currently, it became pertinent to question how architecture could allow a reconnection with nature in such a city. An architecture where through nature we find a sense of place within the dense fabric of the Generic city.

To conclude this underscores the vital need for architecture to bridge the urban-nature divide, particularly in densely populated cities like Karachi. By fostering spaces that evoke this connection we can cultivate a harmonious relationship between humanity and the natural world within the bustling confines of the Generic city.





Anoosha Yasin

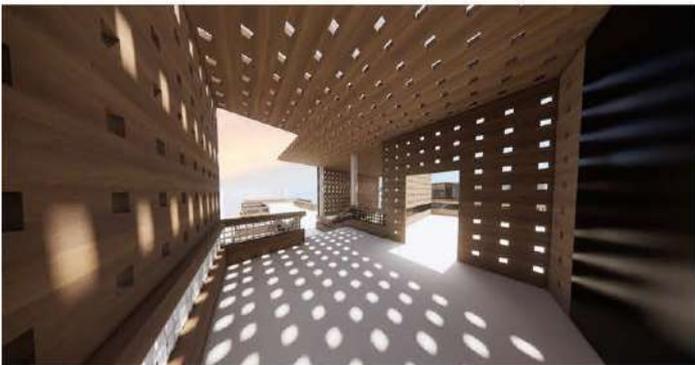
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Panahgah

Feeling safe and having a sense of belonging are fundamental human rights, yet domestic violence strips these away from countless women and children. For these victims, the concept of 'home'—meant to be a sanctuary—often becomes a place of fear and insecurity. Traditional architectural designs, with their rigid structures, fail to address the unique needs of those who have endured such trauma. This thesis explores how architecture can become a transformative force, creating spaces that offer shelter, emotional support, and empowerment for survivors of

domestic violence.

By focusing on the specific needs of domestic violence survivors and drawing on Cresswell's insights into the importance of 'place,' this project envisions a future where architecture is crucial in providing refuge and prospects for the most vulnerable among us.





Awab Alvi

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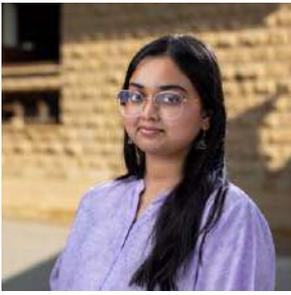
The Incremental City: Towards a new syntax of additive structures

In contemporary urban landscapes marked by rapid urbanization, population growth, and diminishing virgin land, conventional static architecture often fails to meet evolving spatial needs. This thesis advocates for transformative modular architecture as a dynamic large-scale design strategy to address these challenges. By embracing adaptability, modular architecture overcomes the limitations of static functions, creating flexible urban spaces that evolve with societal needs.

Inspired by Bernard Tschumi's assertion that "architecture is constantly subject to reinterpretation," the project challenges the notion of fixed buildings, proposing a versatile architectural language accommodating diverse uses over time. It also addresses the disparity between buildings' technical and functional lifespans, promoting structures that endure physically and meaningfully.

Emphasizing sustainability, the thesis explores modular architecture's potential to support circular construction systems through reuse, adaptability, and longevity. Ultimately, it redefines how we conceive, design, and inhabit resilient, sustainably built environments in response to dynamic societal demands



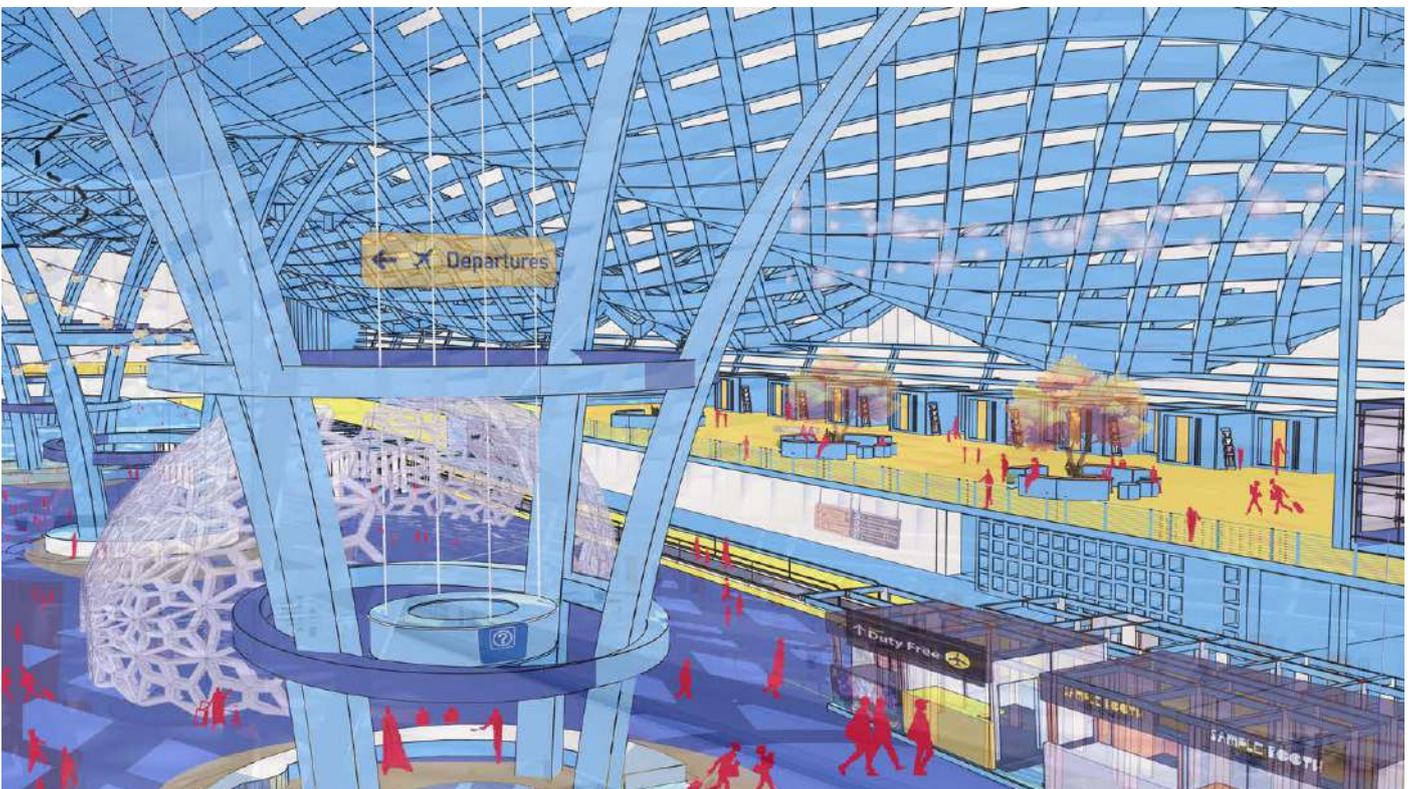


Basma Fahim

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The New Liminal: A Model for Active Airside Transit Experiences

This thesis rethinks conventional airside systems by creating the "New Liminal" model, an active approach to passive liminality that applies Marc Augé's theory of place to globally transform airside experiences. The model proposes a reconfiguration of airside transit through narrative-driven design, anchoring elements, and flexible zones for curated functional yet meaningful environments. This approach seeks to enhance travel experiences but also redefine the role of airside environments as places of value and engagement within the broader airport system, setting a new standard for transit experiences globally.





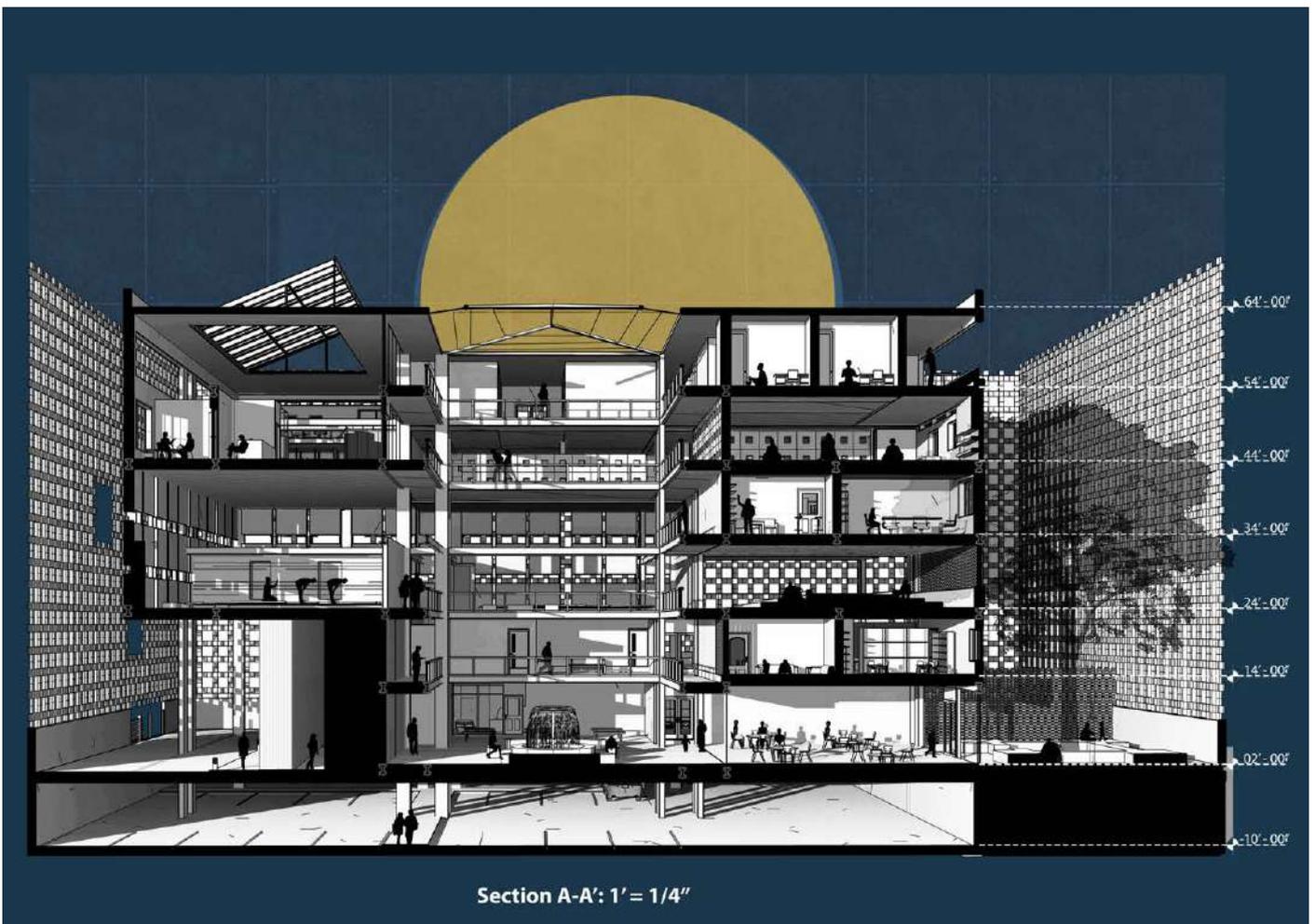
Humnah Hassan Mallick

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Enclosed Sanctuary: Reimagining Spaces of Spiritual Connection within the Urban

Urban dwellers increasingly seek spiritual fulfilment, driven by the universal human desire to connect with something greater and experience ego-loss. Historically, such transcendent moments have been pursued in remote, peaceful settings, detached from the demands of everyday life. However, it is now essential to integrate these experiences within urban environments, making them easily accessible without requiring a complete retreat. By embedding spaces of spiritual reflection and tranquillity within the urban fabric, architecture can create sanctuaries that offer moments of introspection and ego-dissolution amidst the rhythm of city life. This approach draws inspiration from the Sufi order, which, through the integration of Islamic architectural principles, fostered spaces of retreat and solitude, welcoming individuals on a spiritual journey.

This thesis explores how architectural design can harness the power of light to create a sanctuary within the city that offers urban residents a moment of transcendence and establishes inward-focused environments. These spaces, intentionally disconnected from the outside, encourage individuals to turn their attention within, fostering a deep spiritual experience and a mental shift from the external world. Through the strategic use of light, these inward spaces wash away the worries of daily life, inviting peace, comfort, and introspection.





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Engaging in Terrain Vague

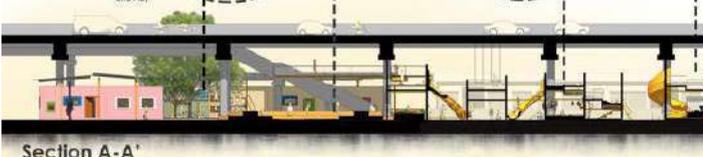
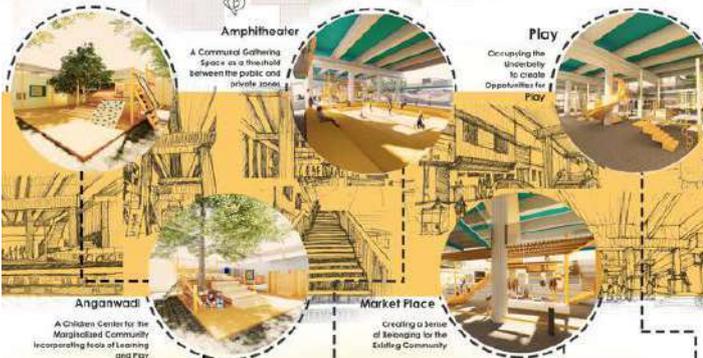
This thesis focuses on occupying the underused or unused leftover spaces in the dense urban fabric to foster a sense of belonging for the existing community. Using play as a tool for well-being and social upliftment, my thesis highlights children as their primary users, targeting the entire community at large.

Engaging in Terrain Vague

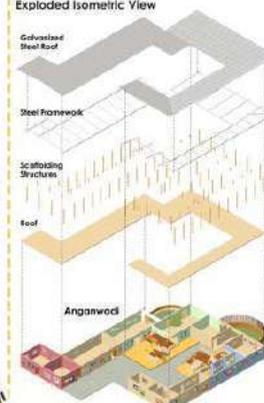
Envisioning Urban Residual Spaces as Opportunities for Play

This thesis focuses on occupying the underused or unused leftover spaces in the dense urban fabric to foster a sense of belonging for the existing community. Using play as a tool for well-being and social upliftment, my thesis highlights children as their primary users, targeting the entire community at large.

Master Plan

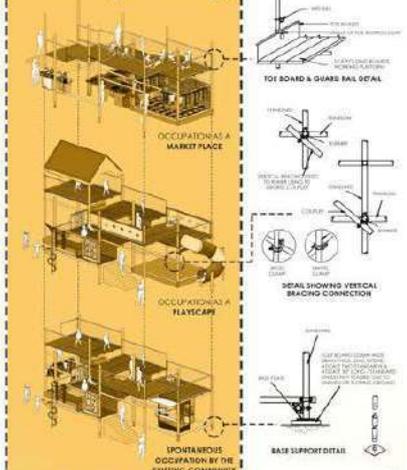


Anganwadi



SCALE: 0' = 1/8" = 1' - 0"

Terrain Vague Strategy



Section B-B'



Engaging in Terrain Vague



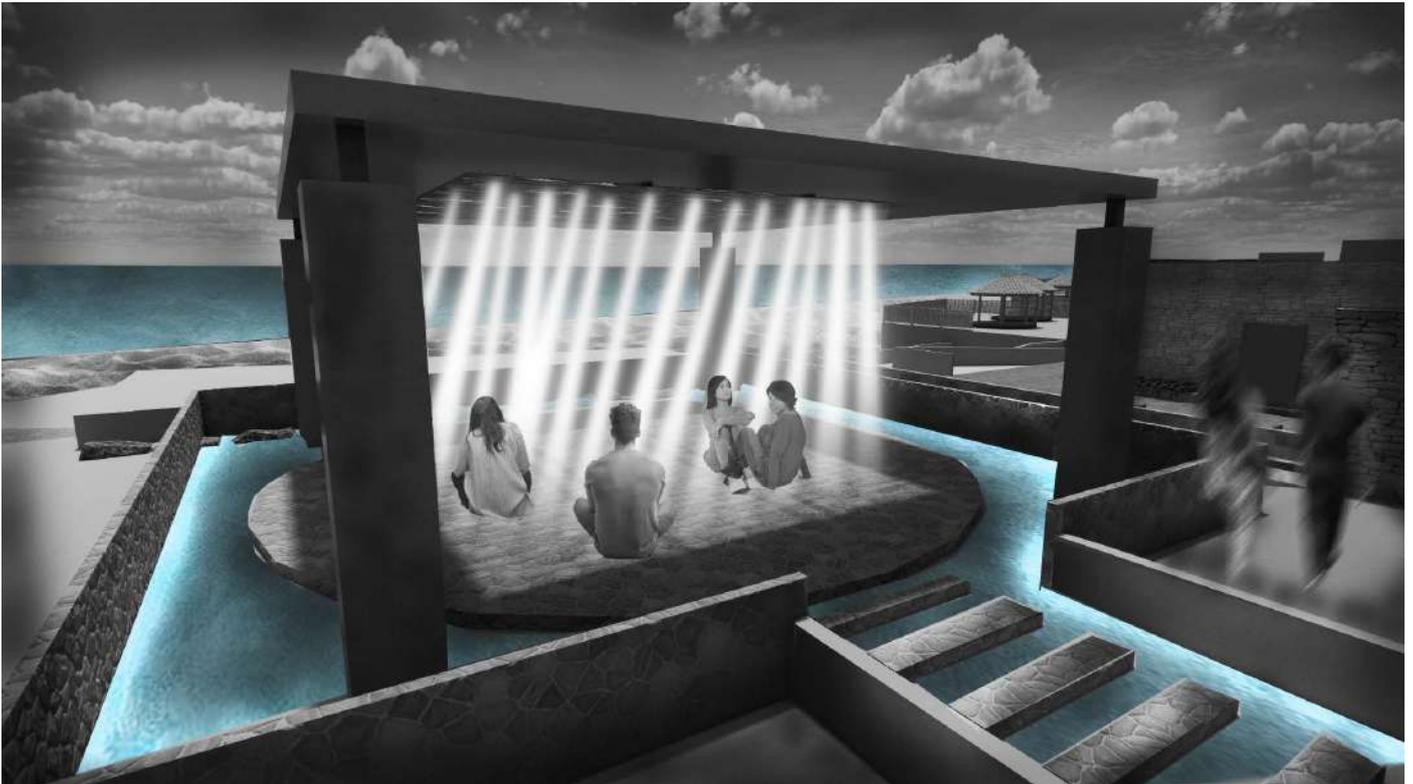


Insiya Huzaifa

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Unravelling Time: Navigating the Spatial Layers of Rituals

On the historic site of Manora Island, known for its rich history of multi-faith practices and artifacts of sacred buildings drawing users from Karachi, the thesis endeavors to craft a series of atmospheric pavilions that highlight the rituals of the island relating to its existing practices, facilitating both locals and tourists. The architectural narrative of this space focuses on movements through zones that become a vessel for individuals to experience temporal awareness as they move towards the horizon. This proposal aims to immerse one in an experience encompassing the time defying sanctity of the island, creating a space where users can interpret what it is for them to have time collapse.





Mahnoor Zubair

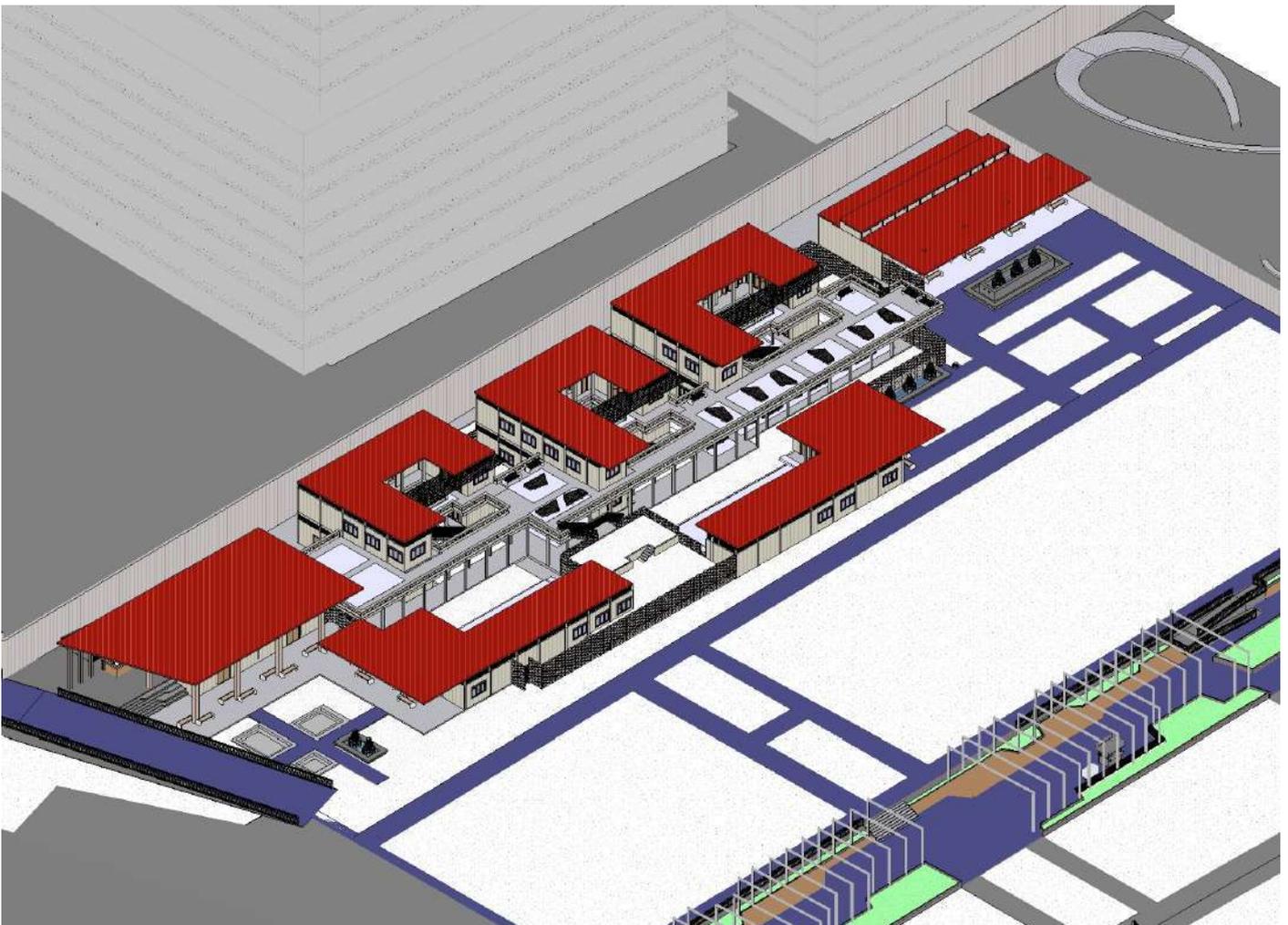
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PLACES OF RESPITE: Dignifying places of rest for pilgrims to sacred sites on the Karachi shoreline

The thesis explores the concept of in-between spaces as transformative environments that facilitate the physical and mental realignment of individuals transitioning between the mundane and sacred realms. A balance between pause and movement characterizes these spaces. It draws upon phenomenological principles that enhance cognitive mapping and create opportunities for profound spiritual encounters. By incorporating sequences of rest and motion, the design promotes heightened awareness and deeper engagement with sacred experiences.

The study provides an analogy for designing spaces that serve as an extension of sacred sites, meeting the pilgrims' physical needs and supporting their psychological preparation for spiritual practices. These transitional zones are envisioned as dignified, reflective environments that allow pilgrims to pause, prepare, and decompress, fostering a more meaningful connection with their pilgrimage journey.

The thesis aims to restore the sanctity of pilgrimage sites by creating purposeful spaces that cater to the needs of pilgrims. By integrating areas for rest and repose, the design seeks to enhance their spiritual experience, ensuring that sacred sites remain spaces of profound reflection and connection.





Manal Omer

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Revitalizing Places of Abandonment

My thesis aims to use memory as a tool to reimagine the remains of the Gurdwara and its surroundings, by treating the broken structure as a palimpsest, both in terms of physical additions as well as incorporating new layers of functions within the space for its overall longevity. While the purpose of the Gurdwara would not remain that of a place of worship, the intervention, through subtle gestures, invokes the memory of its prior significance by honoring the Sikh community's heritage and loss. Thus, the intervention enables the site to become a space that

not only fosters social cohesion within the diverse neighborhood but also revitalizes an abandoned structure by tapping into the collective memory of the city and its people.





Muhammad Sharjeel Khan

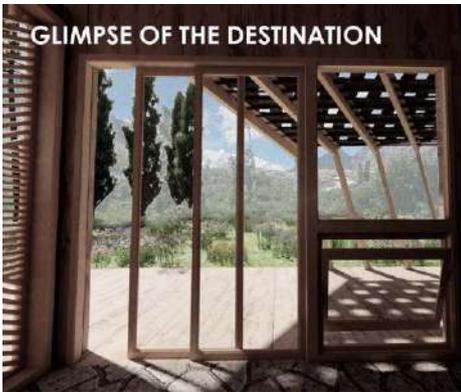
sharjeelkhan567@gmail.com | 0334-1894886

Framing Atmospheres: Dimensions of Sensing Nature

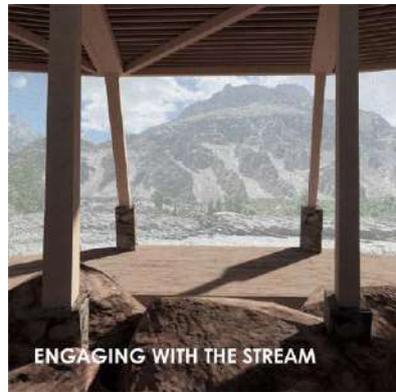
This project envisions a journey through the untamed wilderness of Gulmit Glacier, creating a harmonious relationship between architecture and the untouched beauty of the mountainous landscape. The design integrates a trail with carefully crafted "pause spaces"—shelter points that offer refuge, reflection, and rejuvenation for visitors, particularly urban dwellers seeking an escape from the chaos of city life.

Inspired by the therapeutic qualities of the mountains and the concept of dwelling in nature, the project emphasizes sensory immersion through six dimensions: view framing, movement, tactility, sound, smell, and light. Each space is thoughtfully positioned to capture the spirit of the place (genius loci) while fostering a meditative connection with the surroundings.

Guided by principles of sustainable and context-sensitive architecture, the project employs local materials, site-responsive forms, and minimal interventions to ensure harmony with the natural environment. It seeks to redefine how people engage with the wilderness, offering not just physical rest but a profound emotional and psychological healing experience. Through this, the architecture becomes a mediator, nurturing a deeper bond between humans and nature while preserving the pristine essence of the landscape.



GLIMPSE OF THE DESTINATION



ENGAGING WITH THE STREAM



A SHELTER TO
CONNECT, RESTORE



AND
CONTEMPLATE

THE CABIN.

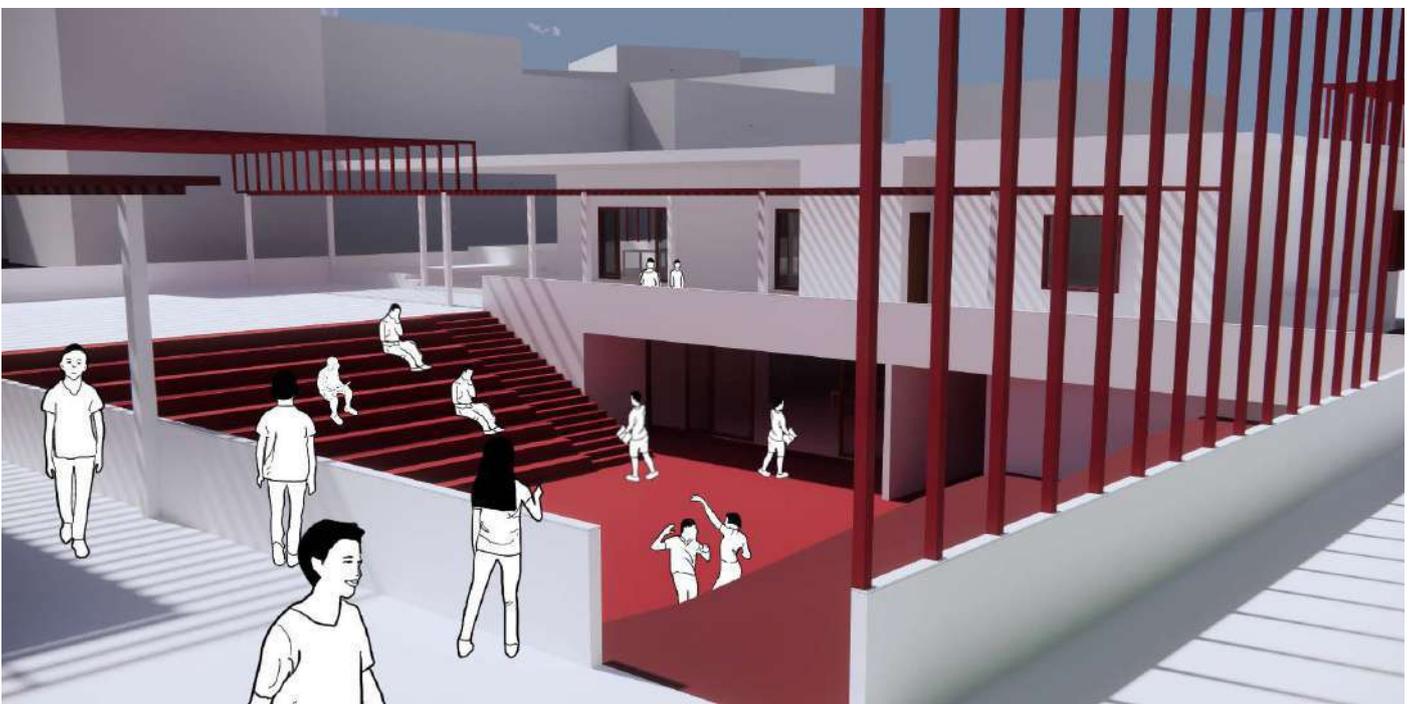


Neha Mansoor

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Labyrinthine-scapes: Navigating Opportunities for Discovery and Play

Labyrinths intrigue through exploration, revealing themselves with each twist and turn, blending order and chaos, clarity and confusion. These paradoxical spaces invite immersion, challenging conventional spatial organization and inspiring curiosity. Set on the periphery of Shah Rasool Colony in Karachi, the project draws from the neighborhood's dense, labyrinthine urban fabric, where children, lacking dedicated play areas, often use streets and vacant sites. The design extends this labyrinthine quality to create spaces for play and informal learning, integrating art as a tool for empowerment. Workshops and gathering spaces engage the local community, fostering interactions with art and unlocking creative potential through discovery and play. By offering opportunities for learning, creating, and showcasing, the project makes art accessible and inspires creative growth. Anchored in movement and discovery, the design uses labyrinthine architecture to connect children and the wider community, enriching their environment through participation and exploration.





Royem Ahsan Siddiqui

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Healing Grounds

This thesis presents a holistic approach to addiction recovery through spatial design, sensory engagement, seamless boundaries and integration of nature. By creating supportive environments, it fosters positive behaviors and addresses emotional, mental, and physical needs. This comprehensive strategy aims to break the cycle of addiction, promoting both immediate recovery and lasting well-being.



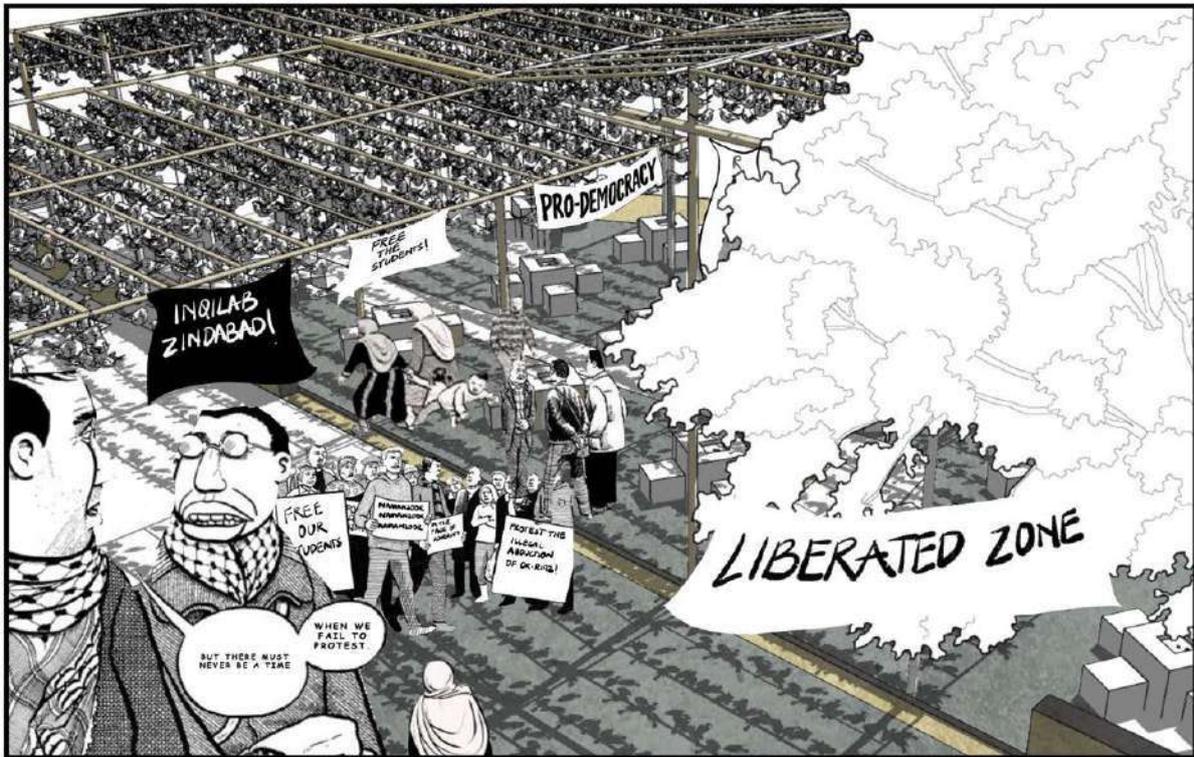


Saman Nauman

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The Anti-Monument: Protest, Participation and Follies

This thesis explores the history of resistance and protest in the city of Karachi, contextualised to M.A. Jinnah Road, which throughout the course of its existence, has been demonstrated as a route for major protests, processions and rebellions. The sites for this research expand from the City and District Courts towards Pakistan Chowk, which before its downfall, was a space of major literary resistance and influence. Henceforth, this thesis proposes the choreography of protests along this route, and justifies follies; permanent event spaces that contribute to this route through participation and spectatorship, allowing protests to be more disruptive, heard and visible. The protest, participation and follies function together to create the anti-monument; depicting remembrance as a collective, shared experience.





Shabbir Tayyab Jamaali

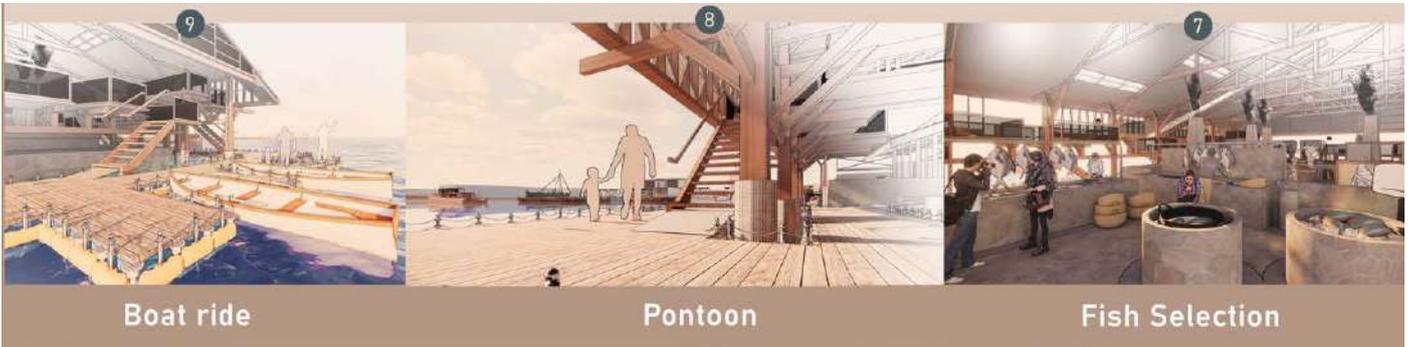
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A Retreat for the Senses: Curating Culinary Rituals at Rehri Goth

This thesis explores the intersection of food and architecture, focusing on spaces that heighten sensory awareness and elevate food rituals into immersive experiences. Rooted in phenomenology, it explores how architecture, like food, can engage the senses and evoke emotional responses through form, materiality, and spatial design. The central inquiry asks: How can food

curate architecture? By investigating the processes of food—catching, cleaning, cutting, cooking, and consuming—it establishes food as a framework for architectural design.

Set in Rehri Goth, a coastal fisherfolk community, this thesis aims to revive and empower the fisherwomen who have been central to the region's rich culinary heritage. Once integral to the commercial fishing industry, their roles have diminished with the advent of commercialization, confining them to their homes despite their continued preservation of a four-century-old culinary legacy. Through the creation of a coastal culinary retreat, the project seeks to integrate traditional practices such as pickle-making, seafood preservation, and fish preparation into a cohesive spatial narrative. By celebrating their heritage and providing income-generating opportunities, the intervention seeks to reintegrate these women into the public and economic sphere while crafting a unique dining experience for urban visitors.





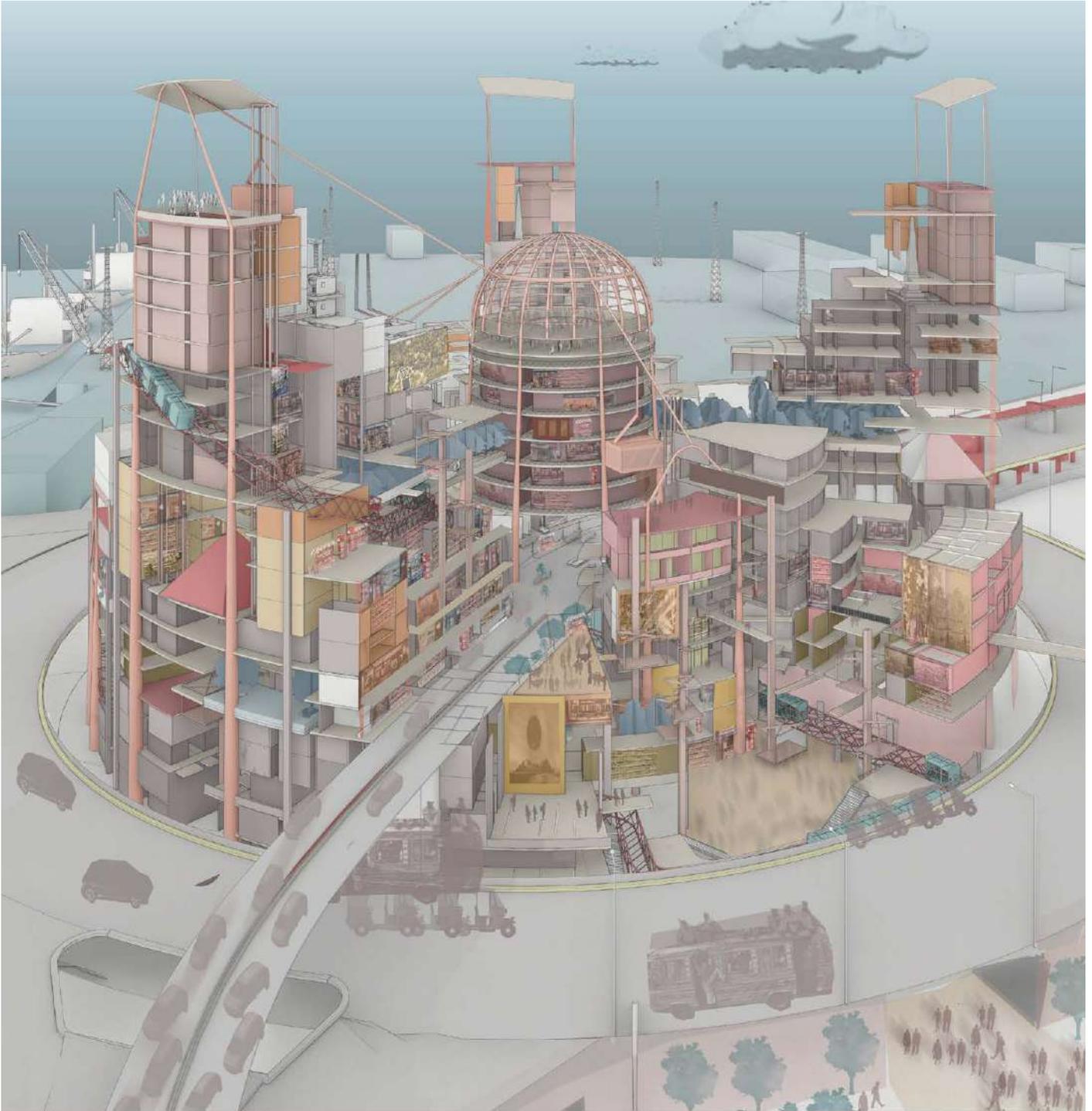
Syed Ahsen Raza

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The Hyperpolis: A case for the Synthetic, Fantastic and Irrational

Architecture at its most complex is not just a building within a city, but entire cities within a city. The projects from this framework however become too sterile and clean to represent the city, they become beautiful -but boring spaces.

The Hyperpolis however embraces the craziness for city-life and actively designs for it. It is a celebration of congestion, diversity and speed. Where the pastiche gains its own reality, where global icons become localized, and where the megalomaniacal capitalist framework creates spectacles for the city -in density and diversity. It is a mecca for popular culture.



VIEW FROM M.T KHAN ROAD (EAST)





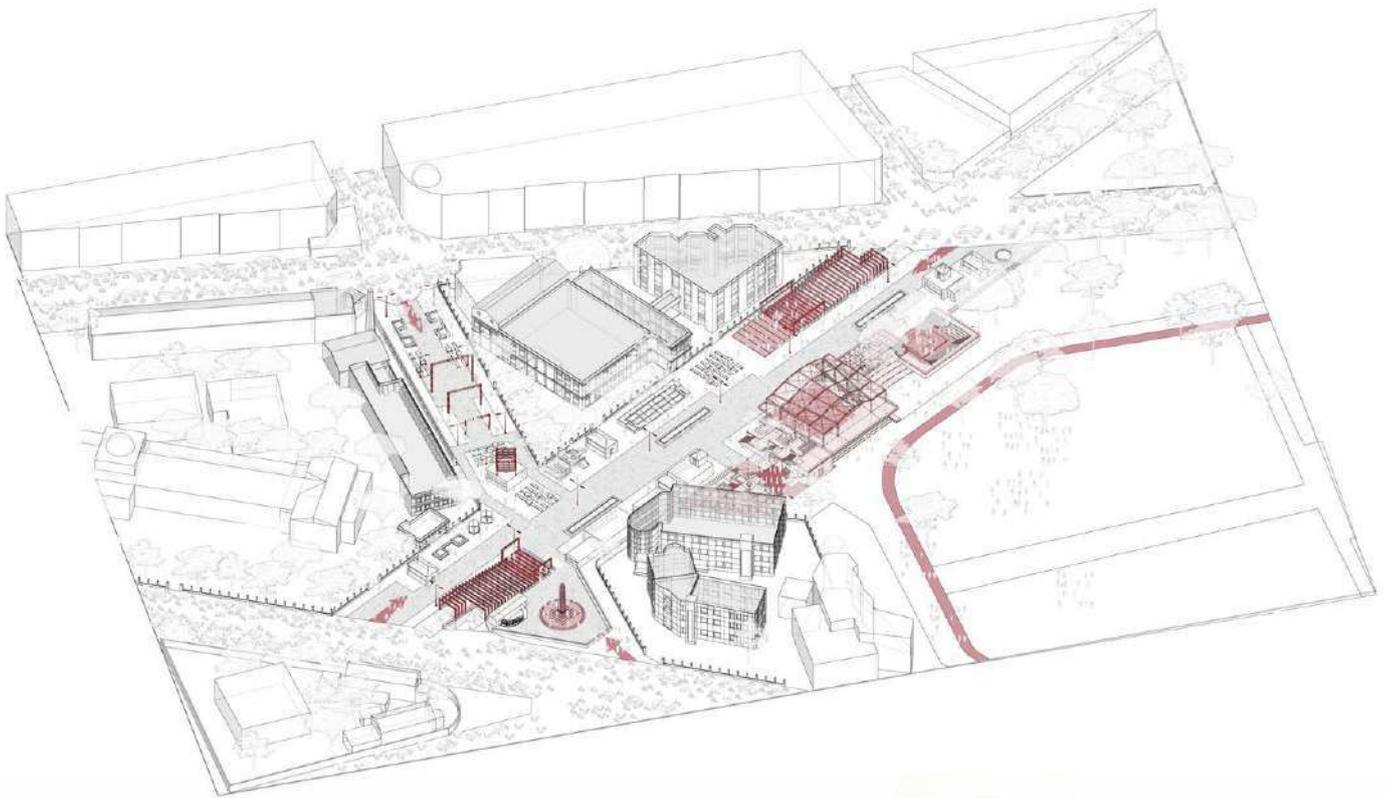
Syeda Shifa Zehra

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Urban Theatre: The Intersection of Public Space & Immersive Experience

The suspension of disbelief is a theatrical principle where the audience accepts fiction as reality to experience catharsis and purify the soul. This inclination ties into self-transcendence, as articulated by Aldous Huxley and Mihály Csíkszentmihályi. Theatre transports audiences to alternate realities, challenging perceptions and eliciting profound emotional responses, blurring the boundaries between reality and fiction.

This thesis investigates how theatre can transform public spaces in two main ways. Firstly, it explores how the excitement and insight of theatre experiences can be integrated into daily urban life, enhancing people's everyday experiences. This infusion of theatrical elements aims to make public spaces more dynamic and engaging, promoting the idea of everyday urbanism. Secondly, the thesis examines theatre as a tool for fostering community engagement and social cohesion. It suggests using theatre to create inclusive public spaces that serve as satellite theatres, expanding access to cultural experiences beyond traditional venues; turning the ordinary into the extraordinary within the daily mundane.





Yumna Ali

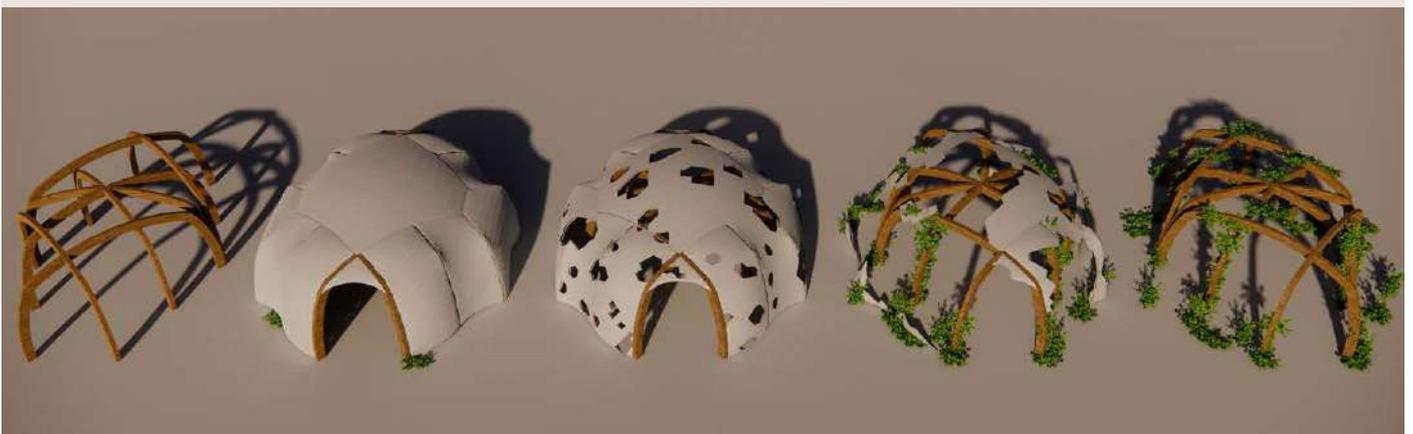
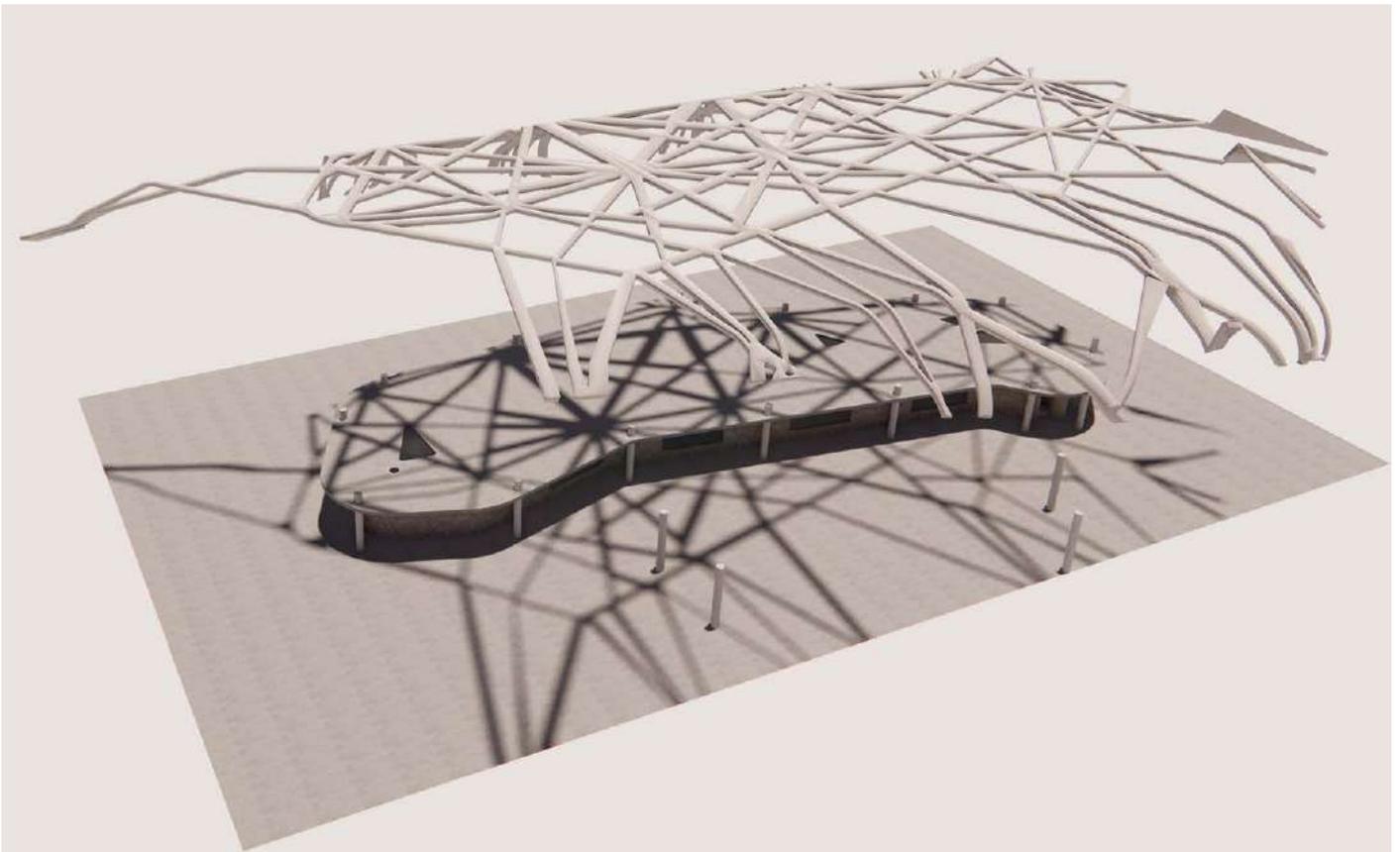
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Growing into the Ecocene

The Anthropocene has led to pressing environmental challenges, demanding a shift in architectural practices to reduce ecological impact. This thesis highlights the issues of unsustainable, human-centric development and the lack of empathy for the environment.

In response to these challenges, this thesis explores the adoption of bio-materials in architecture, exploring mycelium as the primary living material. By integrating biomimetic principles and living organisms, the research aims to reduce carbon footprints not only during construction but also throughout the lifecycle of buildings. The design language is guided by the concept of Voronoi, which is also inspired by the organic, efficient structures found in nature. By engaging users through experience and learning, this thesis aims to take people on a journey of ecological awareness, fostering a deeper understanding of sustainability and environmental care.

Ultimately, this thesis underscores the profound potential of bio-architecture to promote sustainability, transform future practices, and foster a harmonious relationship between humanity and nature, enabling us to Grow into the Ecocene; an era marked by the shift to design practices identifying ecological frames of reference





Zoha Binte Ashfaq

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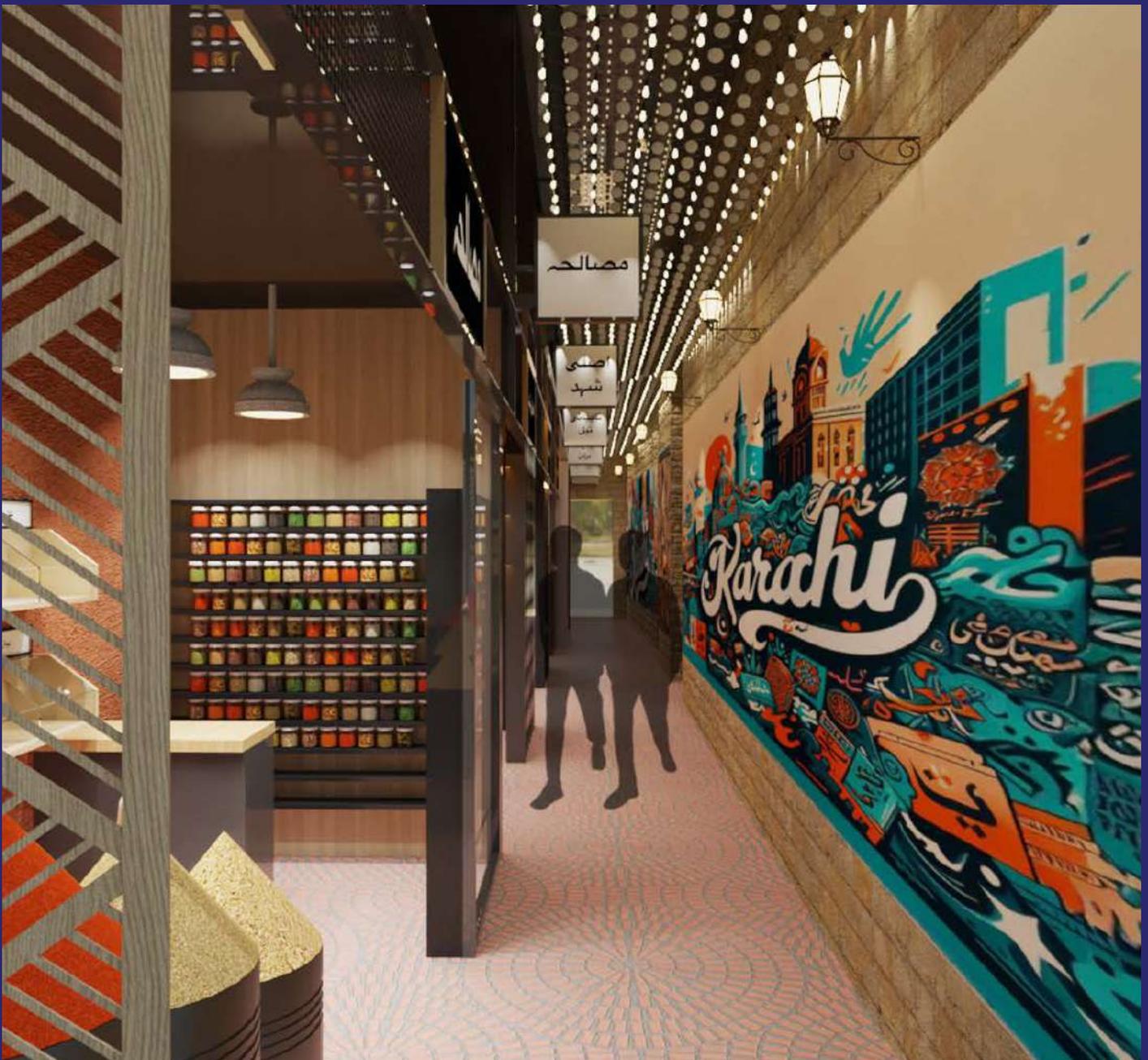
Multiplicity in Play

In Karachi's urban fabric, markets and sports, particularly cricket, have historically activated public spaces, as noted by Arif Hasan. However, privatization has increasingly restricted these spaces to the affluent, marginalizing the poor and pushing recreational activities onto streets. Historically, maidans served as inclusive hubs for communities, encouraging recreational exchange.

This thesis proposes revitalizing a site with existing cricket activity within a diverse residential context. By integrating formal and informal aspects of cricket, the project bridges gaps between players of different levels, creating a multi-pitch maidan that reimagines the colonial, exclusive single-pitch field. This ambivalent third space blurs boundaries and integrates architecture into the dynamics of play.

The intervention reclaims public spaces, transforming a scarce recreational resource into a versatile, community-centered environment that enriches urban life and restores access for all citizens.





DEPARTMENT OF INTERIOR DESIGN

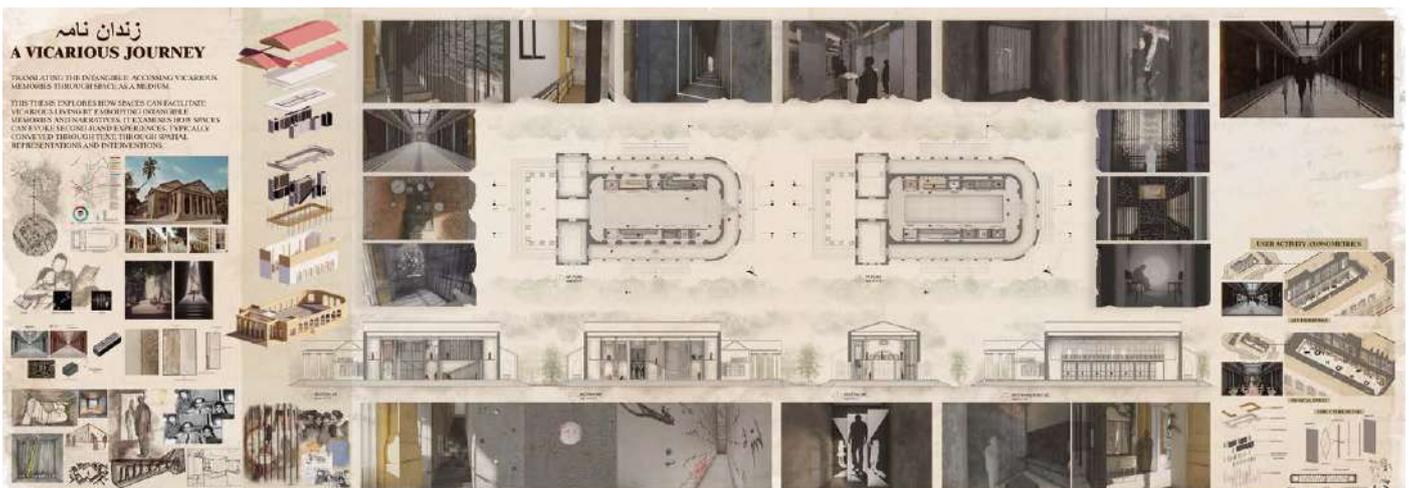
The Department of Interior Design at IVS creates professional interior designers who can navigate and revolutionize the enclosed yet porous ecologies of residential structures, commercial buildings, health-care facilities, industrial buildings, the hospitality industry, film-set design, adaptive reuse of buildings, museums and exhibition spaces, among others.



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Translating the Intangible: Accessing Vicarious Memories Through Space as a Medium

This thesis investigates the potential of spatial design to enable vicarious living, examining how spaces can embody and project intangible memories, emotions, and narratives. By reviving forgotten sites and unexplored books, this intervention facilitates the experience of second-hand memories—specifically, Faiz Ahmed Faiz’s relationship with his daughters during imprisonment. The project seeks to preserve forgotten histories, uplifting spatial representation as a bridge to access, relive, and remember written, often overlooked, stories.





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Generating access to spaces that evoke nostalgia

My thesis delves into the concept of food nostalgia, examining how specific flavors and tastes can transport us to moments from our past. The focus lies on the Proust Effect—how food can unlock hidden memories—and how this phenomenon can be spatially realized. In particular, I've centered on the memory of school recess, aiming to recreate this core experience through both food and environment to guide users back to a distinct moment in time.





Areej Qureshi

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Accessing Portable Identities: Legacies in motion through spatial intervention

Exploring the intersection between identity and relocation of notable individuals who have experienced residential mobility. This thesis delves into the legacy of individuals through the design of an innovative spatial travelling experience that transcends geographical boundaries.

The intent is to preserve and amplify their contributions to ensure they benefit and inspire communities with limited exposure and resources.



Areej Qureshi



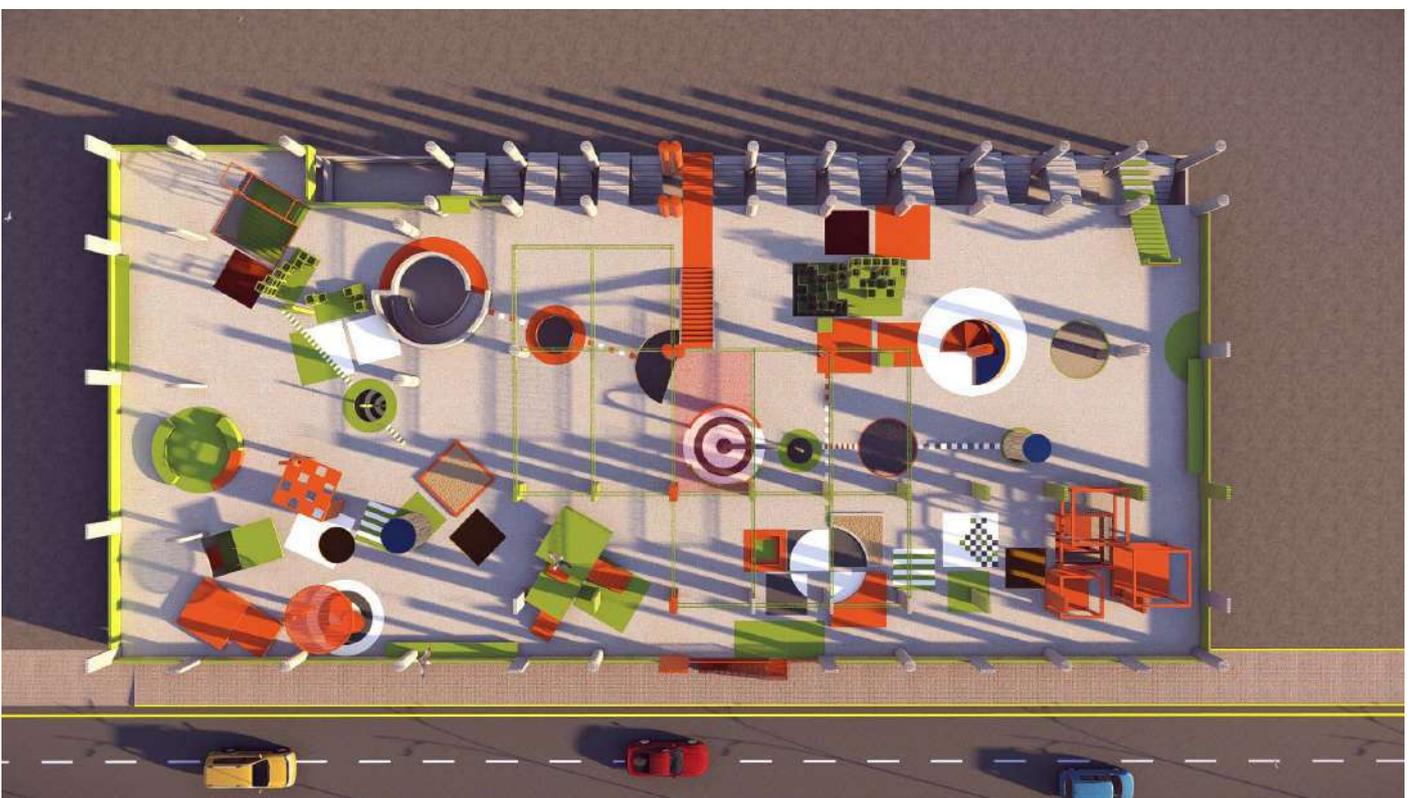
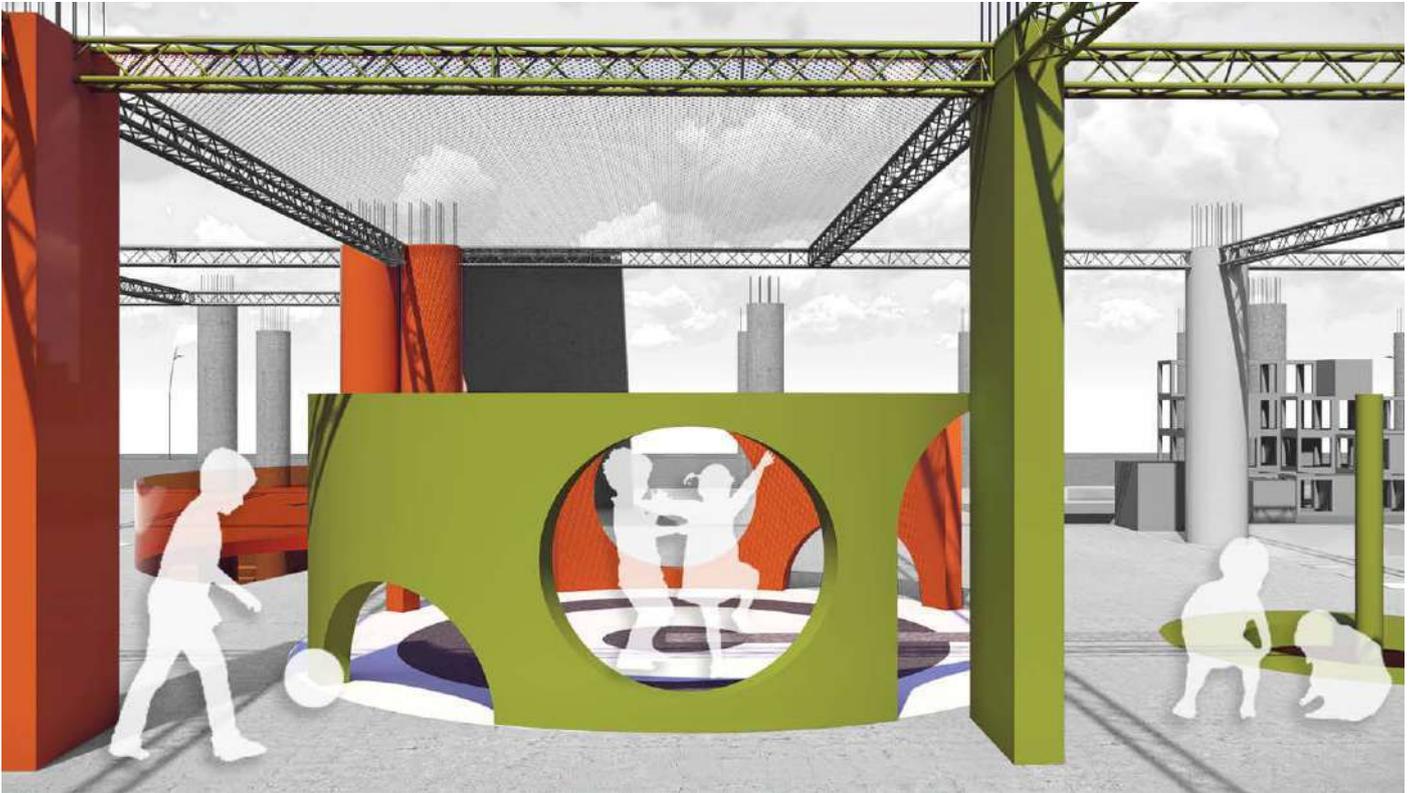
Areesha Younis

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Unbound:

Exploring the multifaceted perceptions of spatial intention

This thesis examines the dialogue between a designer's intent and user perception. By exploring how personal narratives influence spatial understanding, it delves into the concept of folly—the unexpected, unintended, and often whimsical reinterpretations of spaces—revealing how design intentions can evolve or be transformed through human interaction.





Bakhtawar Shabir

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A Country Without Post Office

Creating a Spatial Protest: Addressing the Struggles of the Baloch Community by Intervening in a Post Office through the Lens of Missing Baloch People, transforms a post office into a dynamic space of cultural resistance and remembrance. The project uses the structure of a post office—ordinarily a place of communication and connection—as a powerful metaphor for the silenced voices and unresolved losses experienced by the Baloch community, particularly the families of missing persons.

3D Views



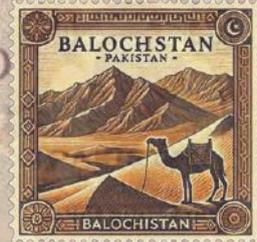
صدائے بغاوت

BY BAKHTAWAR SHABIR



پاکستان
POST CARD

ADDRESS ONLY





Farheen Shaikh

farheenwaseem060@gmail.com

Inserting Spatial Devices to Encourage Spontaneity for Fractured Narrative Experiences

This thesis aims to explore the extent to which spontaneous experiences can be encouraged within space through the use of deconstructed narratives. The aim of this deconstruction through space is to allow and encourage users to make choices in the moment to drive their own narratives, to promote unique/different experiences (and narratives) each time/visit.



[Click here to play video](#)



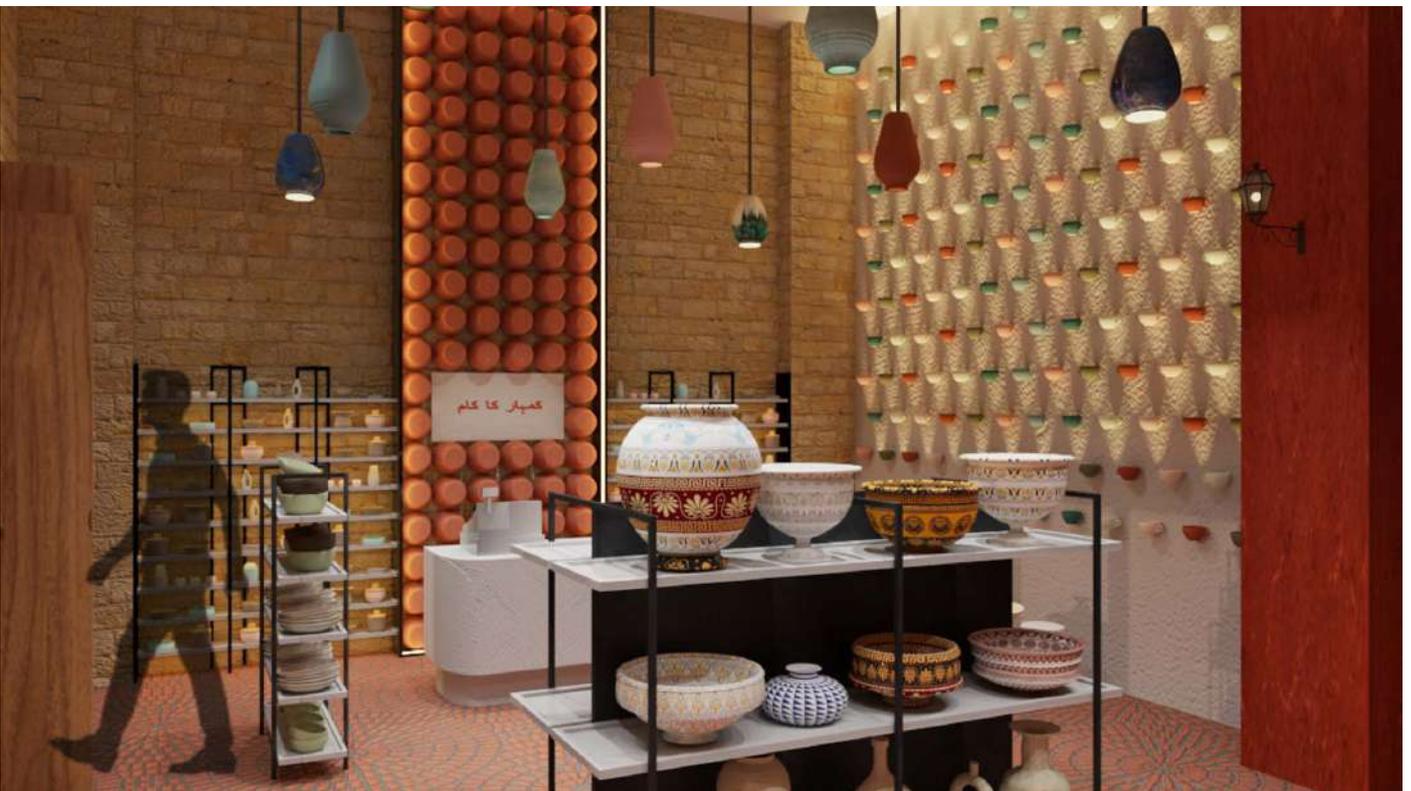
Ilma Aqeel

aqeel.ilma15@gmail.com | 0342-3435988

Can the insertion of public art reform the identity of a host building? Can the overlap of sited art and functional program become a design stimuli to create unified spatial experience?

This thesis investigates the transformative potential of public art within host structures, focusing on sited installation art that redefines spaces to create single unified experiences. It examines how these interventions activate and integrate functional and cultural realities, using art as a

trope to forge a new identity and use for the host structures.





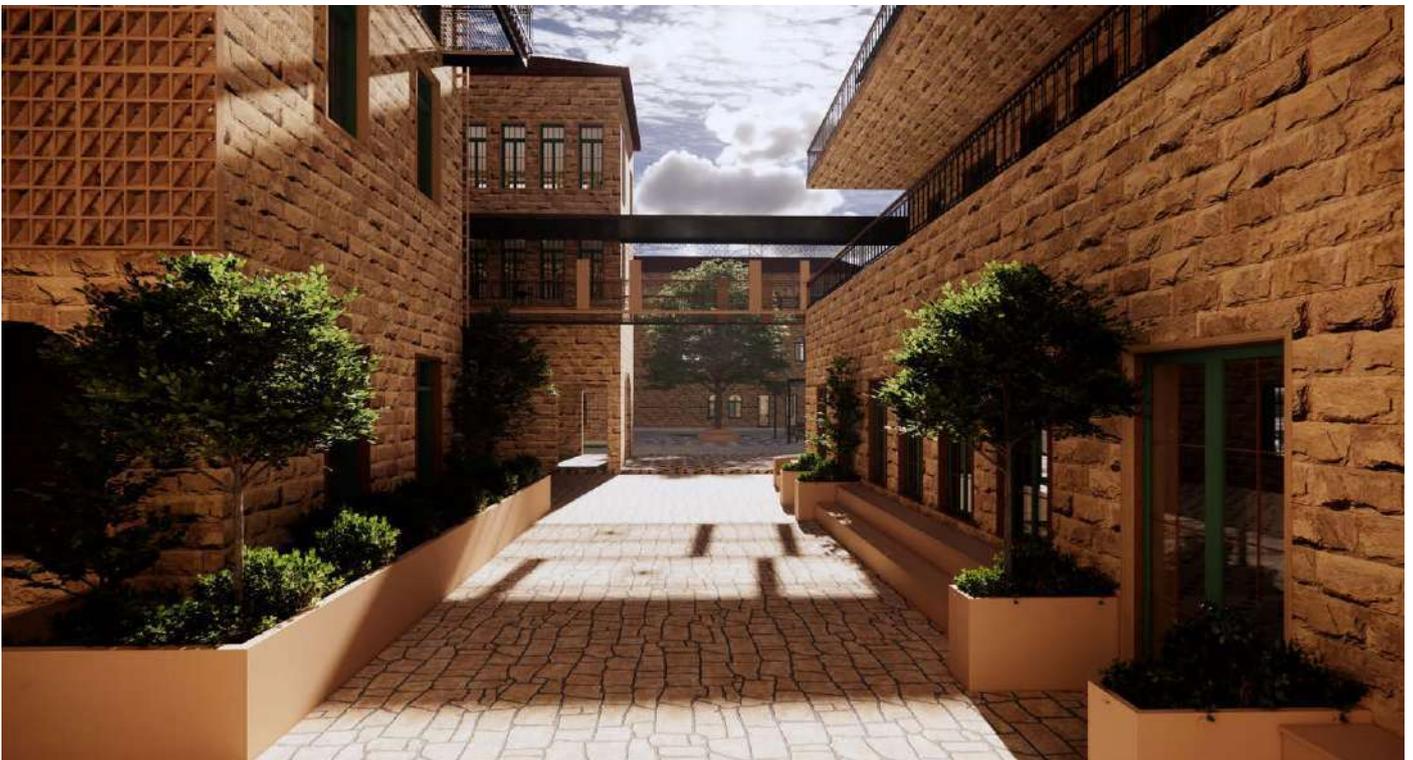
Maeysa Fatima

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A case of Depersonalization-“ے روشنیوں کے شہر، توبتا۔”

A city of lost identities, a city of lost stories, a city of lost spaces. Karachi a city that has been a victim of abandonment once its purpose is fulfilled. The growing metropolis ever so forgets itself and this thesis explores the city as a victim of Depersonalization; A mental human condition when you always or often feel that you're seeing yourself from outside your body.

This thesis looks extensively into the Case of Mules Mansion and its depersonalization to the city of Karachi. The thesis covers, the documentation, Interior, Architecture, landscape design and program development of the 130,000 SQFT (both covered and uncovered) of the site with intention to give it purpose again to the city of Karachi.





Mahnoor Abdul Azeem

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Exploring critiques that emerge as a result of juxtaposing Korean and Pakistani pop.

My thesis presents acculturation through spatial representation merging Korean and Pakistani pop culture within a single experience. The space juxtaposes Korean elements with familiar Pakistani settings. This sensory exhibit investigates cultural exchange, inviting users to see Pakistani Spaces through a Korean lens, facilitating a cross-cultural exploration of identity.



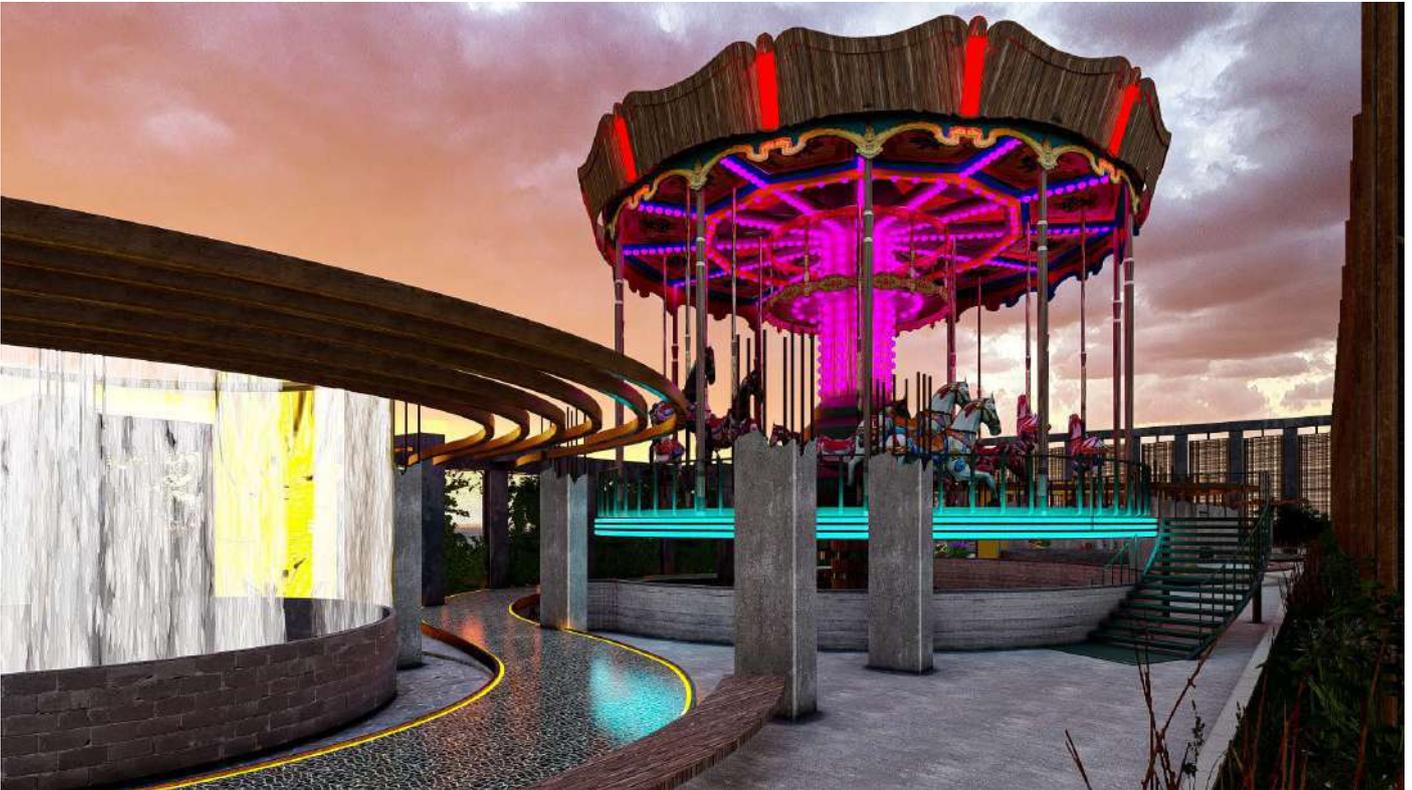


Myra Khan

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**Water's Embrace:
An Ecological dialogue between Space and Community**

This thesis explores the transformative impact of ecology on a temporary, unfinished structure, embracing its interaction with natural elements as a catalyst for community enrichment. by integrating ecological interventions that harmonize with the site's existing conditions such as the interplay between water, vegetation and human use, the design seeks to reclaim and reimagine the space. the goal is to turn the structure into a hub of resilience, wellness and sustainability, fostering a symbiotic relationship between nature and the community it serves.





Sanaa Waheed

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Archiving the portrayal of women in Pakistani television

A spatial archive that juxtaposes the spaces occupied by the central characters Zara and Khirad of two Pakistani cult classics Tanhaiyan (1985) and Humsafar (2011). This space aims to reveal the visible and invisible change in the portrayal of women in Pakistani Television by recreating and juxtaposing their spaces together.





Syed Abdul Rehman

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From Walls to Wilderness

A natural respite between a concrete jungle. A place where nature has now taken over the facility which allows them to wait while engaging with nature. The project offers various functions including; Communal sitting spaces for passengers and washroom facilities for the people in waiting. There are retails such as a bakery, a mobile store and smoke shop remains on the ground floor while the mezzanine has sitting spots for people waiting for longer times. The first floor has a breakout space for retailers where they can take their time out to relax in a nature infused environment that has a chai khana and kiosks for fried items. The second floor contains a musaphir khana (INN) for migrants coming in from villages looking for cheap stays.





Zain ul Abidin Haider

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Sad Clown Paradox: Reimagining conventional typologies through the lens of tragedies and traumas of a community

This Thesis revolves around the conventional functions used by the Hazara community in both the happy and sad moments and presents them as an immersive experiences, revealing hidden messages that explore community's trauma and tragedies.





DEPARTMENT OF COMMUNICATION DESIGN

The Department of Communication Design offers a multi-pronged programme, highlighting communication, media and interaction design studies among others. A commitment to research, analysis, innovation, and creativity, underpins an integrated approach to design.



Abdul Razzaq

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Echo of the Lighthouse

"Echo of the Lighthouse" explores the profound emotions of love and loss, resonating with the universal human experience of grief. The project draws inspiration from personal memories, cinematic influences, and the timeless connection between life and death. It reflects the nostalgic yearning for loved ones lost, while celebrating the enduring presence of their memories.

Through evocative visuals like a lighthouse beacon, crashing waves, and fading light, the film invites viewers to reflect on their relationships and emotions. This project encapsulates the idea that love transcends life, creating a deeply personal yet universally relatable narrative for every viewer.

"My thesis is an emotional exploration of love and loss, using evocative visuals and metaphors to reflect on the timeless connection between life and death, while inviting viewers to embark on their own deeply personal journey of memories and healing."



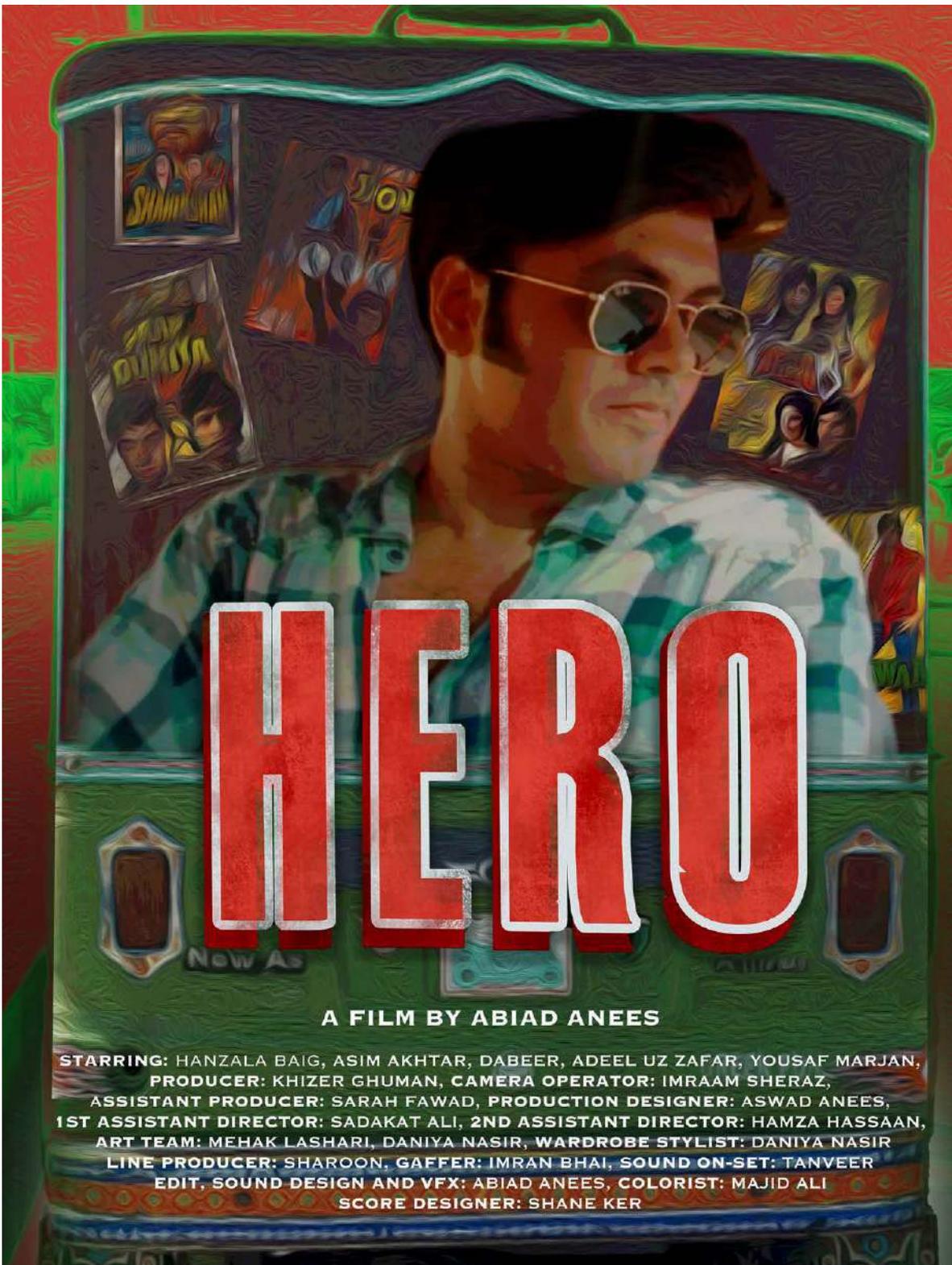


Abiad Anees

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HERO

This film aims to highlight the impact of systemic corruption on personal morality and aspirations while exploring the influence of cultural ideals shaped by Bollywood. By focusing on the story of a rickshaw driver torn between his criminal reality and his heroic dreams, the film seeks to provoke thought about the everyday struggles of individuals navigating ethical dilemmas under societal pressures. The film also aims to communicate such complicated narratives in a more digestible way, using comedic writing.



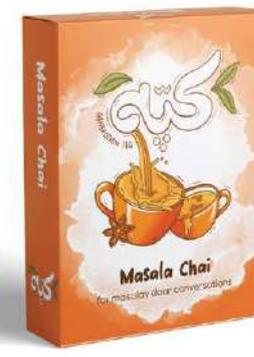
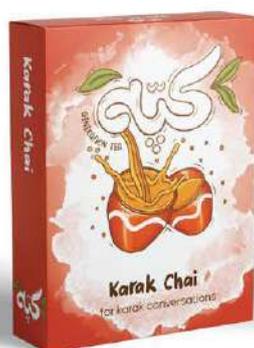
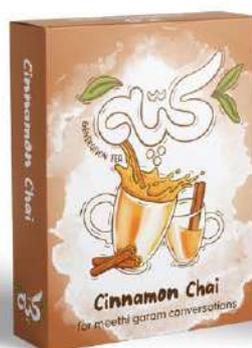
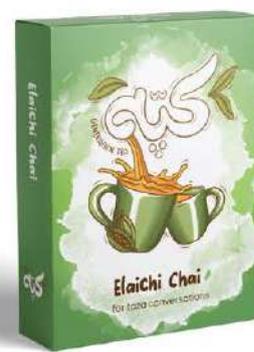
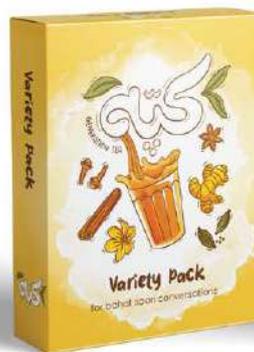
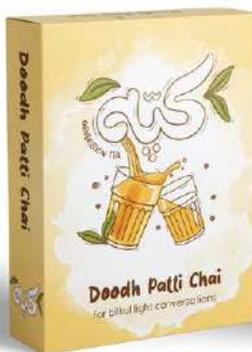


Alishba Arshad

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Cuppa Chai - Generation Tea: Miltay hain over a Cuppa Chai?

Chai has the power to be an accessory for all kinds of conversations in Pakistan, and serve as a catalyst for building relationships. In today's fast-paced world, Cuppa seeks to inspire a whole new generation to rediscover the fading art of honest connection, by asking and answering questions, having meaningful interactions, one cup at a time.





Alizeh Ali Shah

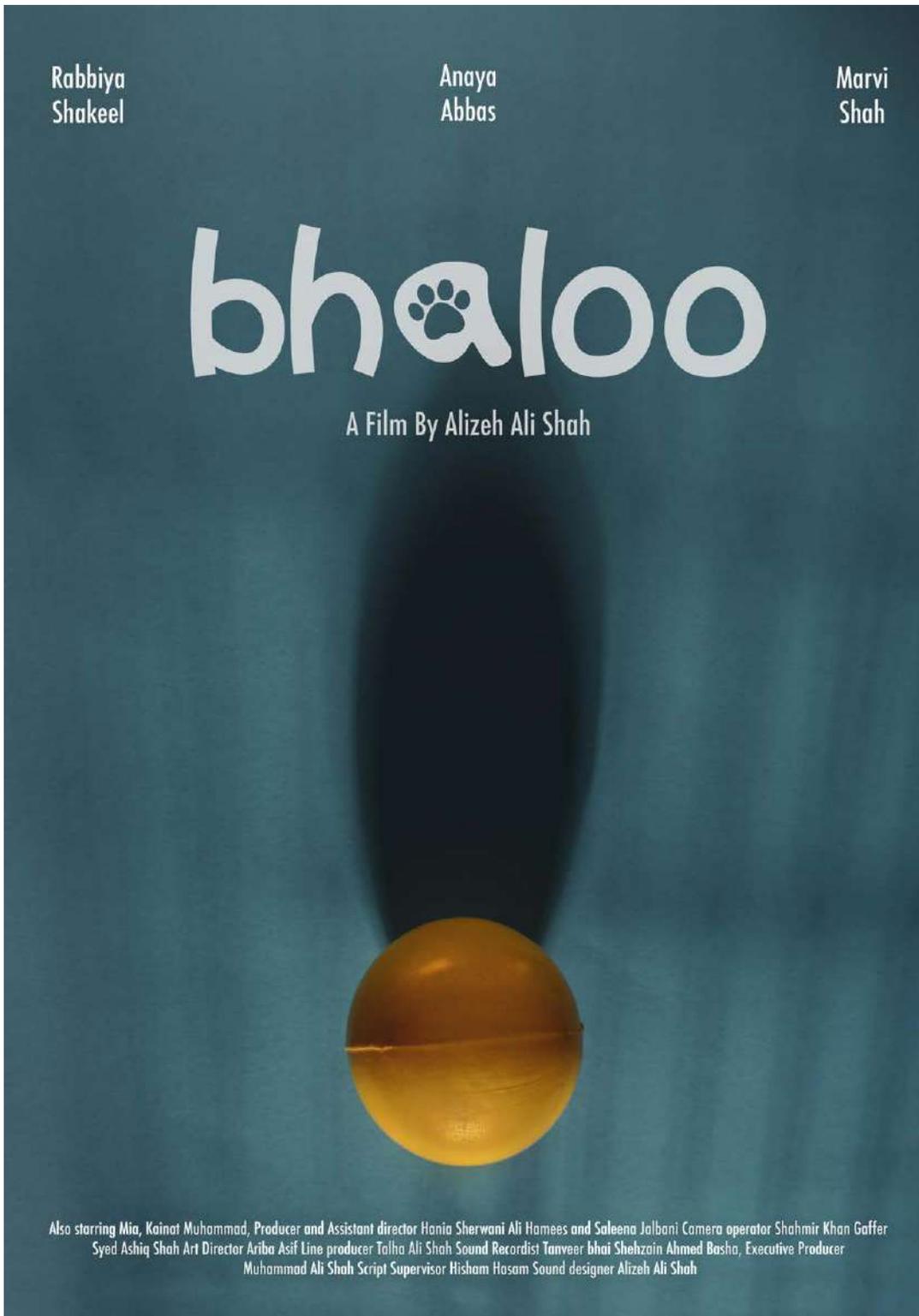
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Bhaloo:

Children's emotions hold equal significance to adults

Aaliyah, a single mother is planning to move to a new house when their dog Bhaloo suddenly passes away. After Naila (her daughter) discovers that Bhaloo is buried on their lawn, she refuses to move. In a heated exchange, Aaliyah scolds Naila, telling her to forget Bhaloo at which Zoya, (Aaliyah's sister) confronts her. The story delves into the significance of grieving a loss. It

examines the parallels between how adults and children experience and navigate grief. Exploring the impact of losing a family member, using the loss of a pet as a narrative vessel to convey this experience.



Also starring Mia, Kainat Muhammad, Producer and Assistant director Hania Sherwani Ali Hamees and Saleena Jalbani Camera operator Shahmir Khan Gaffer Syed Ashiq Shah Art Director Ariba Asif Line producer Talha Ali Shah Sound Recordist Tanveer bhai Shehzain Ahmed Basha, Executive Producer Muhammad Ali Shah Script Supervisor Hisham Hasam Sound designer Alizeh Ali Shah





Amna Iftikhar

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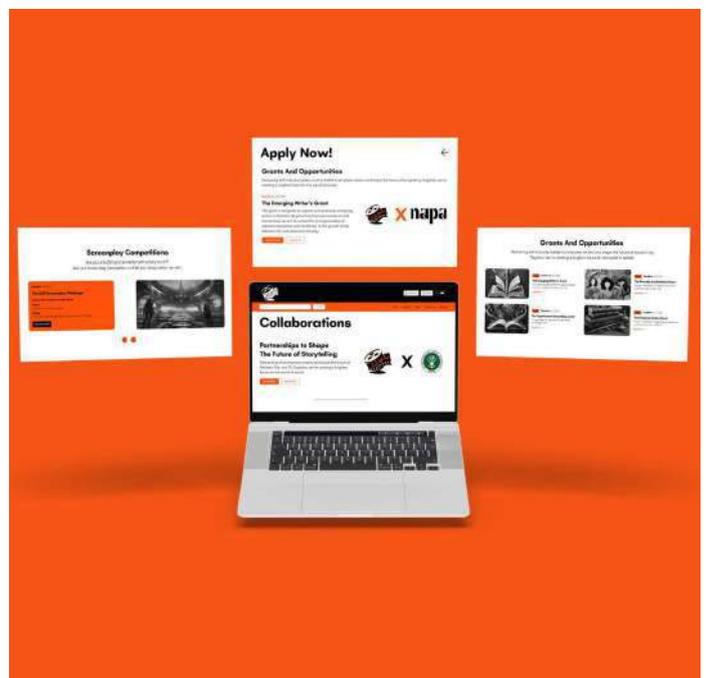
Kahani Bazaar - کہانی بازار
Where Stories Come To Life

Kahani Bazaar is an online screenplay marketplace revolutionizing Pakistan's film and television industry. This platform connects talented screenwriters from every corner of the country with industry professionals, providing a seamless avenue for the exchange of captivating stories.

By facilitating the submission and purchase of screenplays, Kahani Bazaar empowers writers to showcase their work and industry members to discover fresh, original content for production in various formats. This initiative aims to foster a vibrant creative ecosystem, nurturing the growth of Pakistani storytelling and bringing a variety of narratives to the screen.



Where Stories Come To Life



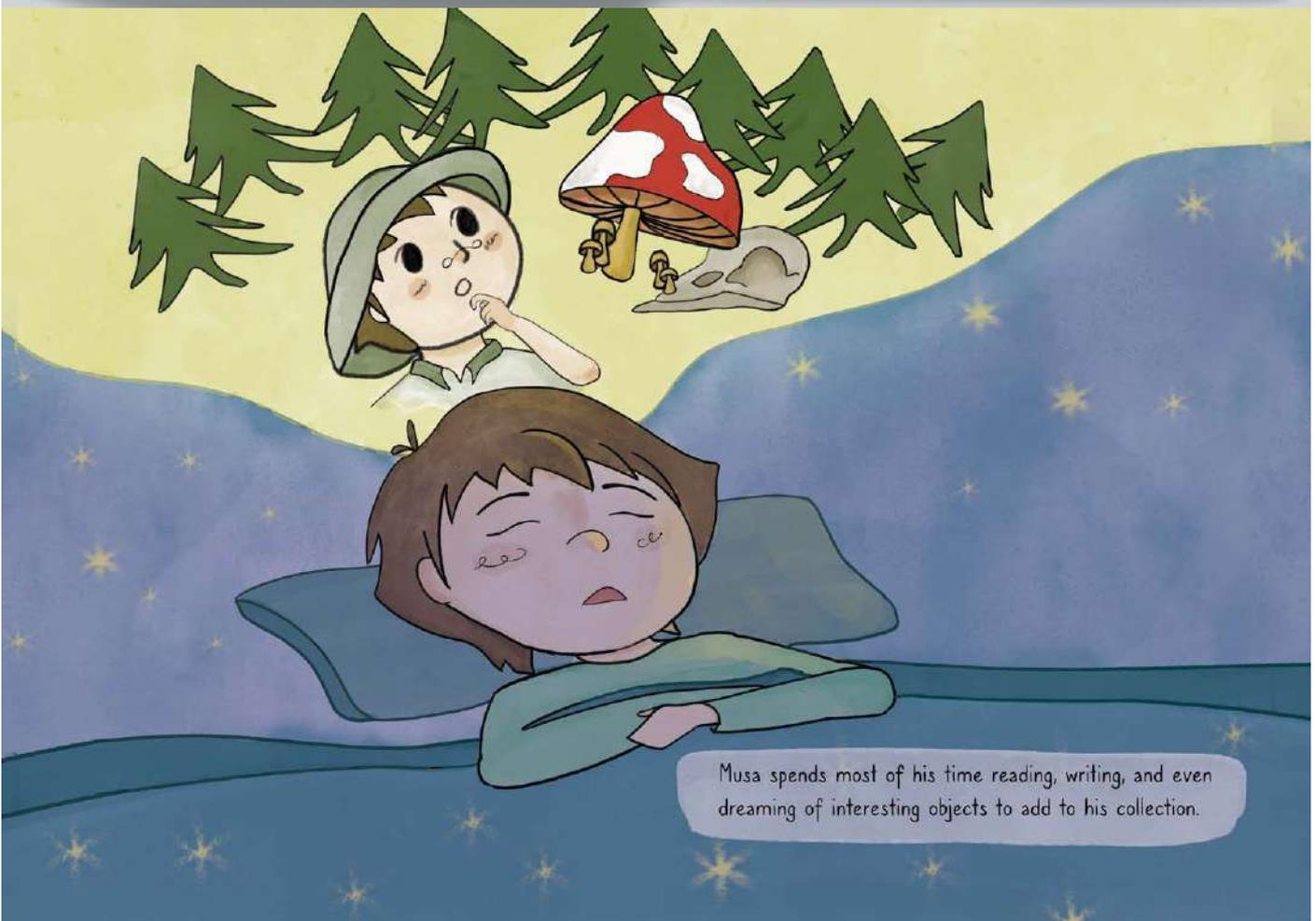
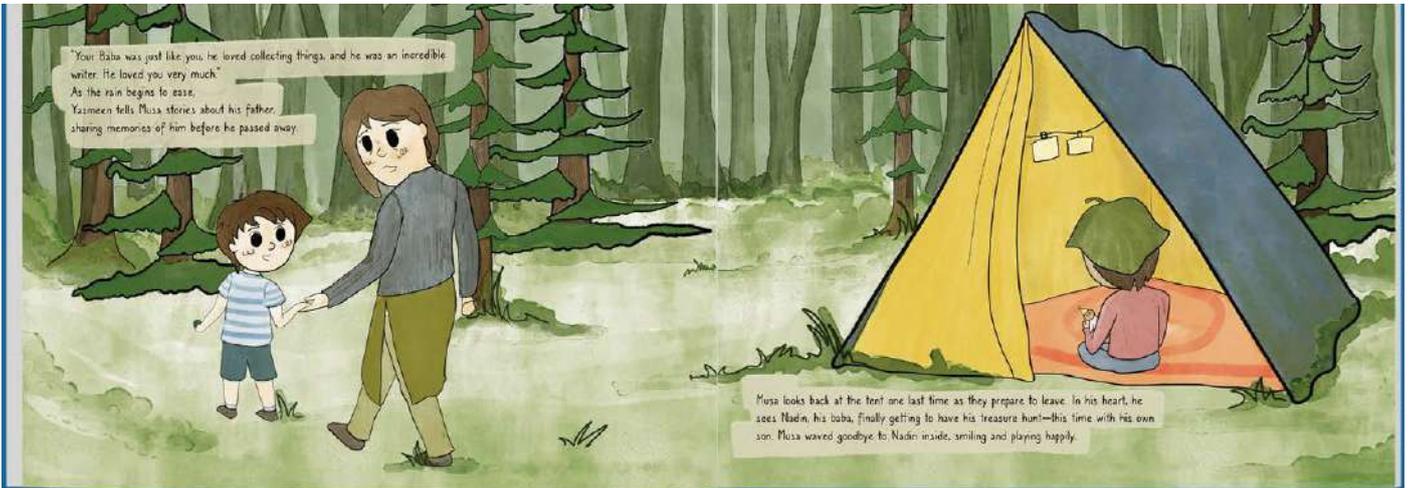


Anusha Nasir
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Backyard Spirit

Backyard Spirit is an illustrated children's book that follows the story of an 8-year-old boy named Musa, who lost his father in early childhood and has little to no memory of him. He collects lost objects and weaves stories about them. Guided by a mysterious boy named Nadin, he discovers a hidden shed with treasures linking him to his late grandfather and father.

This story addresses two primary themes. The first explores navigating early childhood grief after the loss of a parent, simplifying this overwhelming experience for young readers and providing comfort as they process their emotions. The second theme centres on children viewing their parents as individuals beyond their roles as caregivers.





Bilawal Panwhar

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Safar-e-Zindagi

The film "Safar-e-Zindagi" is set in a modest home where a family of four navigates their daily life amidst financial struggles. Ahmed and Rubina (the parents), are determined to provide their children with a good education but face numerous challenges. The story revolves around their efforts to manage their expenses, the mother's decision to learn to ride a bike to save money, and her journey towards empowerment.





Daniya Nasir

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HERO: we've been trying to reach you

This short film explores themes of escapism and emotional detachment through the story of Amr, a man stuck in a monotonous routine and avoiding his responsibilities by retreating into fabricated scenarios. When his young daughter, Zoya, spends a weekend with him, her presence disrupts his carefully constructed detachment, forcing him to confront the realities he has long ignored. The film uses minimal dialogue and focused visuals to capture Amr's internal struggle, exploring the tension between avoidance and the potential for reconnection.



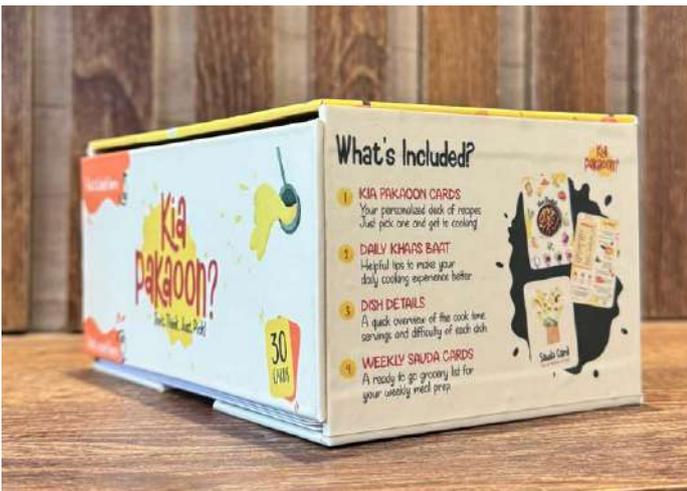


Elya Fatima

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Kia Pakaon? Simplifying the exhausting daily decision making of "Kia Pakaon?" for mothers.

"Kia Pakaon?" is one of the most exhausting questions Pakistani mothers face daily. Deciding what to cook while balancing family preferences, time, and budget can feel overwhelming. Kia Pakaon simplifies this struggle by offering a customizable deck of recipe cards through our website. Our customized recipe cards are pre-organized in a deck, designed for quick decision-making. Simply pull one card from the bottom of the box whenever it's time to cook - no overthinking, no shuffling through recipes.

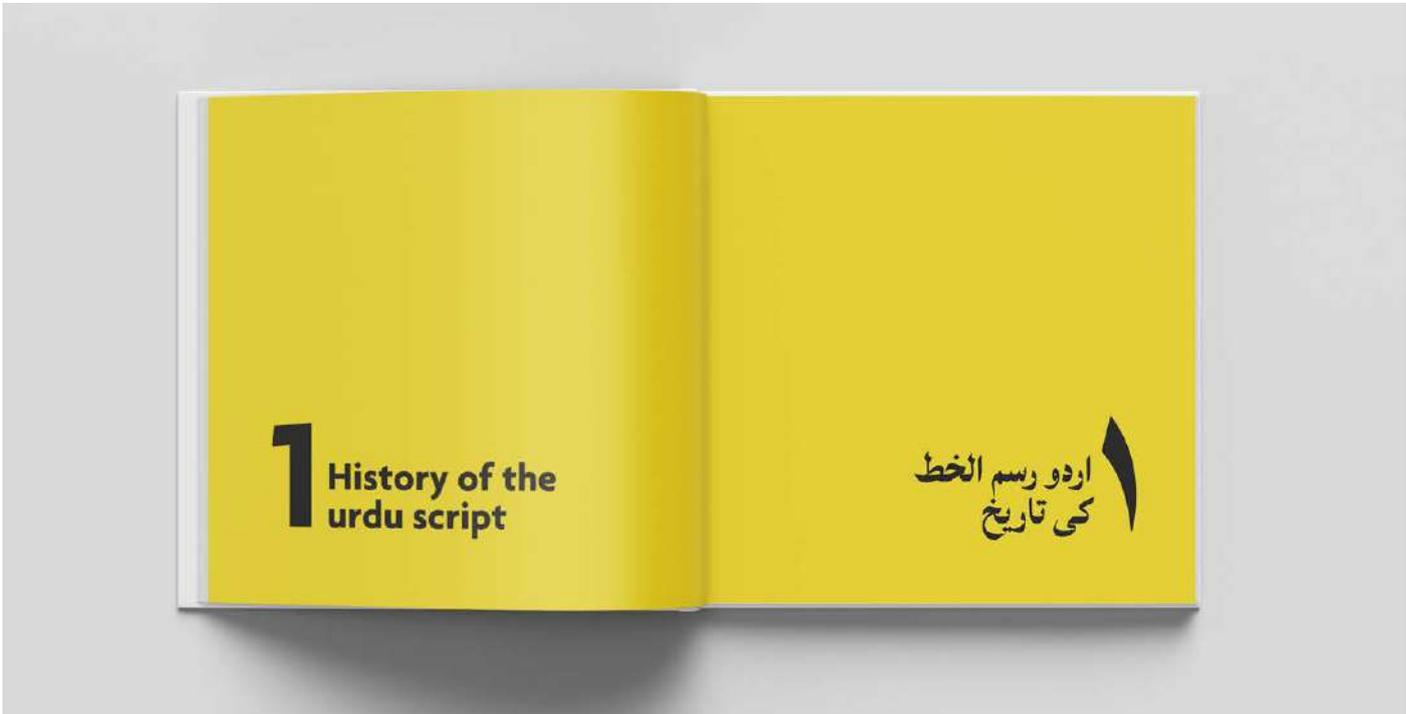




Esha Khurram
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Alif: A quick guide on Urdu typography

Alif is a comprehensive guide to designing with the unique complexities of Urdu script. Focusing on digital typography rather than traditional calligraphy, this book covers essential aspects of Urdu type design—letterforms, kerning, spacing, and point sizes—tailored to modern design needs. With clear explanations on how to use Urdu fonts effectively, align text beautifully, and maintain readability in various formats, this guide is ideal for designers aiming to enhance their skills in Urdu typography. Perfect for beginners and professionals, it offers practical tips and insights to help create visually striking, culturally resonant Urdu designs.



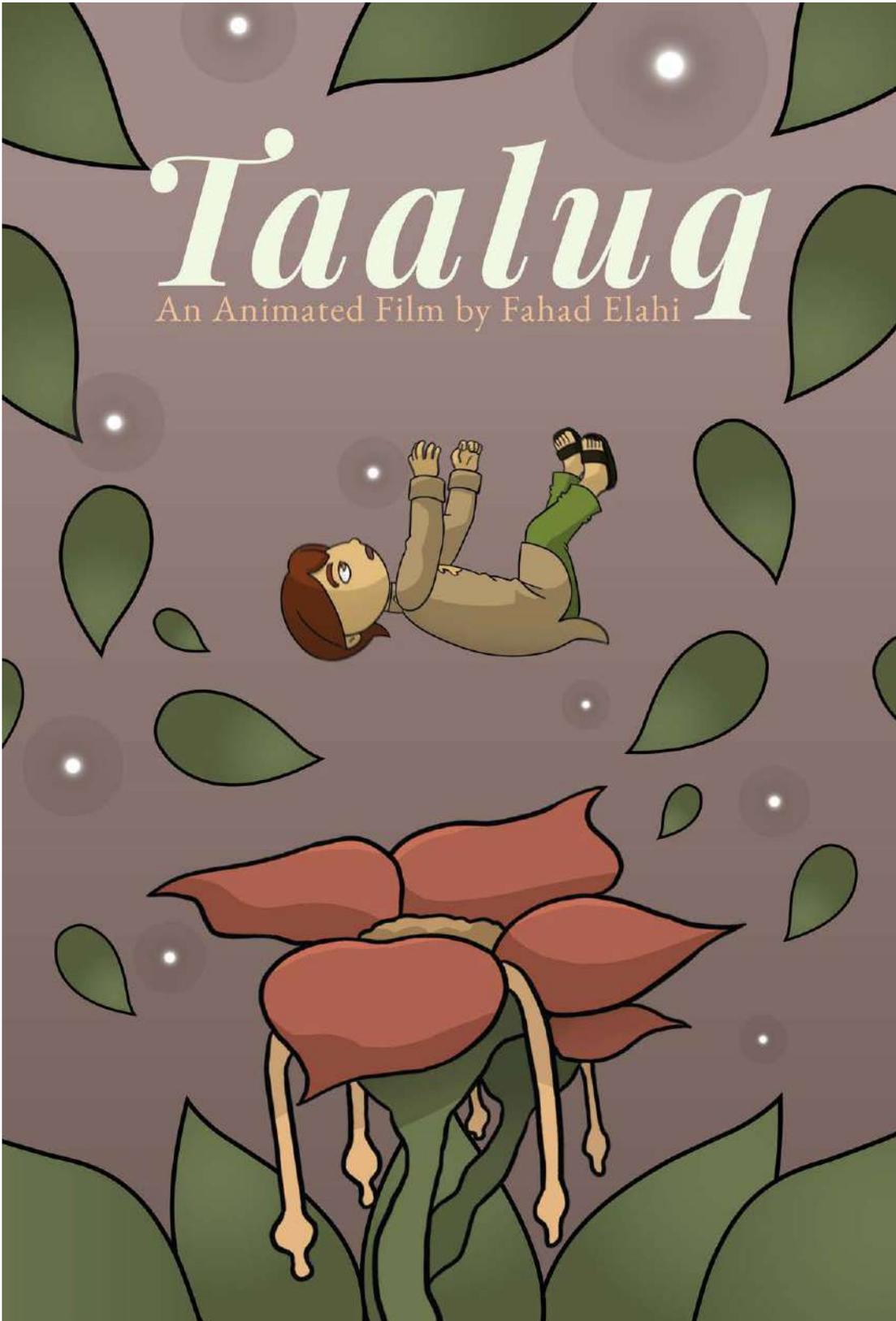


Fahad Elahi

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Taalug

Taalug is an animated film tackling the narrative of hyper-fixation, obsession, and the lack of connection. It follows the young protagonist as he wanders out and encounters a flower in the forest. This leads to a growing obsession with the plant, causing the protagonist to become increasingly attached until it reaches a point of no return.



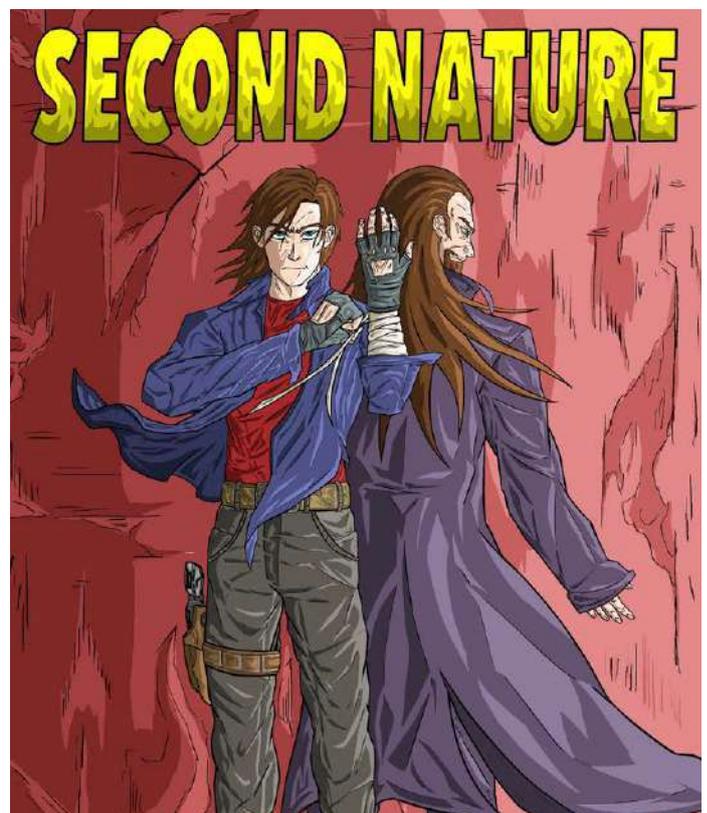


Fasih Mujtaba Cheema

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Second Nature

In the fictional crime ridden city of Vargas, Z, a naive and idealistic boy idolizes his father OZ who is the head of a law enforcement organization and responsible for cleaning up this city. But as Z starts to grow up, he gradually begins to realize his father is not the man he thought he was. Z's admiration for his father had blinded him to the truth which ultimately leads to an epic showdown of right and wrong but between a father and his son.



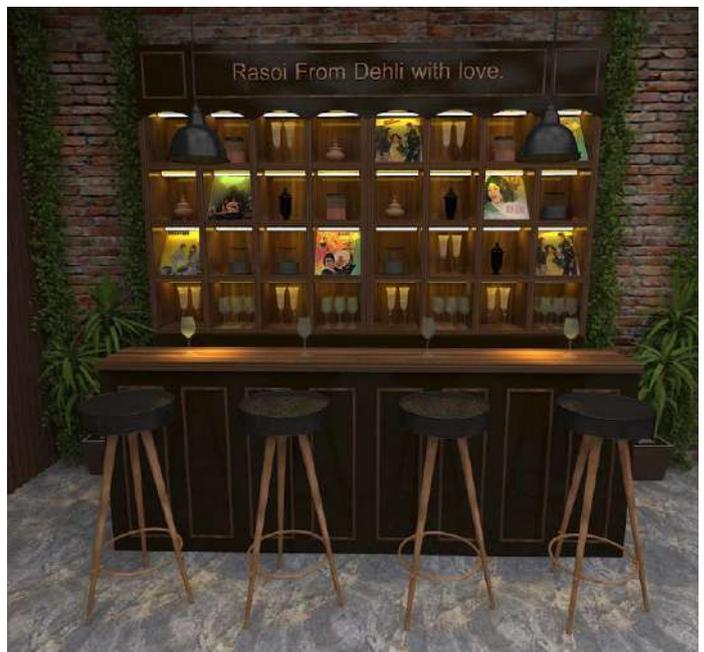
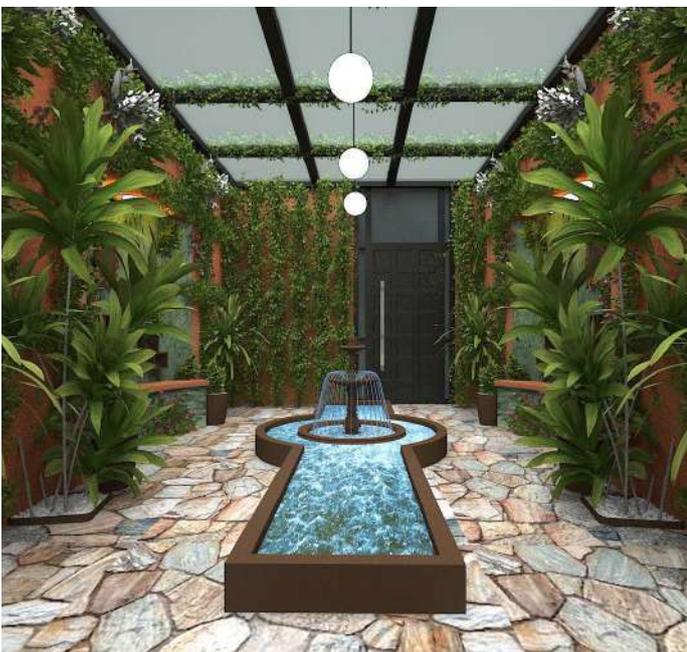
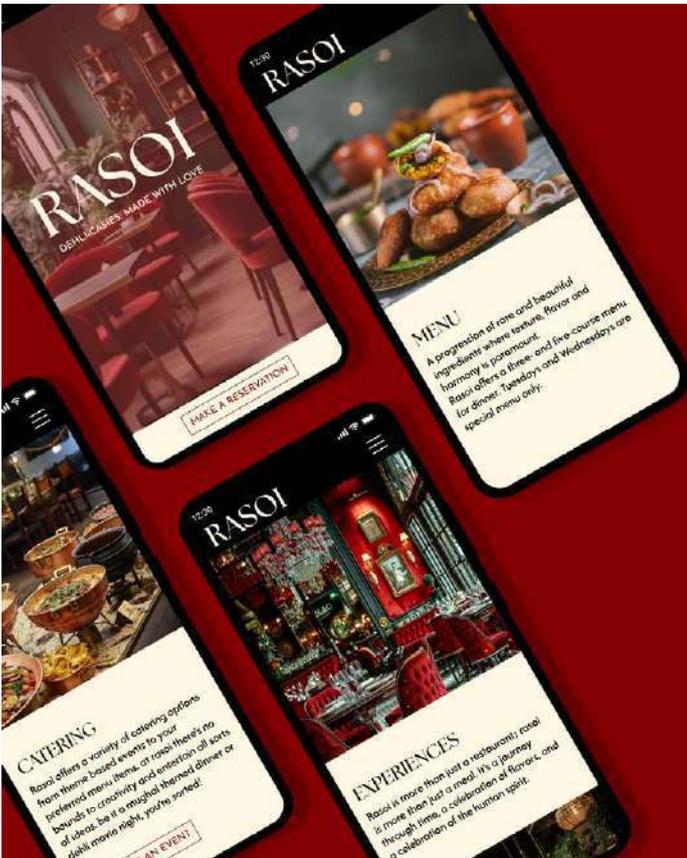


Fatima Azeem

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Rasoi: Redefining Dining Through Interaction Design

"Rasoi," an experiential dining journey, brings Delhiwala cuisine and culture to life in an immersive and interactive way. Here, guests don't just eat; they engage with the heritage behind each dish through sensory elements like taste, smell, and touch. The journey weaves through curated spaces, exploring the origins of traditional recipes, the artistry of spice blending, and the historical significance of food traditions. It culminates in meaningful interactions—whether crafting unique spice combinations, participating in gamified dining experiences, or discovering cultural stories via the web app. "Rasoi" offers an unparalleled way to connect with Delhiwala heritage, blending gastronomy with storytelling to create a truly transformative experience.



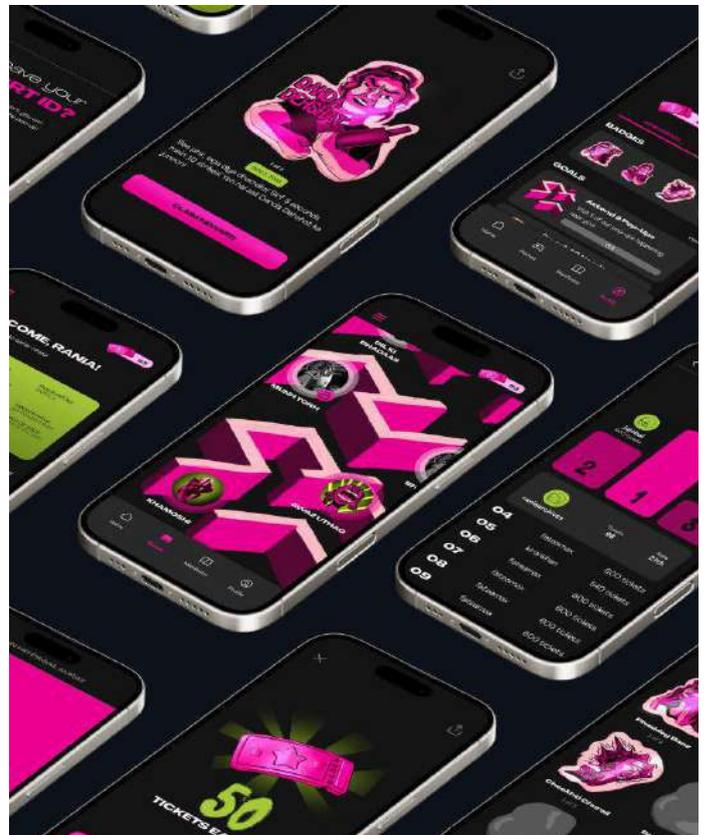
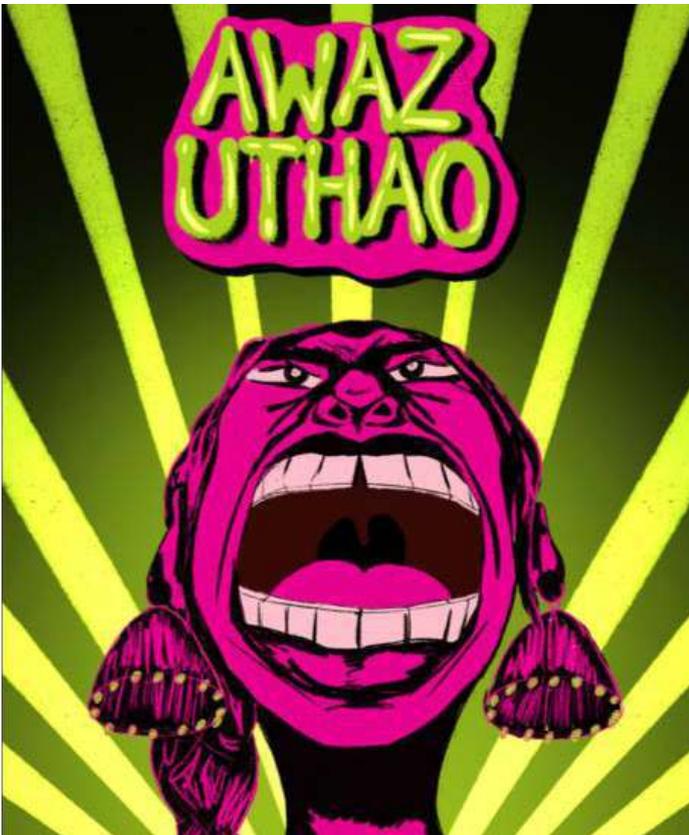


Fatima Fareed

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Pagal Aurat

Women in Pakistan struggle expressing anger which leads to further repressed emotions, mental health issues and inhibited personal power. Pagal Aurat is a gamified experience that gives women a safe space to explore their and understand their anger, and embrace what it means to be an angry woman - or, as the pakistani's normally call it, a pagal aurat.





Fayha Imran

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Onward

Onward is a resource designed for parents welcoming a baby with Down syndrome, acting as a companion to guide them every step of the way as they navigate their baby's early developmental years. It aims to provide parents with the encouragement and support they need to embrace their baby's Early Childhood Intervention journey and lead them towards an independent future.





Ghufuran Taufiq Khan

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Vazir

There is an inherent lack of representation for Pakistan and its culture within video games with the most major ones essentially being from shooter games, that too as either members of the Taliban or some other kind of villains. Experience Pakistan's historical landscape, set in Emperor Akbar's era, where an ancient demon shatters its northern seal, unleashing chaos and monstrous hordes across the Mughal Empire. Join the Royal Army, forge alliances, and defend the realm. The subcontinent's fate is in your hands—rise as a hero or let darkness prevail!



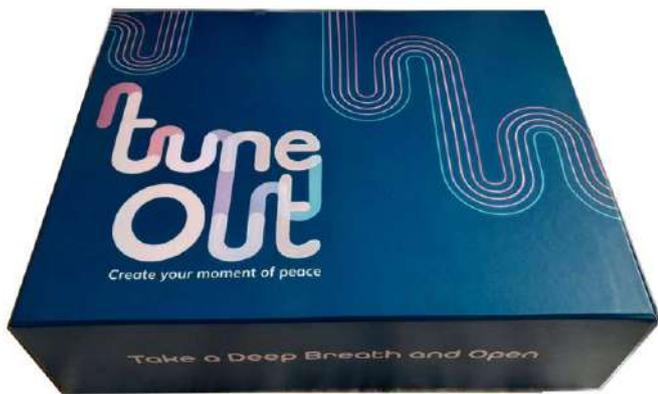


Haani Razvi

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Tune Out: Create Your Moment of Peace

Tune Out is a kit designed to help university students focus better on their work and manage moments of sensory overload. It emphasizes the need to tune out the unnecessary loud sounds and excessive information and instead tune into their mental state. Through carefully selected items that help reduce sensory overload and educational materials like a guide manual and activity cards, the Tune Out kit educates users on sensory regulation and provides strategies for decompression.





Hania Ganatra

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please - change the way you please

Please? is a heartfelt effort to address the internal struggles many children face with people-pleasing behaviors, and how these tendencies later manifest in adult relationships. The word 'please,' often called a 'magic word,' goes beyond politeness in this thesis, carrying multiple meanings like requesting, pleading, and appealing. Through a series of illustrated stories focused on social acceptance, boundaries, and validation, it aims to promote social-emotional learning, helping children grow into confident individuals with healthier connections with themselves and others.

please

change the way you please





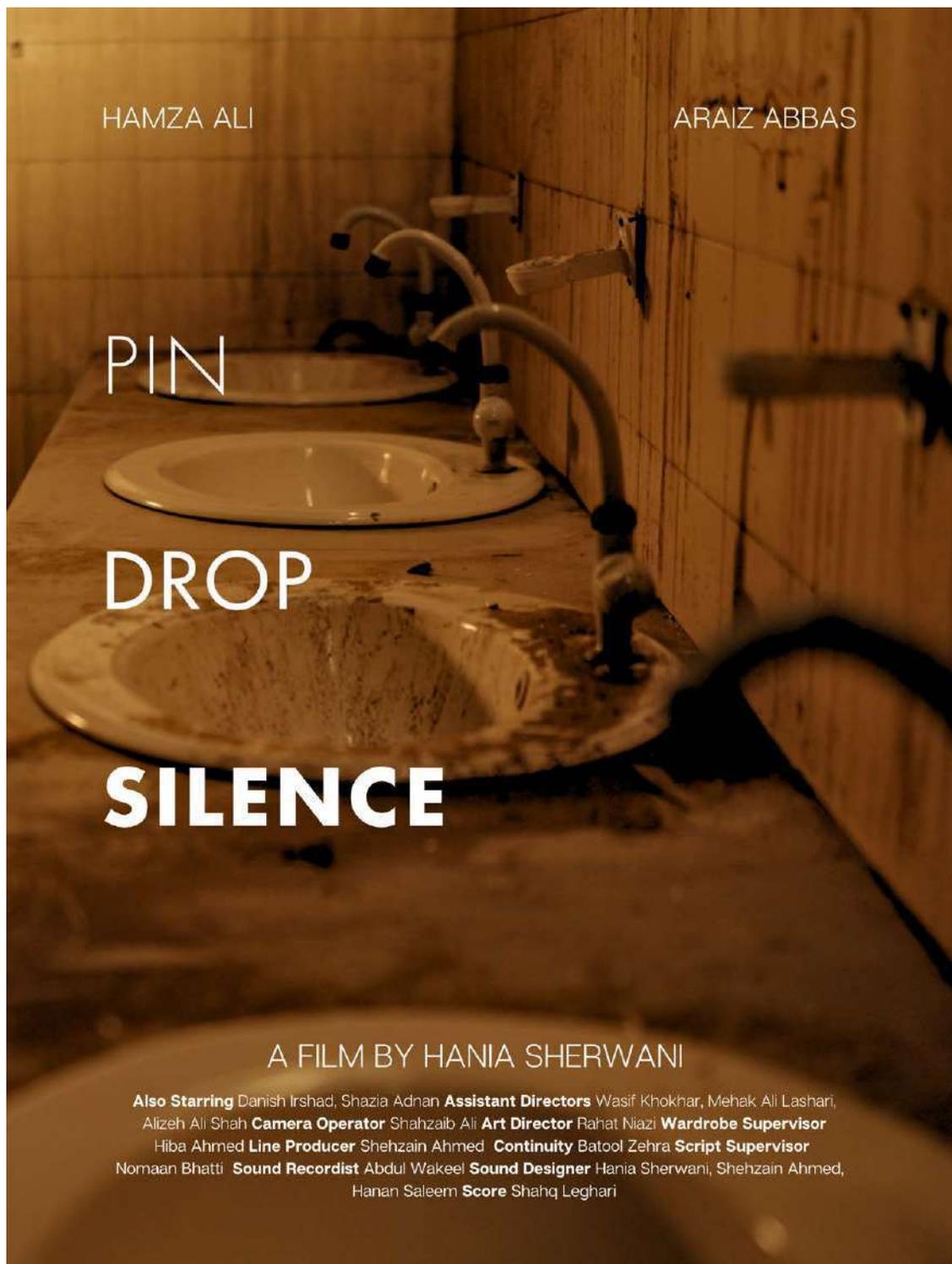
Hania Sherwani

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Pin Drop Silence

'Pin Drop Silence' is a 7-min short film highlighting the need to end corporal punishment in schools. The narrative revolves around 8-year-old Musa, who feels guilty for blaming his friend Aman for something he did. Musa enters the bathroom and nervously washes his hands, when he hears a sudden thud. After a series of failed attempts of interactions with his classmates and the janitor, a voice from inside the cubicle is heard and the friend Aman is revealed. Aman locked inside a cubicle, sweating and vomiting. Musa attempts to help, but in that moment the

teacher arrives. Musa looks at her and continues to unlock the door and for his disobedience, she locks Musa in another cubicle. As Musa breaks down in despair, he hears the tap water running. Aman has opened the tap and is holding a crumpled note with a drawing of two friends and "Sorry" written on it. Musa smiles faintly.



HAMZA ALI

ARAZ ABBAS

PIN

DROP

SILENCE

A FILM BY HANIA SHERWANI

Also Starring Danish Irshad, Shazia Adnan **Assistant Directors** Wasif Khokhar, Mehak Ali Lashari, Alizeh Ali Shah **Camera Operator** Shahzaib Ali **Art Director** Rahat Niazi **Wardrobe Supervisor** Hiba Ahmed **Line Producer** Shehzain Ahmed **Continuity** Batool Zehra **Script Supervisor** Nomaan Bhatti **Sound Recordist** Abdul Wakeel **Sound Designer** Hania Sherwani, Shehzain Ahmed, Hanan Saleem **Score** Shahq Leghari





Hareem Asad

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Vasl-e-Yaar:

Retelling love folktales through interactive stories

Folktales like Heer-Ranjha are timeless examples of love and passion, but often, they feel outdated and inaccessible. Even if you take an interest, there's rarely a space to share your thoughts or connect with others who appreciate these tales. Vasle-e-Yaar revives Punjabi love folktales, starting with a modern retelling of Mirza-Sahiban. It preserves fading tales by allowing users to explore, engage, and contribute. Users can add their own versions, share backstories, and join discussions tied to the narrative. With immersive storytelling and community interaction, Vasle-e-Yaar bridges tradition and modernity, bringing timeless love stories to a new generation.





Hiba Rehman

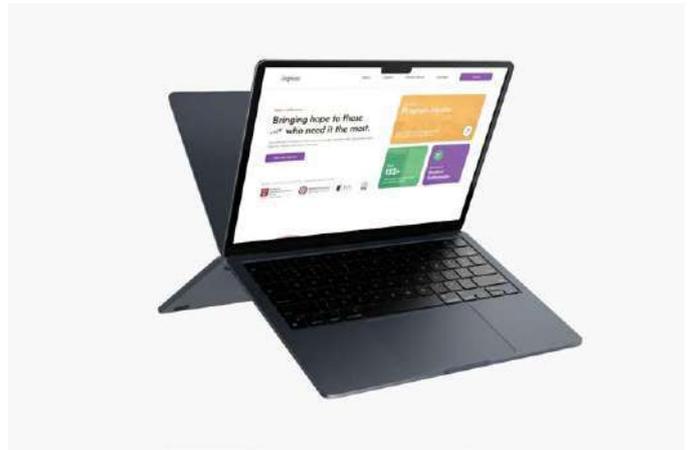
hiba.rehman@student.ivs.edu.pk | 0335-2276769

Jugnoo

Jugnoo is a design-driven initiative committed to improving the emotional and psychological well-being of children living with their incarcerated mothers in Central Jail, Karachi. These children face confinement, isolation, and the stigma of growing up behind bars. By creating vibrant, trauma-informed environments, Jugnoo fosters creativity, identity-building, and emotional resilience.

The project has partnered with Master Paints to bring life to prison spaces through wall murals and with Paramount Books to provide educational resources for the children. These collaborations enhance the nurturing spaces Jugnoo envisions, encouraging growth and exploration.

Jugnoo also engages the wider community through mentorship programs, donation opportunities, and an advocacy-driven website. With a vision of reintegrating these children into society with dignity and hope, Jugnoo strives to transform their experiences and create brighter futures, proving that even in darkness, the smallest light can shine the brightest.



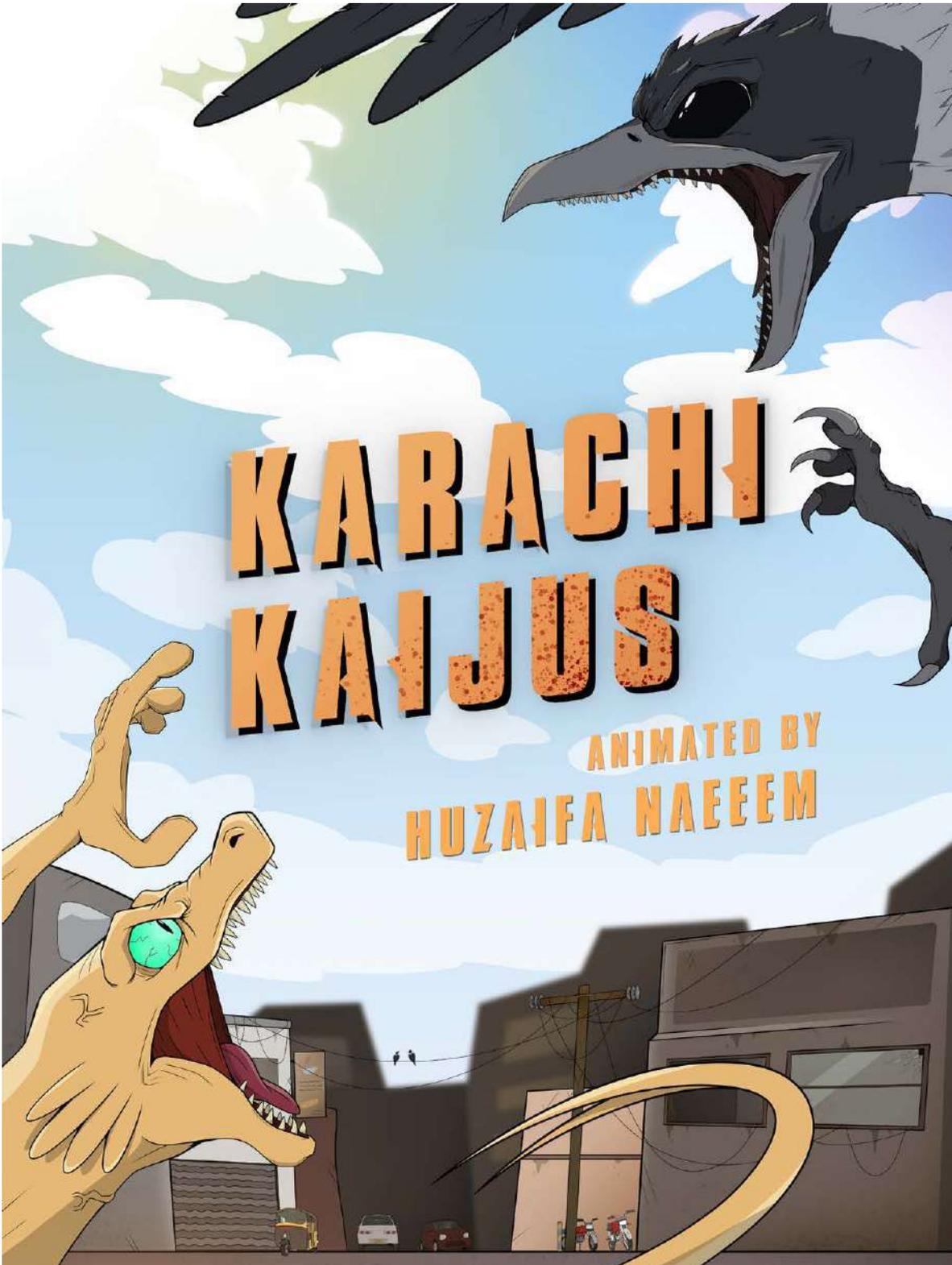


Huzaifa Naeem

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Karachi Kaijus: Pakistani monster movie

Monster movies have skyrocketed in popularity, dominating summer blockbusters in international cinemas, and have cemented their place in modern pop culture with a bright future ahead of them. Likewise, how Japan and New York respectively have Godzilla and King Kong as their iconic monsters, the purpose of this thesis animation is to explore the potential of what a monster showdown in Karachi would look like as it incorporates local cultural context and references as well as introducing a monster familiar yet fearful as it navigates Karachi in an aggressive yet simple animated short film.





Iqra Haroon

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Hooks & Ties

Hooks and Ties is much more than just a crochet activity. It's a thoughtfully crafted experience that uses crochet as a gentle form of art therapy, promoting relaxation and creative expression. What makes Hooks and Ties truly special is its focus on bringing generations together. We strive to create a cozy and welcoming space where younger adults can cherish quality time with their older family members, sharing stories, skills, and laughter over delightful crochet projects.



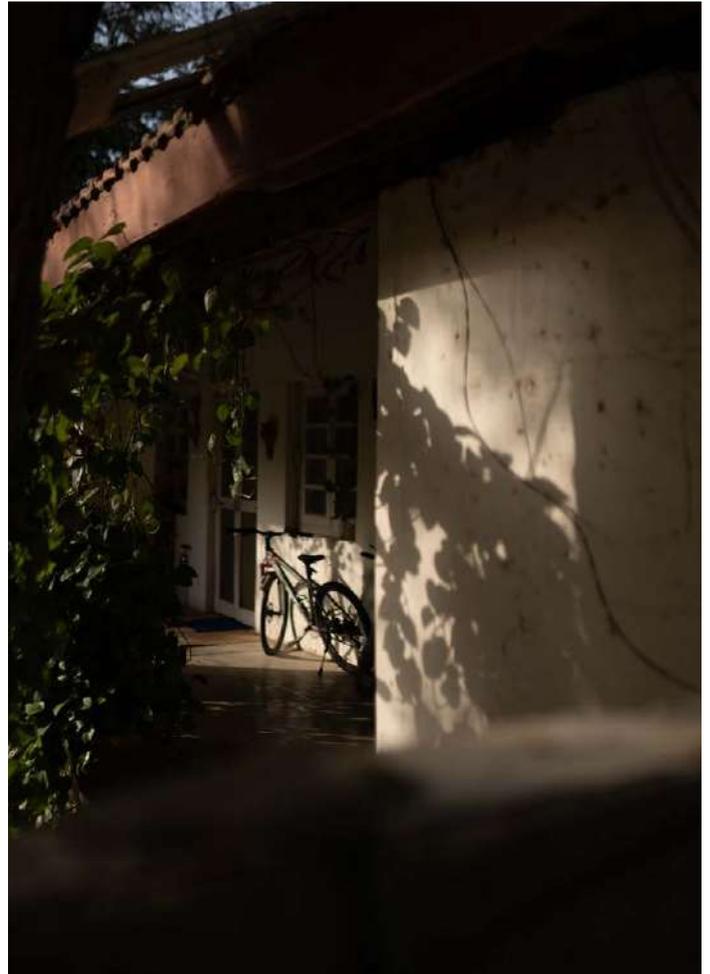
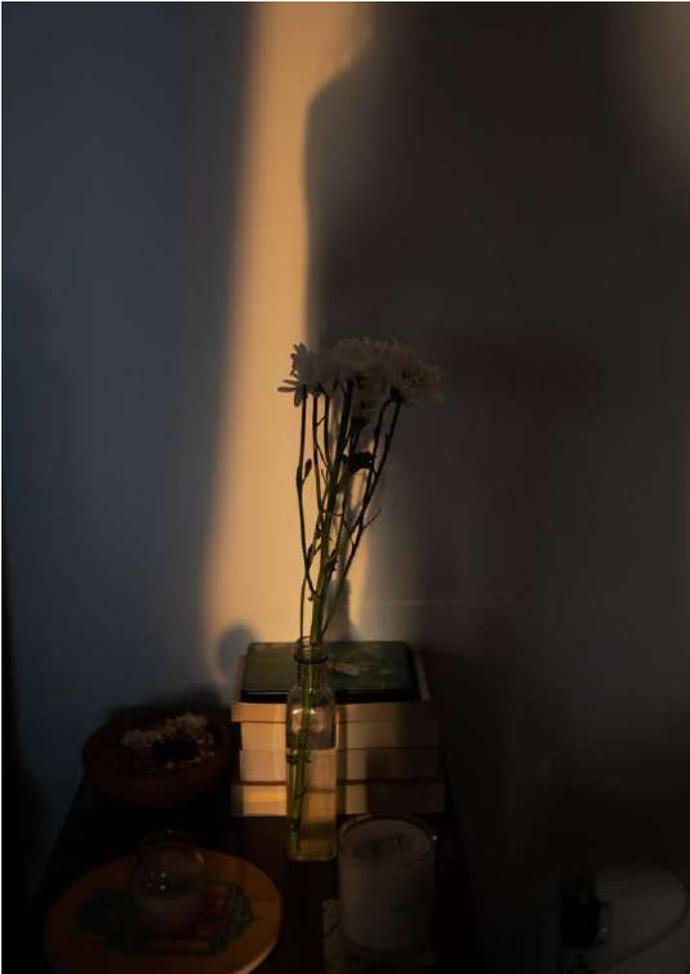


Laiba Hassan

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how to love this world: It is a practice in gratitude and mindfulness and how one can undertake the said practice in order to overcome trauma and loss.

How to Love this World is a body of work exploring the notions of loss, grief, and love. While the theme of loss and trauma has occurred in my life time and again, this particular project is an attempt to unpack and overcome a particularly difficult time when my family and I were at odds with a difficult medical diagnosis. In his book *The Body Keeps the Score* Bessel van der Kolk writes about how a traumatic memory has no beginning, middle, or an end. After learning that, at a point in life where there was so much uncertainty, through my photographs, I tried making sense of the world that I was inhabiting. I invite you to do the same.





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Designed by IVS: Archive dedicated to preserving design made in Pakistan and Designed by IVS.

As a Pakistani graphic designer, I have always been on a quest for local design work. The scarcity of Pakistani graphic design available online made me question if work was being done in the country at all. Until I came to the root cause that poor documentation of work has led to its limited accessibility. So I took the torch in my hand, picked IVS, the place that made me a designer as my stepping stone and went ahead, collecting work by graphic designers at IVS to create an online archive solely for graphic design made in Pakistan and Designed by IVS.

NAI

Q ≡

NAI
Designed
by IVS

What *began* at IVS
must find its *way*
back to IVS.

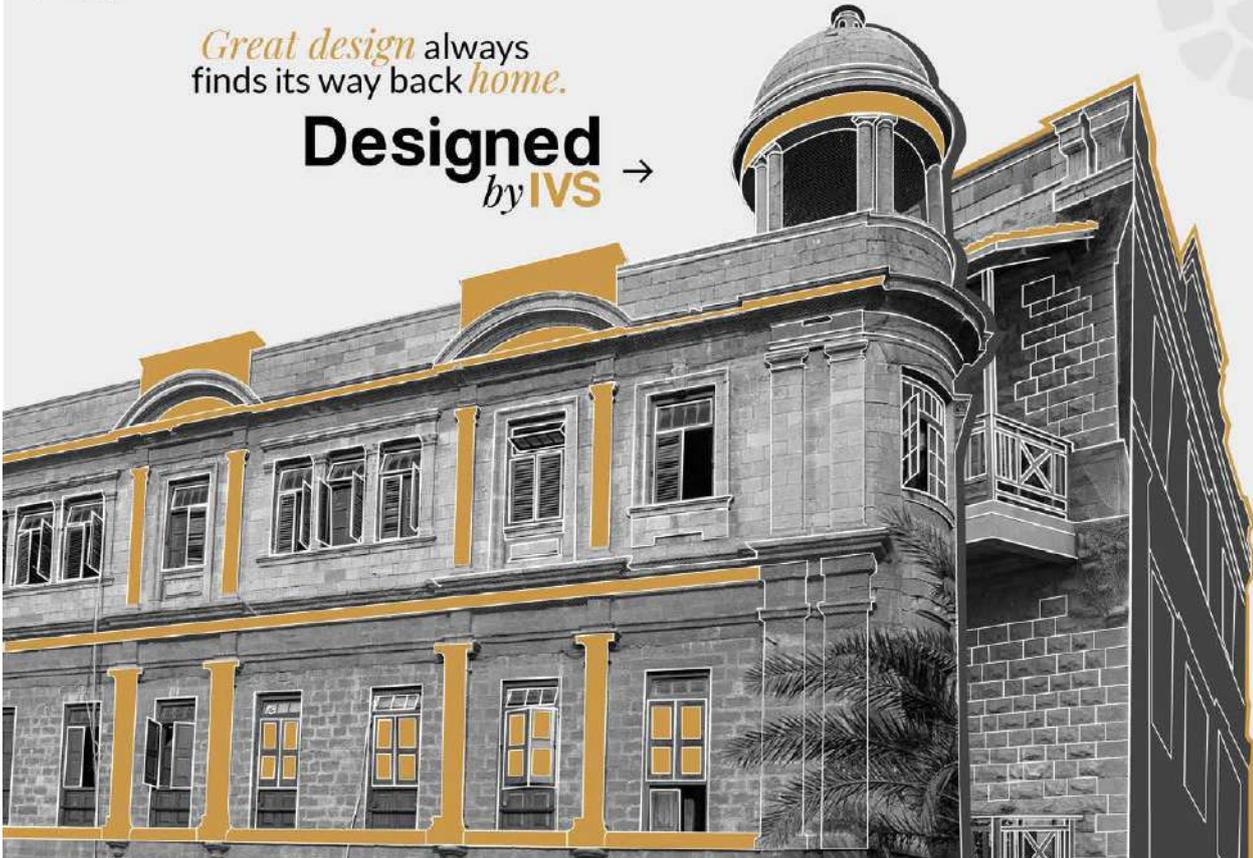


NAI

Q ≡

Great design always
finds its way back *home*.

Designed
by IVS →





Manaal Shakeel

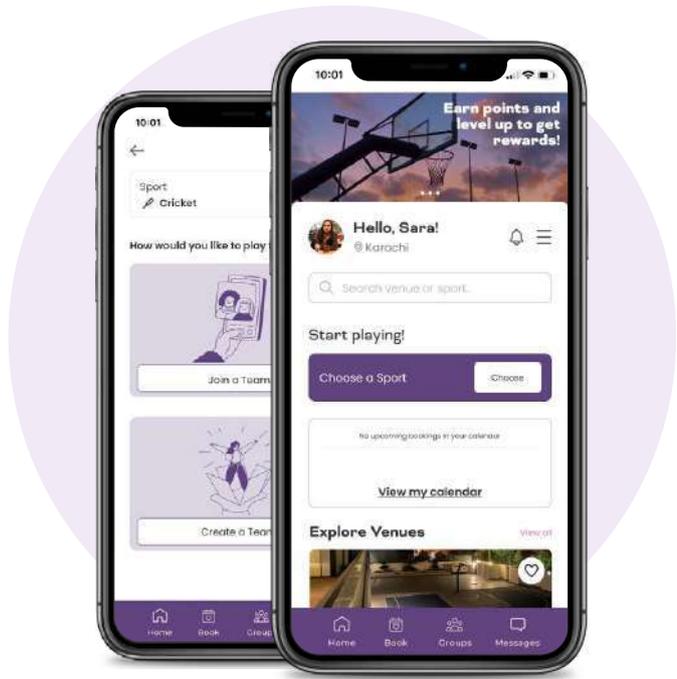
manaalshakeel2487@gmail.com | 0305-4772878

Azaad Khel: Reframing the outdoor play experience for women in Pakistan.

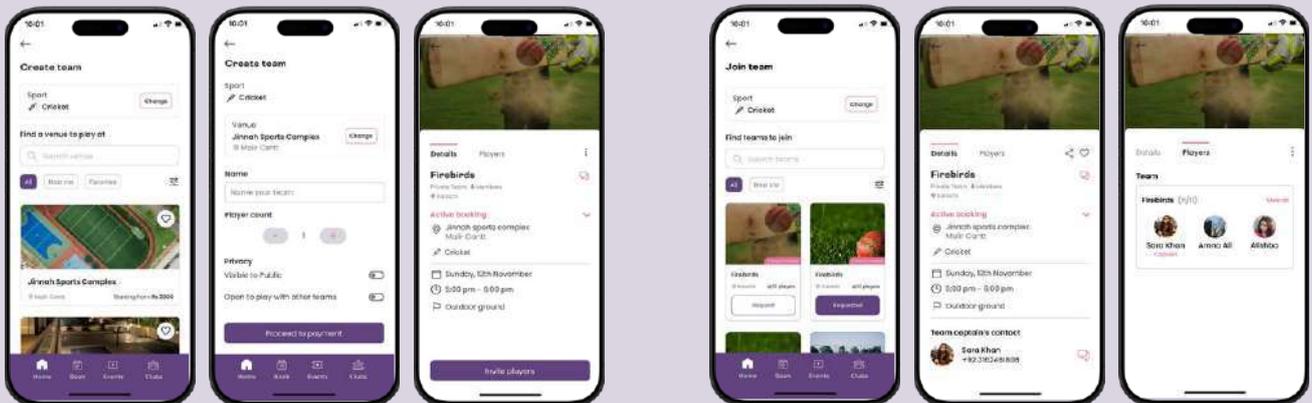
Azaad Khel is a project that aims to redefine outdoor play for women in Pakistan. Limited opportunities, societal constraints, and inadequate infrastructure have long restricted women's access to sports and recreation. This initiative envisions a future where women can freely participate in outdoor activities, fostering confidence, teamwork, and joy. Azaad Khel seeks to

empower women to reclaim their right to play and thrive by creating safe spaces, building supportive communities, and leveraging technology.

Introducing the Azaad Khel app



Where you can create and join teams





Maria Ahmed
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White Ribbons — Grieving Someone Alive

In *White Ribbons*, players step into the mind of Elara, a parentified six-year-old navigating the emotional maze of ambiguous grief. Neglected by her mother and unsure how to cope, Elara drifts into a surreal, dreamlike space—a haunting reflection of her inner world and fractured sense of reality, yet the only place she feels at home. This narrative-driven side-scroller blurs the lines between reality and imagination, balancing dark humor with heartfelt vulnerability. With its cozy yet melancholic tone, *White Ribbons* offers catharsis as it explores themes of loss, identity, and the quiet strength it takes to piece yourself back together.





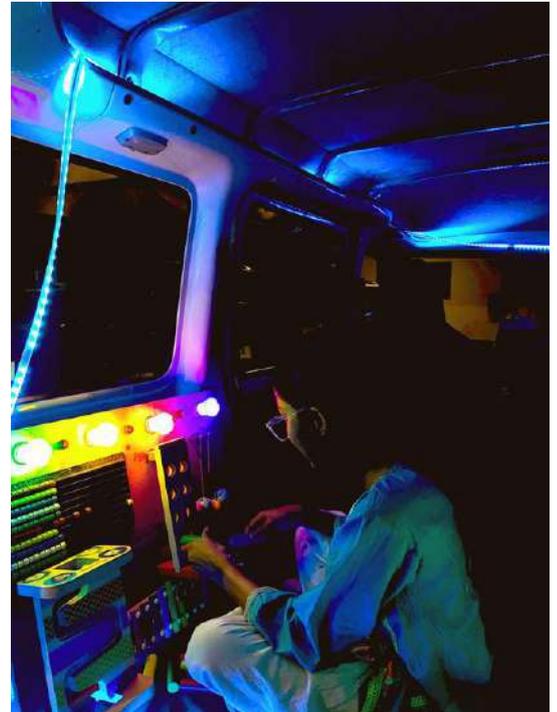
Maria Masoom

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Trumbo: Bringing Sensory Therapy to Every Child, Everywhere

In Pakistan, access to sensory therapy is scarce and costly, Trumbo steps in as a beacon of hope. It is a groundbreaking mobile sensory therapy unit designed to transform the way children with Sensory Processing Disorder (SPD) experience care. This innovative unit creates a haven of comfort and calm, equipped with thoughtfully designed sensory tools such as mesmerizing bubble tubes, textured tactile mats, and snug weighted blankets, all customized to meet the unique needs of each child. More than just a therapy unit, Trumbo is a movement towards

inclusion and empowerment. By breaking down barriers to accessible care, it aims to enhance the lives of children and their families, offering a brighter, more connected future—one sensory-friendly journey at a time.





Marium Ayub
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mini moves: moving daily made easy

Addressing struggles university students face when trying to incorporate movement into their busy & sedentary schedules, with 'mini moves' that can be done anytime, anywhere. The app's features make movement fit into their routines. The aim is to make it easy for them to move daily, both consistently & frequently—on or off campus, during or after study sessions. With habit stacking, movement breaks during focus sessions & interactive graphics on campus. These include gamified checkpoints, which when scanned, collect mini move points in the app. 'Mini moves' helps students stay active despite their busy schedules, making it easier to combat a sedentary lifestyle.





Marium Faisal

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Overthinker: An artist troubled by her past, goes on a journey with a mysterious stranger, to learn to move forward with the help of music.

This thesis project is situated around overthinking and how trauma from childhood can affect your daily life and activities. It revolves around a girl named Max who is troubled by her conflicting past and is unable to move on from them until she meets with one of her fictional characters named Posner who has come to life and bestows on her words of wisdom and offers to help her recover. He takes her on an adventure through different vibrant and colourful landscapes along with music from the musician, Inzo.

Despite the beautiful colours and the fun, Max makes a mistake and becomes depressed again. This point is to signify that traumas cannot be healed easily. Posner shows her one final place and helps her understand that despite the struggles you still have made wonderful memories in the past and you must keep moving forward, thus the past doesn't define you.





Mehak Ali Lashari

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The Confession (Short Film)

This project aims to stir a conversation upon the topic of initiation ceremonies and how they are perceived, experienced, and impact students. By exploring the complexities and nuances of these ceremonies, this film hopes to spark a dialogue that challenges societal norms, raises awareness about the potential consequences of such rituals, and encourages empathy and understanding.





Mohammad Aqeel

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زبونی نوربند **Ziboni Noorband: Promoting Hazaragi Idioms Through Graphic Design**

Ziboni Noorband is a project that talks about The majority of Hazaras in Afghanistan, Pakistan, and Iran speak Hazaragi Dari, a dialect full of idioms that capture the cultural and emotional legacy of the Hazara community. Since their use is dwindling, newer generations are becoming disengaged with this cultural gem, which has traditionally been essential to the community's identity. Youth have made some attempts to keep these idioms alive, but the language and its cultural value are under danger. In response, a community project aims to ensure that this legacy is protected for future generations by educating Hazaras about the value of maintaining their language traditions through awareness-raising.



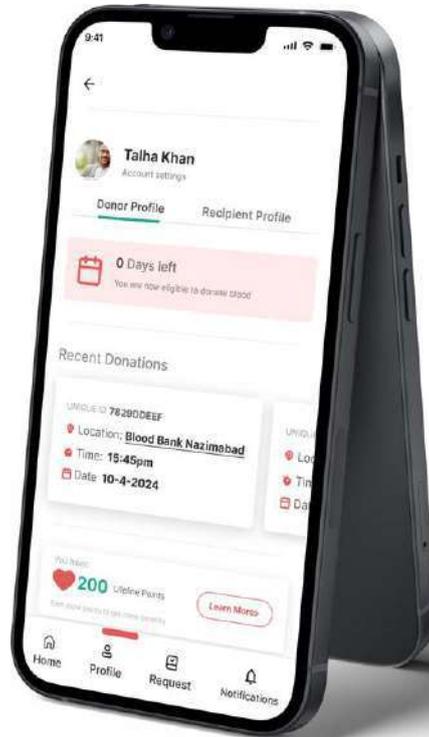


Muhammad Umer

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Lyfline

Lyfline is a service which is designed to streamline the blood donation process in Karachi. It connects people who are in need of blood with donors who can donate at their nearest blood bank, eliminating the need for long distance travel. Through a user-friendly app, patients can request blood, and the system matches them with registered donors. Lifeline also integrates real-time inventory tracking of blood banks, ensuring transparency and quicker fulfillment. By removing the dependency on social media and manual coordination, Lifeline simplifies the process for both patients and donors, ensuring timely blood availability while reducing unnecessary stress and delays.



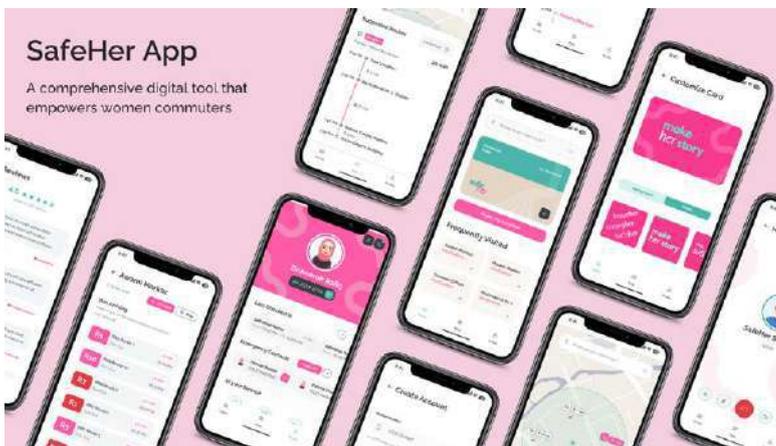


Nabia Tariq

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SafeHer - Ab har Safar bana Safer!

Commuting shouldn't feel like a daily battle, but for women in Karachi, it feels like one. Unsafe waiting areas, constant harassment, and poor infrastructure make public transport an ordeal. SafeHer reimagines commuting with women-only SafeStops and an empowering app that provides real time updates, convenience and emergency support. Designed for women, SafeHer transforms public commuting into a safe, seamless, and empowering experience—because every woman deserves a journey free from fear and inconvenience.





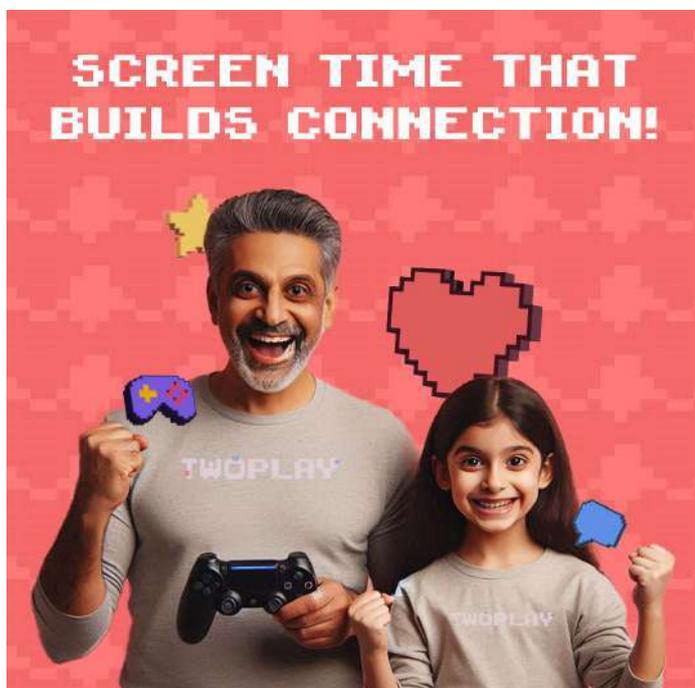
Pir Mohammad Mufaz Zia

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TwoPlay - Play N' Connect

TwoPlay is an innovative initiative designed to bridge the gap between parents and children through shared gaming experiences. With modern gaming often misunderstood, TwoPlay transforms screen time into quality time by combining engaging, family-friendly gameplay with real-world bonding activities. The game encourages communication, teamwork, and creativity through fun challenges and a rewards system that inspires families to spend meaningful moments together.

Built on insights from both parents and kids, TwoPlay addresses concerns about gaming while highlighting its potential as a tool for connection and learning. It's more than a game—it's a platform for understanding, shared growth, and lasting memories.



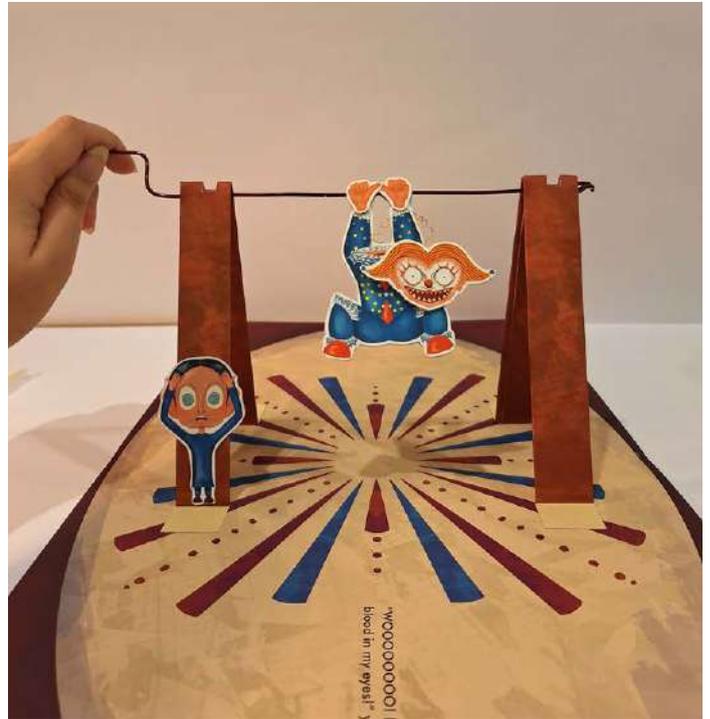


Rania Khan

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Shahi Shandaar Circus

Shahi Shandaar Circus is a captivating pop-up book that brings the wonder of the circus to life. When an ordinary boy is adopted by an eccentric ringmaster, he struggles to find his place among fire-breathers, clowns, and magicians. As the troupe searches for his hidden talent, the boy feels lost in their dazzling world. Each page reveals an enchanting, interactive story about discovering where you belong and finding a family in the most unexpected places.





Saad Awan

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Renegades

In a world where magic and technology coexist, mythical beings thrive alongside fantastical creatures in a vibrant, futuristic city powered by magic. Two thousand years ago, a wizard created a dark orb to contain humanity's evil, paired with a light orb as a failsafe to destroy it. Now, the dark orb has vanished, and Aarendyl, an elf prince, must find it before it causes chaos. His quest begins with Dravoc, an outcast orc whose help is vital in uncovering the orb's resting place. This story is brought to life through a short 2D animation, blending traditional hand-drawn techniques with a compelling fantasy narrative.





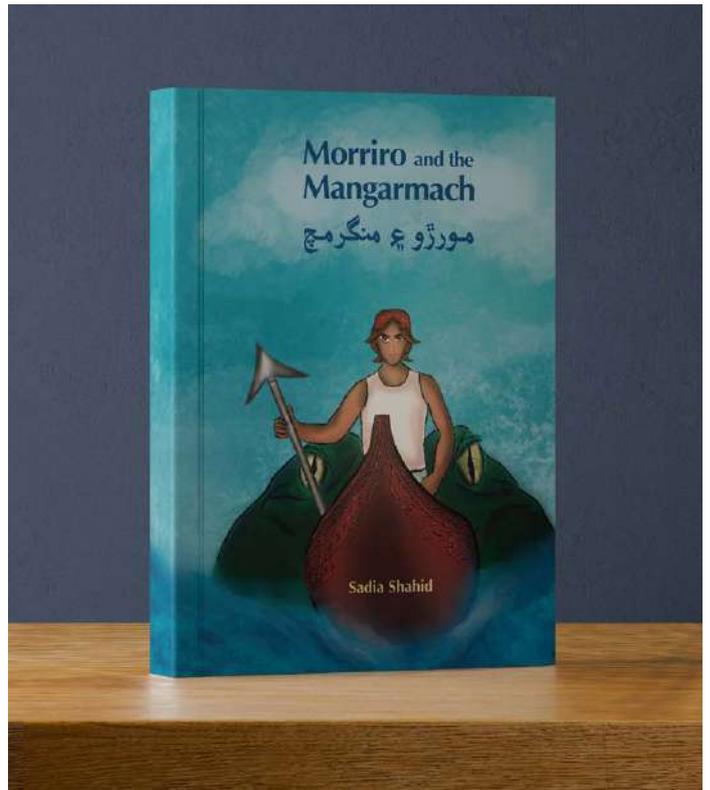
Sadia Shahid
Sadieshahid990@gmail.com

Mach Kacheri :Timeless Tales of Sindh

Mach Kacheri is a project dedicated to preserving Sindhi folktales by highlighting their connection to historical landmarks. Inspired by the Sindhi tradition of sharing stories around a bonfire, it aims to keep these narratives alive for future generations.

Through illustrated folktales and a digital archive, the project brings these stories to life, starting with the tale of Morriro and the Mangarmach. Each folktale reveals Sindh's cultural and geographical roots, offering a deeper connection to its history.

Mach Kacheri blends traditional storytelling with modern platforms, making these timeless tales engaging and accessible for everyone.





Sahibzadi Naimah Abbasi

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Zabaan ki Pehchan

“Zabaan Ki Pechan” is an educational Urdu learning game designed for third graders to reinforce the Urdu school curriculum at home. In this game, children can use their creativity, tell stories, and compete with other players. Through engaging gameplay, children will enhance their understanding of the Urdu language and improve their language skills enjoyably and interactively. The game focuses on helping children increase their vocabulary, read, and think creatively.





Sakina Agha

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The King's Blight: Storytelling comic book focusing on the 'Hero's Journey' archetype

The story revolves a young girl who follows a magical wisp into a cave, discovering a torn doll and a grimoire inside. However, she only manages to leave the cave with the doll. Soon after, the doll reveals himself as a mage whose soul is trapped in the doll and needs the girls help to find the king - who just so happens to be the only one who can get rid of his curse.



Saleena Jalbani

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Taddo | تڏو

A carefree day in her village takes a poignant turn when Sheherzade, a curious young girl, begins to react to her family's grief without truly grasping it, forcing her to confront the delayed understanding of loss as she navigates the emotional journey from innocence to the harsh reality of sorrow.

yasmeen
ahmed

manahil ahmed

tariq raja

zainab
batool

تڏو taddo

a film by saleena jalbani

executive producers | sanober talpur - saleem raza | assistant directors | ibad hassan - mahrukh jalbani - hasnain moosani - usman anwar | director of photography | saleena jalbani | camera operator | shahzaib ali | production designers | saleena jalbani, tanya shahid, charan | art directors | tanya shahid - heybah qazi | makeup, hair and wardrobe stylist | mahrukh jalbani | location manager | mir abid ali talpur | sound recordists | fahim uddin - mohammad ali sheikh | post-production | saleena jalbani | music | hannan saleem |





Sameen Mughal

sm.arttjpg@gmail.com | 0323-8221737

تخلیق، آرام، دوبرایے Create Relax Repeat ڈوڈل کریں

Doodle Karain is a specially designed kit for older adults that features engaging doodling activities aimed at teaching new skills while enhancing motor skills and overall wellness. Each level contains doodling activity that are adaptable to different skill levels, ensuring everyone can participate and enjoy the creative process.

Additionally, the kit also serves as a conversation starter, fostering social interaction and connection among participants while promoting relaxation and self-expression.





Syeda Sarah Fawad Ali

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Hum Nam Short Film

This short film explores the lives of two university students, Saif and Shahmeer, as they navigate the complexities of friendship, familial expectations, and personal identity. Set against academic pressures and societal norms, the narrative delves into their struggles with self-acceptance and the weight of familial expectations. The film aims to capture the emotional nuances of their relationship, highlighting moments of vulnerability and connection. As Saif grapples with his family's aspirations and Shahmeer confronts his insecurities, the story unfolds to reveal a profound commentary on the challenges faced by today's youth. This film aims to resonate with audiences by portraying relatable themes of conflict, growth, and addiction.





Shehzain Ahmed Basha

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Boysing

Three emotionally unavailable flatmates navigate their complex social dynamic. Ayaan mocks Usman, reinforced by Kami's toxic influence. When Kami leaves, Ayaan is tested by his love interest's father, who leaves his senile father, Babu, in their care. Usman steps up, forming a bond with Babu and creating a makeshift family with Ayaan. However, Kami's return disrupts this harmony, and Ayaan reverts to mocking Usman, leading Usman to threaten to leave with Babu breaking apart their pseudo family. Ayaan's moment of realization compels him to stand up to Kami, prompting Usman to stay and rekindle the hope in their friendship.

BOYSING

CREATED BY SHEHZAIN AHMED BASHA



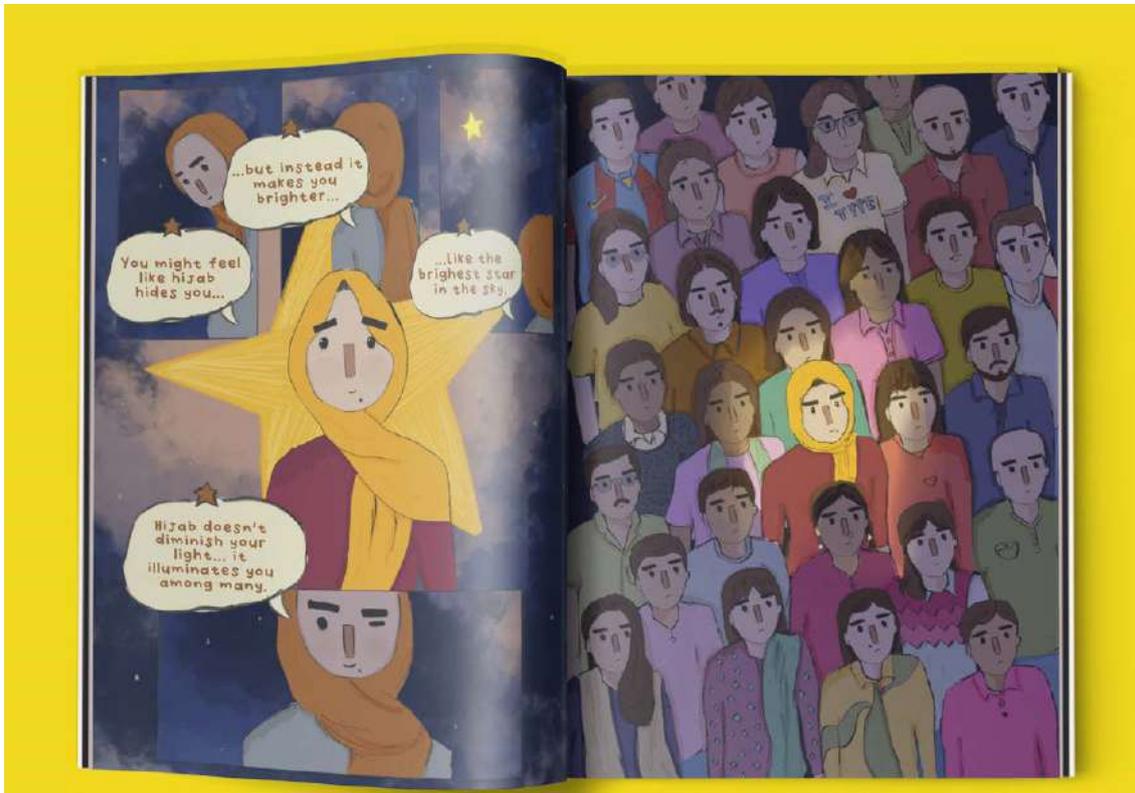


Shiza Amin

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Noor, the brightest star

This project serves as a gentle guide for young women navigating the path of wearing a hijab. It sheds light on the challenges they might face while celebrating the strength and beauty of their choice. It's a reminder that the journey is uniquely yours, take it one step at a time, knowing you're never alone.



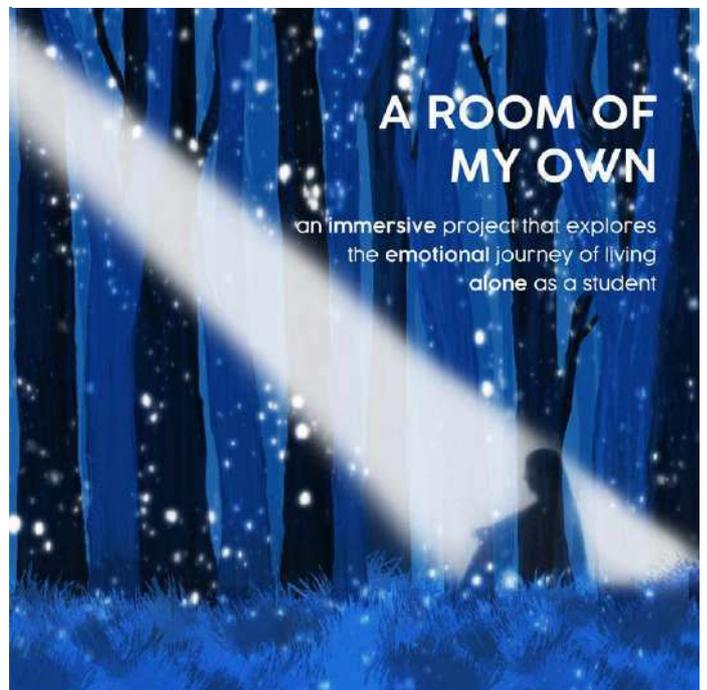
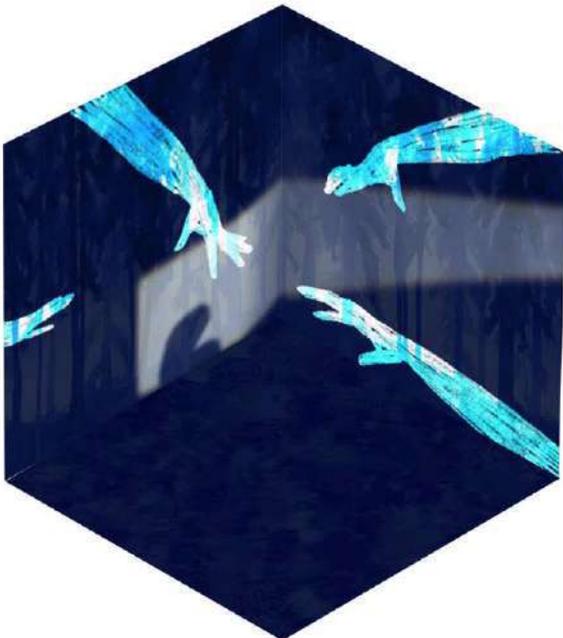


Soha Batoool Rizvi

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A Room of My Own - An exploration of the emotional landscape of student life, where one room becomes a world of its own, encapsulating study, sleep, and solitude.

A Room of My Own is a project that explores the emotional journey of living alone as a student, brought to life through an immersive animated projection onto a 3D space. It transforms the space into a room with a dynamic narrative, blending light, shadow, and motion to evoke solitude, nostalgia, and connection. By using projection mapping as both medium and experience, it invites viewers to step into the intimate, universal emotions of living alone.



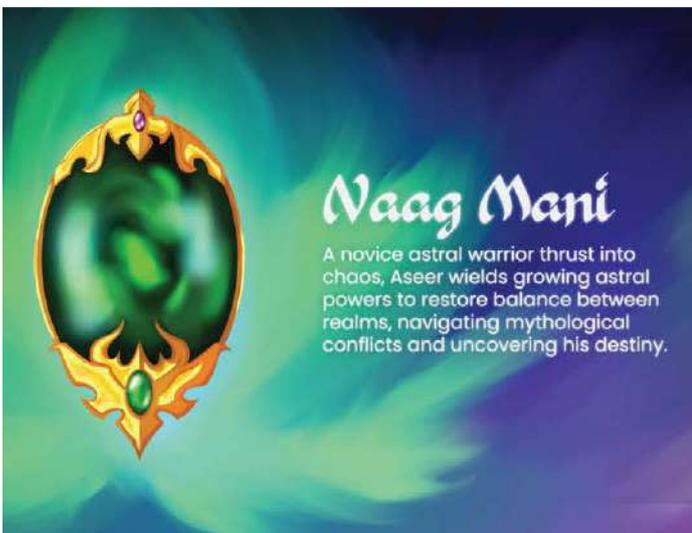


Suhair Ali

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Mythos: The Awakening

The Awakening is a visual journey through the Astral Realm, where myths from diverse cultures come alive. Reimagining legendary stories and characters, the art book explores the Land of Saints, inspired by Hindu Mythology and the Monster Den, rooted in Greek lore. Through immersive art and narrative, it delves into the eternal struggle between balance and chaos, inviting readers to uncover the universal truth that unites us all.



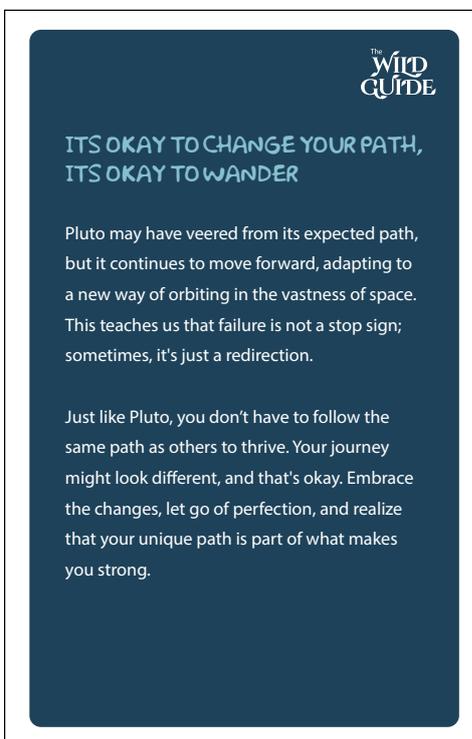
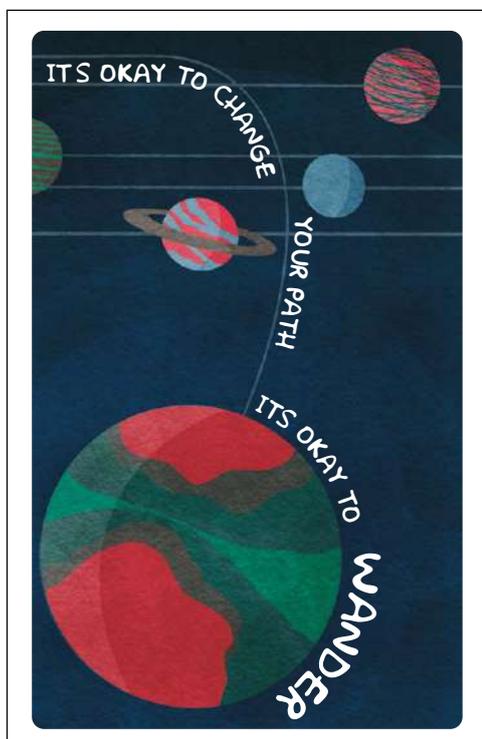


Sumeha Kazi

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The Wild Guide

The Wild Guide is a collection of affirmation cards designed to ease feelings of anxiety, inadequacy and low mood by drawing inspiration from nature's resilience and strength. Everyday stressors such as social interactions, expectations and self-perception can lead to fear of failure, low self-esteem, and reluctance to take risks. By showcasing powerful examples from the natural world, these cards provide uplifting reminders, spark self-reflection, and encourage growth. With a perfect blend of art and guidance, The Wild Guide helps you embrace life's ups and downs with courage and positivity, letting nature's wisdom guide you to a new perspective, one card at a time.





Hasan Qadri

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Family Ties

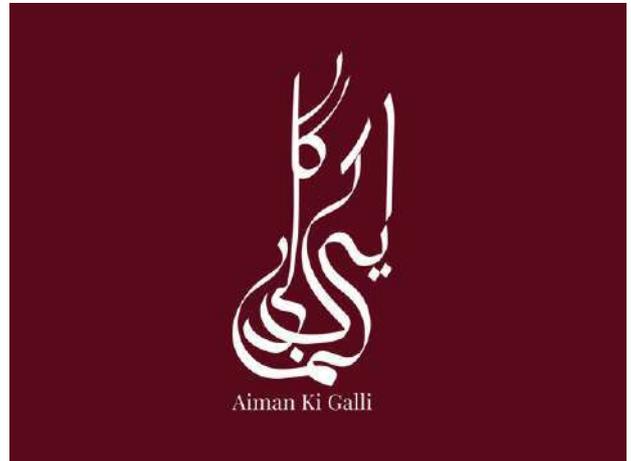
Family Ties is a culturally sensitive, interactive game designed specifically for Pakistani families to foster genuine communication and emotional connections. Traditional norms often discourage openly discussing personal feelings or conflicts, leaving many adolescents feeling unheard and misunderstood. Family Ties provides a safe, engaging platform for both parents and children to share thoughts, explore traits, recall cherished moments, and express emotions in a supportive environment.





Syed Mohammad Azhar Zaidi

App Screens



HISTORY OF RAAG AIMAN

Raag Aiman is almost 1000 years old it belongs to the family of Kalyan.
 Aiman is a Janak Raag(Parent Raag) in the Kalyan family,
 The main features of this raag is that it includes both
 shuddh(Natural Note) and teevra(Sharp) Ma.

					
21st Century Modern interpretations and digital platforms continue to preserve and innovate the tradition of Raag Aiman	20th Century The Golden Era saw Raag Aiman popularized globally by classical maestros and Bollywood music	18th – 19th Century Raag Aiman gained prominence through the rise of the Khyal style and its codification into the Kalyan thaat	15th – 17th Century The Bhakti Movement and Mughal patronage refined Aiman into a courtly and devotional raga	10th – 14th Century Persian influences and the development of early melodic forms shaped Aiman's foundation	Pre-10th Century CE The roots of Raag Aiman trace back to the melodic frameworks outlined in the ancient Natyashastra tradition.



Syed Mustafa Tariq

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Oblivion

'Oblivion' is a psychological-thriller centered around the protagonist and his situations. Burhan, trapped in a mysterious cycle, is forced to relive key moments of his troubled past. Haunted by his father's murder, addiction problems, the life he lives and the loss of his loved one, he drugs himself and navigates through a void, a loop where each choice he makes gets him into a sticky situation. As Burhan revisits these painful memories, he battles with guilt, regret, and a desperate desire to break free from the endless repetition, paving a path that leads to his own trauma. Seeking chances, the choices he makes, each lead him to a path where he does not imagine wanting to be in.





Syed Omer Hafeez

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Rehbar- The rise of the hero

In the rugged mountains of Pakistan, Eesa, a brilliant cadet at the Pakistan Military Academy, is haunted by vivid dreams of the Markhor—a symbol of the nation's strength and resilience. During a mission to dismantle the dangerous Kalay Behria Gang, Eesa is gravely injured and, guided by the spirit of the Markhor, discovers his true heritage as the last descendant of the ancient Gul Tribe, protectors of Pakistan's natural heritage. Empowered by Markhor's spirit, Eesa becomes Rehbar, a new kind of superhero with the agility, strength, and wisdom of Markhor, destined to lead the fight against dark forces threatening his homeland. The Rehbar franchise blends Pakistan's rich cultural history, local myths, and modern-day struggles, creating a hero who embodies the resilience, unity, and spirit of the nation.



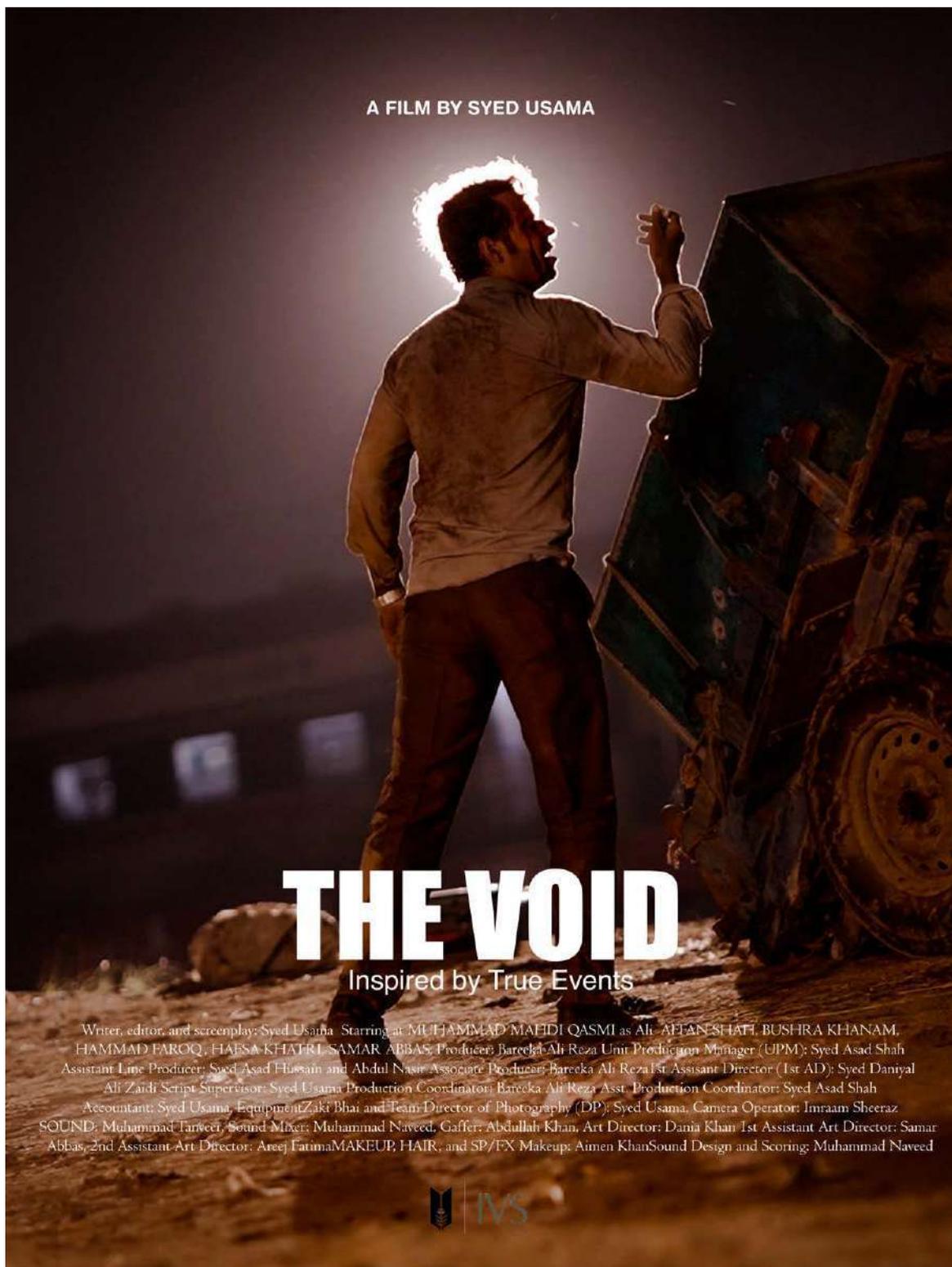


Syed Usama

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THE VOID: During violent unrest, a man risks everything to save a child, finding courage in the face of his deepest guilt.

During a violent protest in Karachi, Sami, an office worker, finds Ali, a boy whose mother was just shot. Seeking shelter, Sami realizes Ali's inhaler is missing. Risking his life, Sami ventures back into the chaos to retrieve it, facing a hostile mob and severe injuries. Despite the odds, he returns to save Ali, who is near death. As rescuers arrive and Ali regains consciousness, Sami collapses outside the shelter. In his final moments, Sami finds redemption and courage, fulfilling his purpose by saving Ali—a moment that reflects the guilt of failing to save his mother



A FILM BY SYED USAMA

THE VOID

Inspired by True Events

Writer, editor, and screenplay: Syed Usama. Starring at MUHAMMAD MAEEDI QASMI as Ali, AFIAN SHAFI, BUSHRA KHANAM, HAMMAD FAROQ, HAESA KHATRI, SAMAR ABBAS. Producer: Bareeka Ali Reza. Unit Production Manager (UPM): Syed Asad Shah. Assistant Line Producer: Syed Asad Hussain and Abdul Nasir. Associate Producer: Bareeka Ali Reza. 1st Assistant Director (1st AD): Syed Daniyal Ali Zaidi. Script Supervisor: Syed Usama. Production Coordinator: Bareeka Ali Reza. Asst. Production Coordinator: Syed Asad Shah. Accountant: Syed Usama. Equipment/Zaki Bhai and Team Director of Photography (DP): Syed Usama. Camera Operator: Imraam Sheeraz. SOUND: Muhammad Tameer. Sound Mixer: Muhammad Naveed. Gaffer: Abdullah Khan. Art Director: Dania Khan. 1st Assistant Art Director: Samar Abbas. 2nd Assistant Art Director: Areej Fatima. MAKEUP, HAIR, and SP/FX Makeup: Aimen Khan. Sound Design and Scoring: Muhammad Naveed.





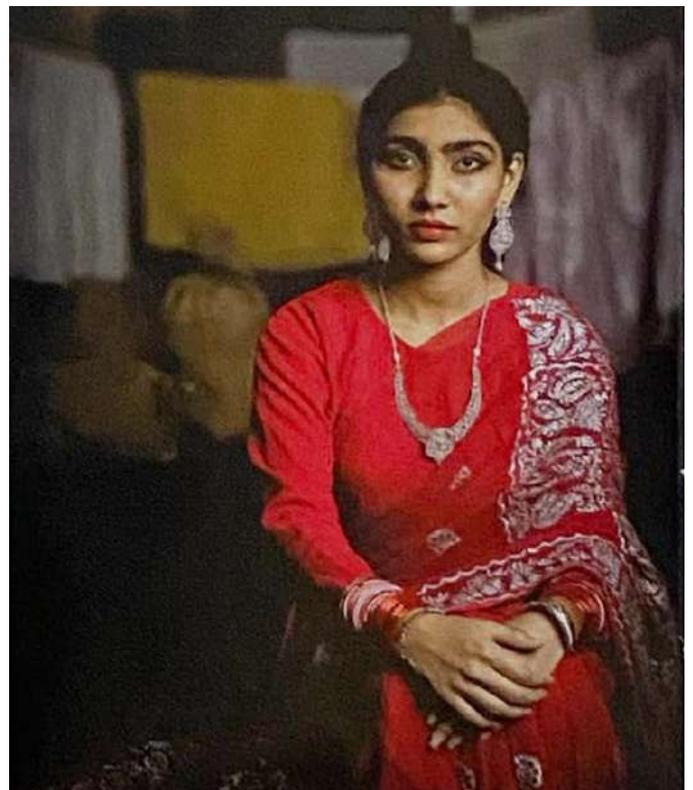
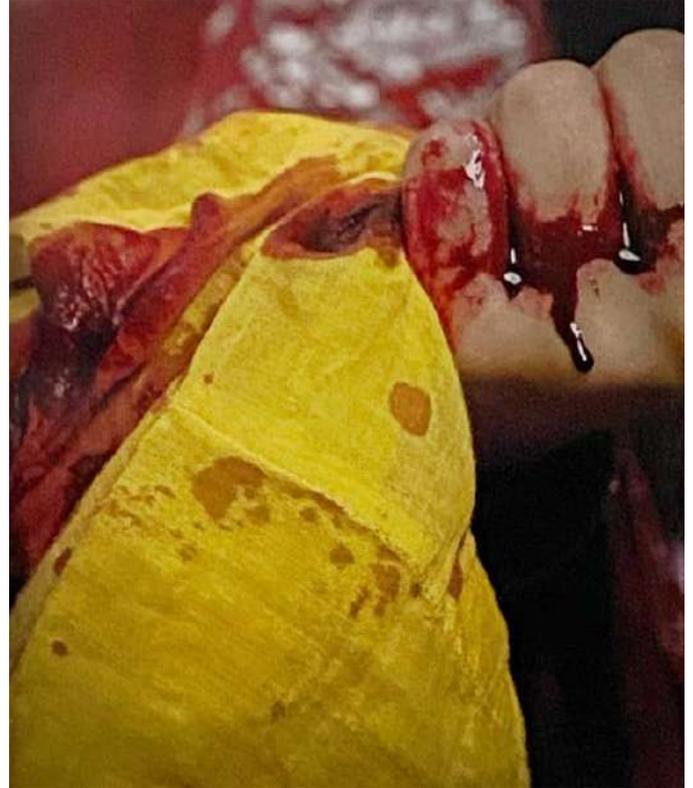
Syeda Abqurah Shaukat

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Recollection of My Existence

The project is a personal exploration of the Bihari community's struggle and resilience in Pakistan. Drawn from my family's history and oral narratives.

It examines how displacement and migration has shaped identity and memory across generations, using visual storytelling to piece together scattered fragments of culture and belonging.





Taha Muhammad Faisal

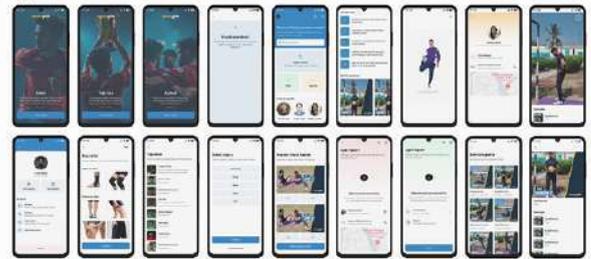
taha.faisal@student.ivs.edu.pk | 0333-3869908

Fatah - Sehat. Ittehad. Tajurbaa

Fatah is a community designed to empower underprivileged football players in Karachi. Through a mobile app and community-focused ground branding, it addresses the critical need for health awareness and injury management. It aims to provide guidance and equips players with the knowledge and mindset to channel their passion effectively, ensuring they play in an informed manner in order to secure their athletic future.



App Screens



EK JAZBA EK ITTEHAD

Team ka har khiladi barabar ahmiyat rakhta hai. Izzat aur yaqeen ke saath khelo.

Khel ke dauran apne jazbat aur soch ko saaf taur par share karo. Teamwork ki asal taqat baat cheet hai.

Rozana mil kar practice karein, taake teamwork aur mazboot ho. Ek team jo saath mehnat karti hai, woh saath jeeti bhi hai.

Injury hone par jaldi wapas khel mein na aayen. Apni recovery ko pura waqt dein.

NOMAN

SHAHID

Scan karain

Abhi app ko download karain!

Fatah tumhe injury se bachne ka tareeqa hi nahi, balkay apne goals tak pohanchne ka raasta dekhata hai.





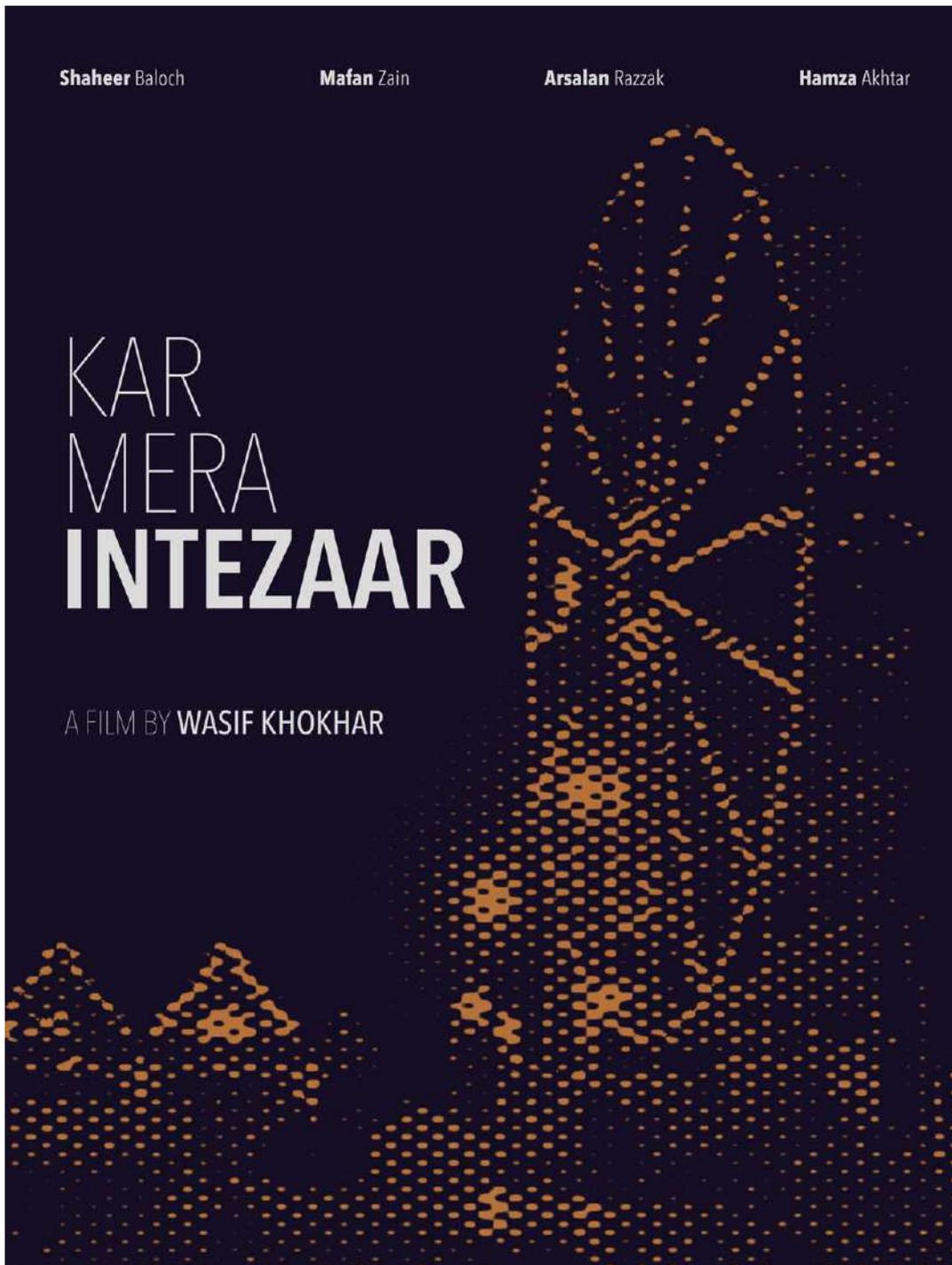
Wasif Pervez Khokhar

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Kar Mera Intezaar: Letting someone go for their benefit can be an act of love

I always wondered how it would feel to move out, to be independent and not care about anything that I am leaving behind. But after my friends started to move out, it made me think: I was so excited to leave it all behind, but what about the people who are left behind?

Kar Mera Intezaar is a short film that deals with the bittersweet emotions of letting someone go. It is situated in an unforgettable day at an amusement park, where a once carefree Zazaar's world is turned upside down when his closest friend, Ramiz, reveals that he got the scholarship that they both applied for. Faced with the heart-wrenching reality of not being able to meet the mark along with their impending separation, the protagonist confronts his deep-seated fear of losing the person who has always been his anchor. This coming-of-age story explores the bittersweet nature of growth, independence, and the unspoken feelings of those left behind when loved ones chase their dreams.





Youmna Adnan

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Mun Meetha Karo: Celebrating Financial Empowerment

Women in desi households often go unnoticed for achieving Kamiyabis – like education and career growth. Mun Meetha Karo is a game that empowers women to celebrate every Kamiyabi with a sweet reward – where every Qadam towards financial empowerment is a reason to celebrate.

Mun Meetha Karo!





Zarbab Rehman

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**Emotional Support Toy Collectibles:
Dil ke Takiye by Khilonakaari**

Khilonakaari is bringing designer toys that are handcrafted in crochet amigurumi. These toys offer a unique, tactile look and feel currently lacking in the Pakistani toy market. Dil ke Takiye is a series of seven collectible toys, each representing various human emotions, inspired by the local desi culture and the Urdu language. This combination gives them distinctive personalities, placing them at the forefront of our cultural context.

dil ke
takiye
khilonakaaricollectibles



Darpok Billipok



Ghabraatu



Aag Bhagola



Meethi Ghuri



Maila Kuchaila



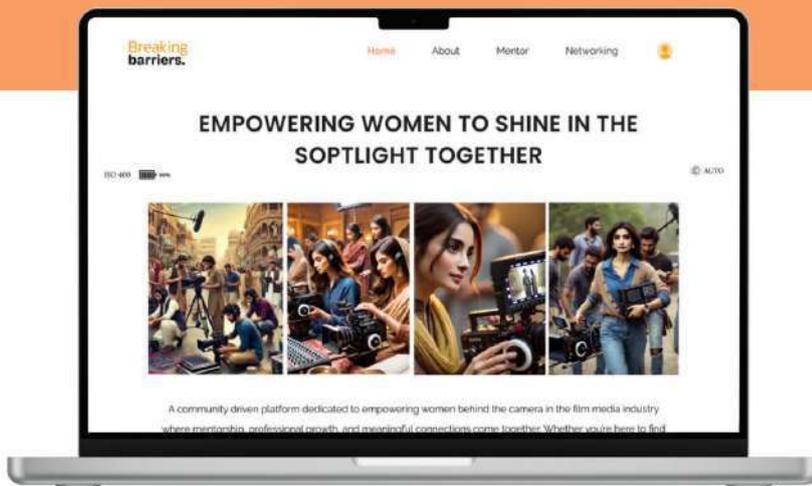


Zaynub Siddiqui

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Breaking Barriers: Building a digital community to support and empower women in Pakistan's creative production industries.

Breaking barriers is at the heart of this thesis, which seeks to create a safe and inclusive digital platform for women in Pakistan's media and film industry, focusing on behind-the-scenes roles. By addressing challenges like stigma, limited mentorship, and safety concerns, the platform empowers women through tailored guidance, mentorship tiers, and networking opportunities. It aims to foster professional growth and collaboration, breaking societal and industry barriers to build a more equitable creative environment.



www.breakingbarriers.com

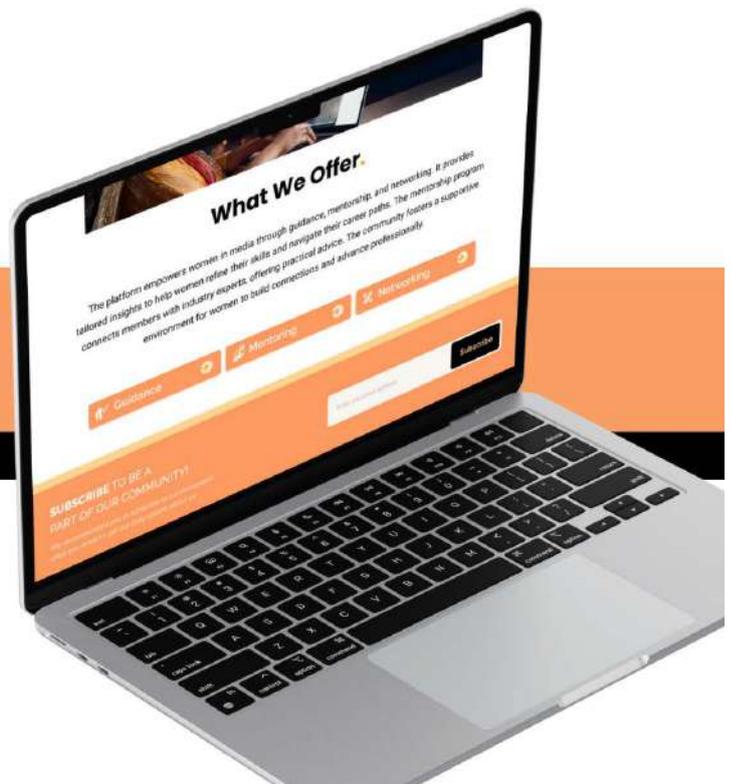
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Let's be the **change**.

#BreakingBarriers

The Barriers Won't Break Themselves

www.breakingbarriers.com





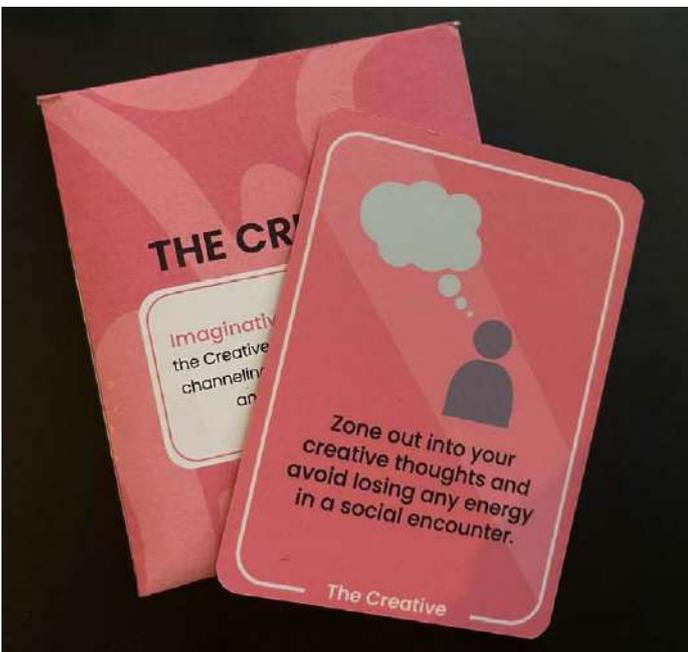
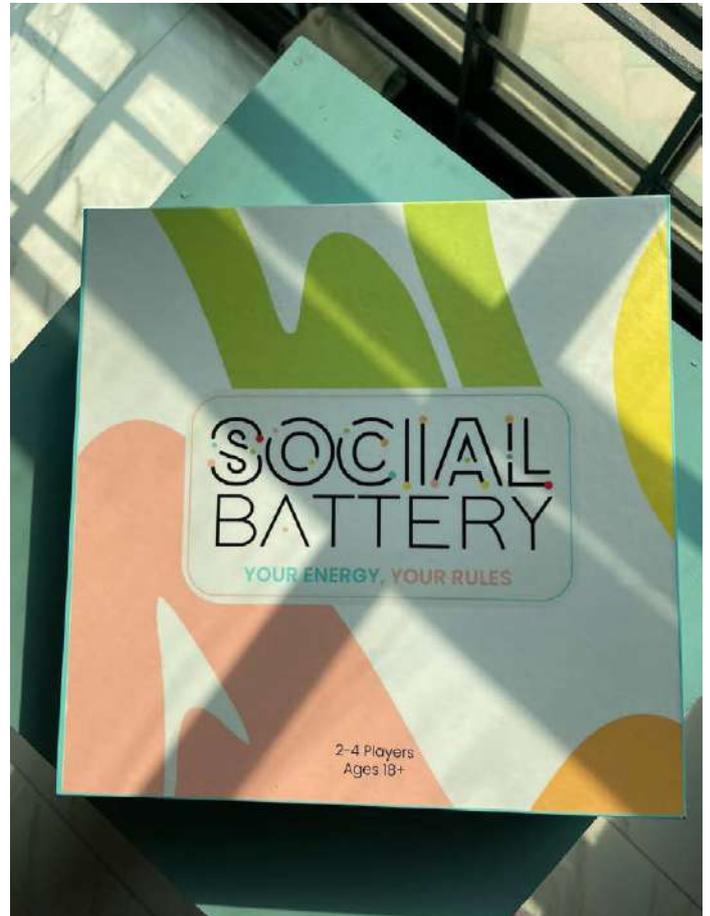
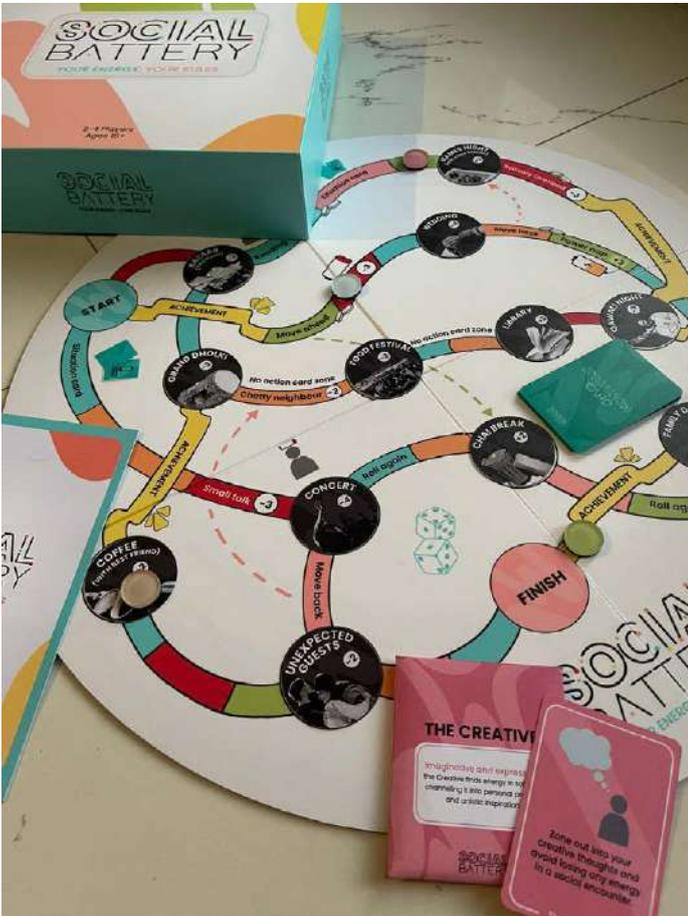
Zehra Fatima

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Social Battery — your energy, your rules **Introverted insights — the power of quite strength**

Social Battery is a board game designed to provide insight into how introverts manage their social energy, helping players understand the dynamics of introverted personalities while challenging common misconceptions about introversion.

Step into the world of social battery management with a unique board game that celebrates introverted strengths!





DEPARTMENT OF TEXTILE DESIGN

The Textile Design Programme at IVS provides students with a broad orientation to programme specialization, development of skills and a comprehensive understanding of materials and processes keeping in mind the socio-cultural and historical context of textiles; in relation to the craft, trends, consumer and market.

The programme aims to nurture creative thinkers, motivate innovation and foster an inspiring, student-centered learning and research environment.



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Reflections of longing: Four states of Ashta Nayikas

This thesis explores the Indian mythological concept of Ashta Nayikas—the eight heroines of faith—reimagined through a contemporary lens to connect narratives with emotional experiences. Rooted in themes of longing, the Ashta Nayikas represent states which resonate universally with women across time and cultures. By drawing inspiration from 17th-century miniature paintings, symbolic natural elements, and personal interactions with women in my life, I aim to interpret these narratives into a sculptural textile installation.

The installation focuses on four states—Submission, Forsaken, Transformation, and Liberation—depicting the heroine's emotional journey from longing to self-fulfillment. This journey is translated through a dynamic interplay of materials and techniques, including fabric painting, patchwork, embroidery, printing techniques, and interactive play of color and scale. Symbolism plays a pivotal role, with elements like mirror highlighting self-reflection, water representing transition, barren trees signifying isolation, and butterflies symbolizing transformation.

The physical structure adopts a contemporary approach, featuring a mix of linear, 2D, and 3D forms with varied textures to evoke emotional depth and relatability. The interactive nature of the installation invites audiences to engage with the piece, encouraging self-reflection and dialogue about their own emotional experiences and journeys of growth.





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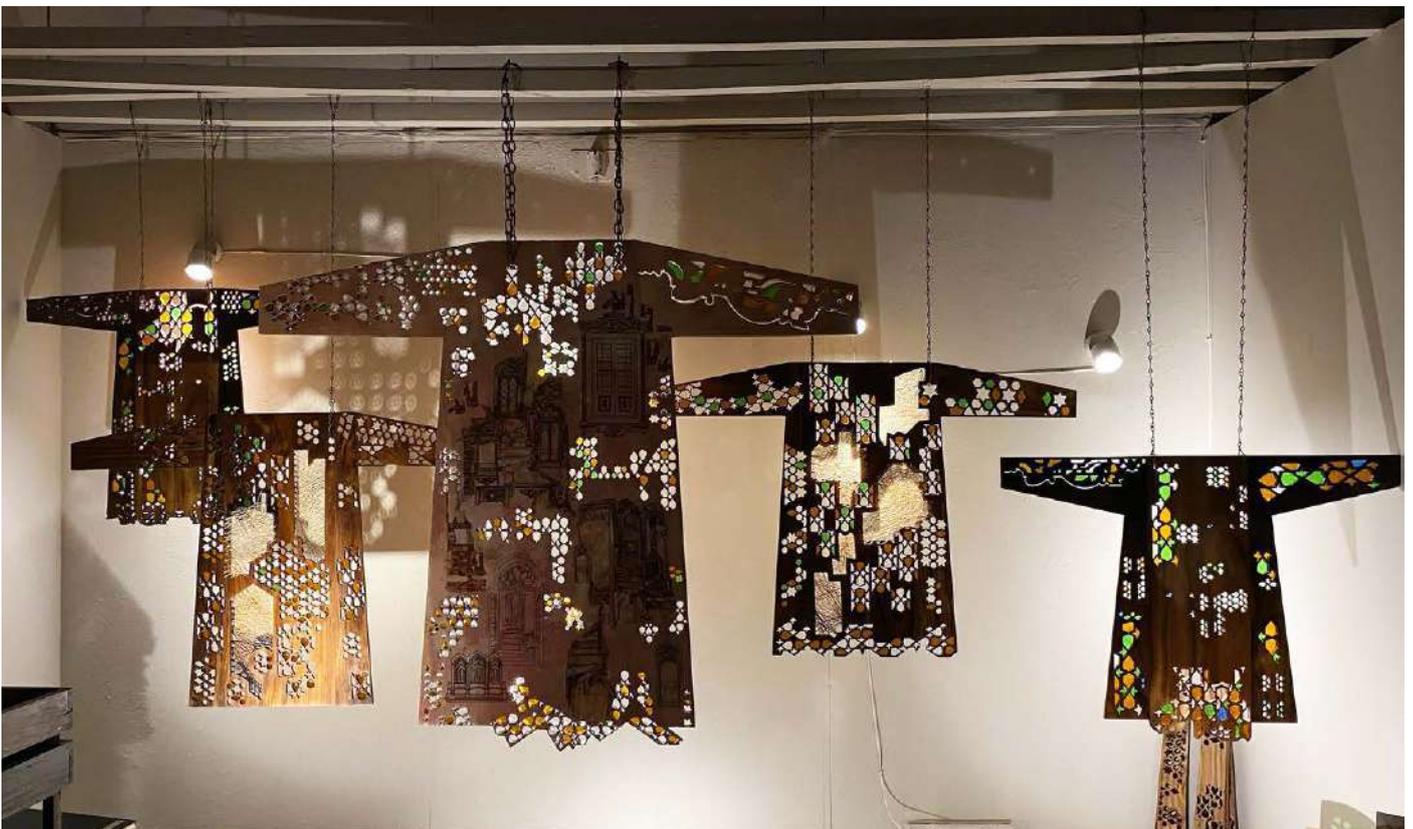
Fragments Of Heritage

Fragments of Heritage, draws inspiration from the architectural beauty of Umer Hayat Mahal in Chiniot, Pakistan, exploring themes of cultural preservation and sustainability. Once a grand symbol of Mughal craftsmanship, Umer Hayat Mahal has been abandoned and left to decay, highlighting the urgent need to protect and preserve such heritage sites.

This project aims to capture the essence of Umer Hayat Mahal's legacy, translating its visual language through mix media which includes, printing on wood, fabric, wood carvings, thread work and glass work, through a blend of contemporary and traditional techniques. The designs are inspired by the ornate woodwork and stained glass that once adorned the Mahal's architecture and interiors, which I have reimagined in a form of mix media art installation in a silhouette of a kurta. The patterns of geometric forms, stained glass used in windows and wooden paneling are reflected in the designs, creating an interplay of texture and colour that evokes the grandeur and cultural richness of the Mahal.

By repurposing old wood and stained glass, I aim to emphasize the importance of sustainability in design, encouraging a socially responsible approach to material use. The use of reclaimed materials not only honors the heritage of the Mahal but also advocates for a more sustainable and thoughtful approach to design.

Fragments of Heritage is a call to action—sparking a conversation about the need to preserve cultural landmarks and integrate sustainability into creative practices. This project, seeks to raise awareness about the value of heritage conservation and the role design can play in both preserving and revitalizing our cultural identity.





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Remnants of Treasure: Reweaving the cultural tapestry through folk embroidery and mud-resist block printing of Tharparkar, Sindh

This project revives the ancient craft of mud-resist block printing and the intricate Thari embroidery, both integral to Sindh's rich cultural heritage. Drawing inspiration from Shah Jo Risalo's Sur Marvi, it explores Marvi as a symbol of unwavering strength, loyalty, and pure soul. Through this

lens, the project fuses traditional craftsmanship with contemporary symbolic art, embodying Marvi's values in each hand-crafted piece.

By celebrating the resilience of Sindh's artisans and their generational knowledge. The project aims to reawaken social appreciation for these crafts while preserving them for future generations. Through sustainable practices and cultural preservation, this endeavor promotes craft revival as a tool for both artistic expression and social consciousness.





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Taxali Gate: A Glimpse Inside Androon Lahore

Taxali Gate, a gateway to Lahore's rich past, was built during Emperor Akbar's reign in the 16th century, linking the city to the trade hub of Taxila. Once surrounded by lively bazaars and traditional homes, it was a symbol of Mughal-era grandeur. Though demolished by the British in the 19th century, the area evolved into a vibrant cultural hub, famed for its music, dance, and red-light district that drew elites and colonial officers alike.

In the 1980s, conservative reforms under General Zia-ul-Haq reshaped the area, closing entertainment venues and marking the end of an era. Today, Taxali Gate stands as a powerful reminder of Lahore's layered history—its Mughal splendor, colonial charm, and ever-changing cultural identity.





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Colours of the Earth: Revitalizing Natural Dyeing Through Hand-Woven Kilims

In an age of increasing environmental awareness and a growing demand for sustainable practices, my thesis explores the revival of Natural Dyeing techniques through the creation of hand-woven Kilim. This work merges the timeless traditions of natural dyes and kilim weaving with contemporary design principles, offering a sustainable approach to textile production.

Natural dyes, derived from plants, herbs, and other organic sources, have been used for centuries to create textiles imbued with cultural heritage and artistic expression. By integrating these dyes into hand-woven kilims, my work not only emphasizes sustainability but also celebrates the tactile and visual beauty of traditional craftsmanship. The use of naturally dyed, hand-spun wool ensures that each kilim is environmentally friendly and fully biodegradable, standing as a counterpoint to the environmental degradation caused by synthetic dyes and mass production.

The centerpiece of my design is the Tree of Life, a symbol rich with historical and personal significance. This motif is surrounded by geometric symbols that narrate my journey, creating a tapestry that is both a reflection of my personal story and a testament to the enduring power of traditional weaving. The deliberate interplay of symmetry and asymmetry in the design offers fresh perspectives on age-old patterns, bridging the past and present.

Through this work, I aim to illustrate how the revival of natural dyeing and traditional kilim weaving can serve as a progressive solution for a more sustainable and ethical textile industry, ensuring that these age-old practices remain relevant in the modern world.





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Textile based developmental resources for special needs (Down syndrome)

My thesis revolves around the specific requirements of children with Down syndrome, who often benefit from vibrant colors, varied textures, and distinct shapes. These elements enhance sensory engagement and motor skills while fostering a sense of play and exploration. By prioritizing soft, natural fibers and non-toxic, hypoallergenic dyes, the project ensures that each textile resource is safe and accessible.

My thesis includes working with quilting, embroidery artisans and also cobbler. My final products are play mats, magnetic pairing game and stacking blocks.





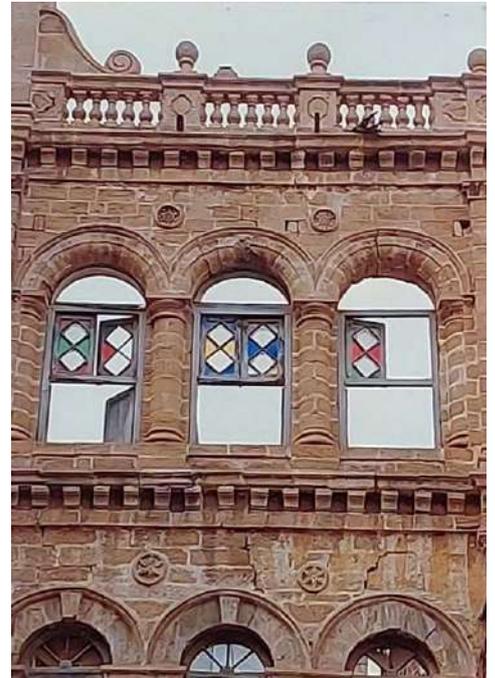
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Distorted Heritage: A Weaving Perspective on the Kanji Munji Building

My thesis explores the beauty within destruction, focusing on the erosion and decay of the Kanji Munji building, an iconic but deteriorating structure in Karachi. Growing up, I was surrounded by stories of resilience—of things that may lose their original form but never their essence. This deeply personal connection to the idea of finding beauty in brokenness inspires my work.

Through textile techniques like weaving and fabric manipulation, I aim to recreate the textures and emotions of the building's erosion and fading grandeur. The final products, a series of creatively designed bags, reflect the coexistence of decay and strength, much like the narratives of endurance I hold close to my heart. This project symbolizes how we, like the Kanji Munji building, carry our scars with pride and stand resilient amidst





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Adenanthera Pavonina: From roots to blueprint; A cynotype journey

This thesis delves into the unique forms of the *Adenanthera Pavonina*, also known as the Red Bead Tree, using its mechanism of growth as a metaphor for intentional existence. The tree's pods twist and crack open to launch seeds with precision, reflecting a personal aspiration to break free from constraints and create momentum with purpose. Just as the tree's seeds reach

out to new territories, this journey is about embracing growth, momentum, and the courage to step beyond familiar boundaries.

The work involves sustainability and is achieved through a contemporary ralli, a rich textile landscape that integrates kantha stitches, intricate hand embroideries, and innovative cyanotype patchwork, resulting in prints of deep, rich blue hues. The layered stitching mimics the tree's adaptive resilience, the embroidery represents the intricate potential within each seed, and the cyanotype technique captures the alchemical process of exposure and change.

By contemporizing the traditional ralli through cyanotype techniques, I aim to transform an ancient textile practice into a dynamic canvas of exploration, deeply rooted in collaborative craft and intercultural dialogue. Working alongside skilled women artisans, I sought to create a narrative that bridges generational textile knowledge with contemporary artistic vision, while promoting sustainable craft practices and women's economic empowerment.





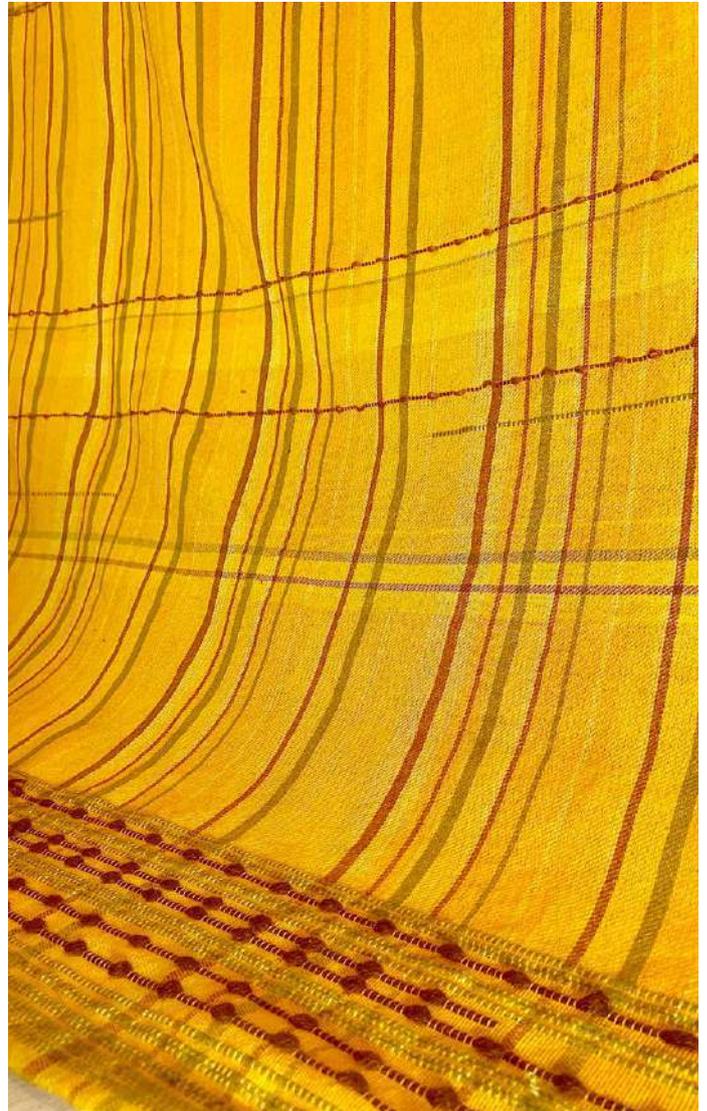
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Family connected through the garden: Woven sunlight: A sunflower story in threads

My weaving thesis is inspired by the sunflower, a symbol of love, memory, and connection in my family. Growing up, my Nana planted sunflowers for my Nani—a tradition that became a quiet expression of devotion. Though their home was eventually lost, the tradition endured, with sunflowers now blooming in my house and my Khala's garden, keeping their love alive across generations.

I created tablecloths as a central part of this project because the table is a gathering place—a symbol of unity and shared moments. Using checks to represent the stability of family ties and stripes to reflect the sunflower's upward reach, I wove patterns that tell our story. The sunflower's vibrant yellows, greens, and browns infuse the designs with warmth and resilience. These tablecloths aren't just functional pieces; they are woven memories, bringing love and connection to every space they touch.





Basmah Khan

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Symbolic dimensions

The exploration of symbolic dimensions within architectural spaces has been at the core of my study, with the Nusarwanji Building at the Indus Valley School of Art and Architecture serving as a key source of inspiration. This 103-year-old heritage building, where I have spent the past four years, offers a wealth of architectural details that reveal the intricate relationships between surfaces. Its geometry and lines connect the horizontal plane of the floor to the vertical surfaces of the walls, culminating in the roof, which serves as the ultimate unifying element.

The geometry within the Nusarwanji Building serves as a visual language of connection. By studying the lines that weave together the building's surfaces, I uncovered a system of coherence and balance. The horizontal surfaces, such as the floors, transition into the vertical walls through precise patterns and alignments, creating a seamless architectural flow. These connecting lines not only define the physical structure but also suggest a symbolic continuity between the elements. A significant focus of this study has been the roof, which acts as both a literal shelter and a conceptual anchor for the entire space. The roof represents the culmination of all connections, embodying the idea that every line and surface is eventually tied to what lies above. This exploration led to the development of ideas such as a canopy or ceiling dressing, which reinterpret the roof's symbolic role by emphasizing its protective and connective qualities.

By analyzing the geometry of these connecting lines, I aimed to understand the inherent order and rhythm within the Nusarwanji Building. The repetition of patterns, angles, and shapes serves as a testament to the thoughtfulness of its design. Each element works in harmony with the others, creating a sense of unity that speaks to the broader relationship between form and function in architectural spaces.

This study invites a broader reflection on the connections that define our built environments. The lines and geometries that bind floors, walls, and ceilings together reveal not only structural integrity but also a deeper narrative of interconnectedness. In highlighting these connections, the investigation emphasizes the profound order and balance that underpins physical spaces, encouraging a renewed appreciation for the intricate systems that shape our perception of architecture.

Size of the structure: 8' by 10' : can be a canopy with legs / a ceiling dressing by removing legs of the structure



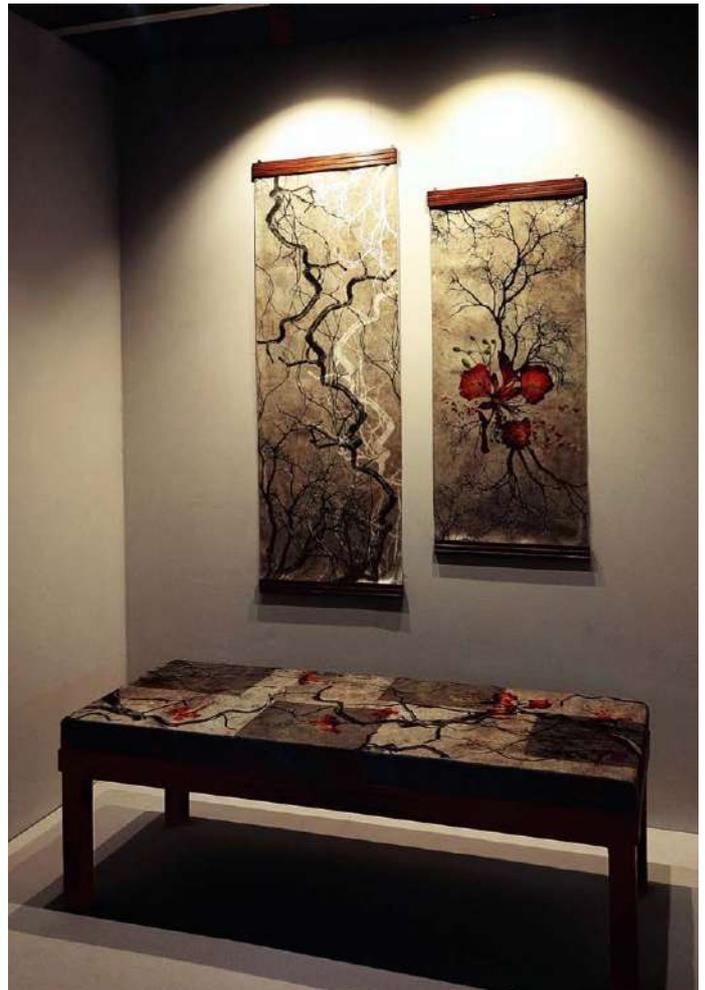


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Beneath Fiery Blooms: The Vibrancy of the Gulmohar

The Gulmohar flower, also known as the “flame tree” is one of the most beautiful flowers in the world. It is famous for its bright red-orange petals that look like flames dancing in the wind. These flowers bloom in summer, bringing life to the trees with their vibrant colors. I chose the Gulmohar flower for its beauty and meaning. The Gulmohar is a symbol of strength and resilience because it thrives in the heat of summer and grows in harsh conditions. Its bright colors remind me to stay positive and full of energy, no matter how difficult life may seem. The Gulmohar also represents new beginnings. Just like how the flowers bloom each year, it reminds me that every day brings a chance to grow, learn, and shine. Its beauty and strength inspire me, and that is why I selected the Gulmohar flower. The Gulmohar Flower in Textile Design explores the artistic transformation of the gul mohar flower (*Delonix regia*) into a modern textile design, blending personal childhood memories with contemporary design techniques. Known for its vibrant orange-red blooms and cultural significance in Pakistan, the gul mohar is both a symbol of natural beauty and resilience. This thesis delves into the flower’s botanical characteristics, cultural importance, and its role in local art, creating a narrative that bridges tradition with modernity through digital art and textile design. The core of the project lies in the reinterpretation of the gul mohar through pixelation, a technique that merges traditional motifs with digital aesthetics. The design process involves a combination of digital printing and embroidery to create dynamic, layered textile pieces that capture the flower’s intricate beauty. This study aims to explore how technology can give new life to natural elements while preserving their symbolic essence. The thesis includes extensive research on the botanical, cultural, and historical aspects of the gul mohar, complemented by field research on its visual appearance throughout different seasons. The design process will be driven by a series of visual references, digital design experimentation, and the exploration of embroidery techniques, ultimately culminating in a collection of textile samples that celebrate the flower in a contemporary context. By examining the intersection of nature, memory, and digital innovation, this thesis seeks to contribute to the evolving discourse in textile design, highlighting the potential of modern techniques to reinterpret traditional symbols and elements of nature.





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Human Marks: Capturing Presence Through Everyday Objects

This thesis explores the concept of "human presence" through the lens of textile design, focusing on the subtle yet profound traces left behind in everyday life. The collection of hand-painted scarves draws inspiration from mundane objects and scenes that quietly narrate human stories—an unmade bed, clothes hanging from a wire, and tea brewing in a pot. These ordinary moments, often overlooked, hold a unique beauty and resonate universally, reflecting the rhythm of daily life.

The designs are intentionally simplistic, capturing the essence of these scenarios through clean lines and minimalistic compositions. By translating these visuals onto scarves, the project merges functionality with artistry, creating wearable pieces that evoke both intimacy and familiarity. The hand-painted technique adds a personal touch, emphasizing the individuality of each piece and reinforcing the theme of human presence.





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Petal Inspired Flower Textures in Denim Jacket Hand Embroidery Design

For my thesis, I chose the Petal Inspired Flower Textures in Denim Jacket Hand Embroidery Design. This research explores the incorporation of petal texture from poppies, marigolds and west indian flowers in textile hand embroidery designs on denim jackets. The study aims to develop innovative hand embroidery techniques using yellow, red, and orange threads, create a collection of denim jackets featuring petal-inspired designs and investigate the potential of these textures in sustainable fashion practices.

INSPIRATION

- Petals of creativity stitched with love.
- Blooming innovation in every thread.
- Sustainable fashion, one petal at a time.





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**Broken Verses:
The Story of Karachi's Walls Through Time and Decay**



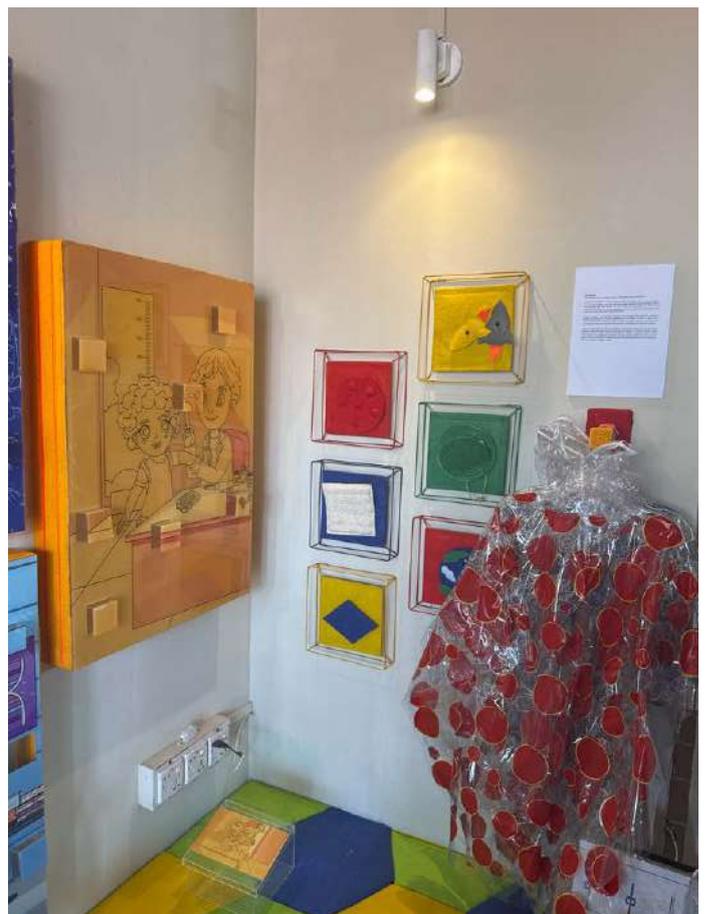


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**Hopeful horizons:
Bringing happiness to the Pediatric department (SIUT)**

Hopeful horizons: Bringing happiness to the Pediatric department (SIUT) "Hopeful Horizon" is a vibrant, kid-friendly space designed to bring joy, comfort, and interactive engagement to children at government hospitals, such as SIUT. The design is centered on creating a space where children can interact, explore, and play, all while keeping their health and safety as the top priority. Every element—from the playful characters to the interactive games—is thoughtfully created to offer both entertainment and therapeutic benefits, helping to reduce the stress and anxiety often associated with hospital stays. "Hopeful horizon" is not just a visually engaging space; it's a holistic experience that allows children to enjoy moments of joy, imagination, and connection.





Hadiba Khan

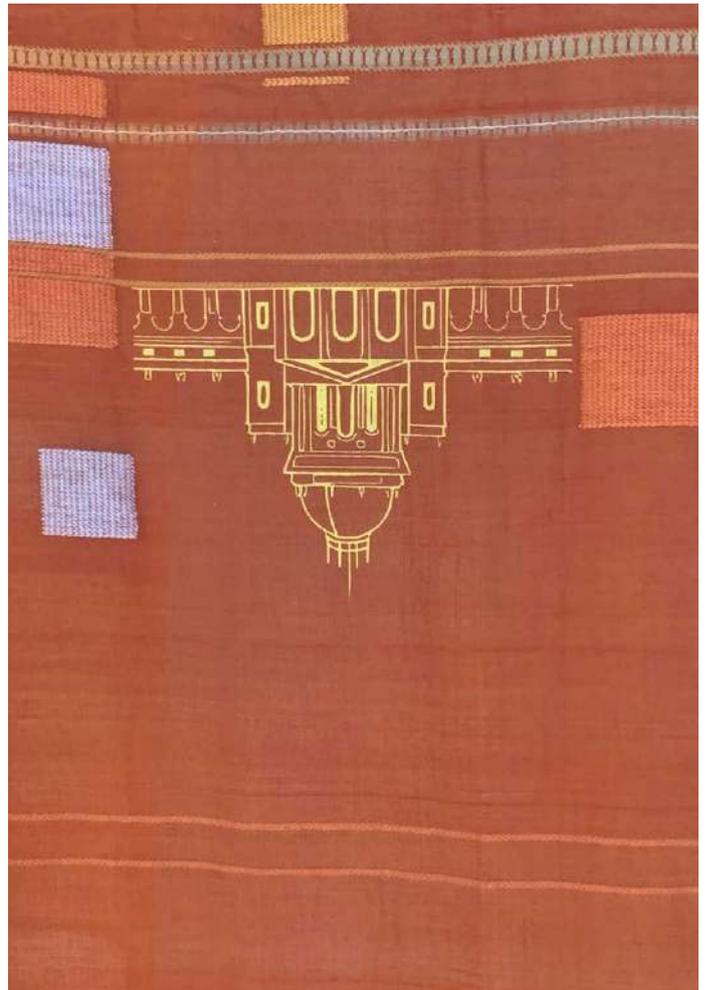
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Architecture And Embroidery: Noor Mahal and the art of drawn thread embroidery

For my thesis, I chose the Noor Mahal of Bahawalpur as the central theme, inspired by its architectural grandeur and cultural significance. With its fusion of Eastern and Western design elements, this iconic structure provides a rich source of inspiration through its intricate patterns and decorative details.

The project draws heavily on Bahawalpur's traditional drawn thread embroidery, known for its finesse and alignment with the Mahal's aesthetic. By incorporating this delicate craft, my work bridges the historical and cultural heritage of the region with contemporary textile design.

This exploration delves into the intersection of architecture and textile artistry, translating Noor Mahal's design elements into woven and embroidered pieces. The goal is to celebrate and preserve Bahawalpur's rich craft traditions, reinterpreting them in a modern context to connect the past with the present.





Hafsa Jameel

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Contemporary Revival of Sussi Craft

The traditional craft of Sussi, a handwoven cotton fabric from Sindh, is an important part of Pakistan's textile heritage. Known for its bold stripes, vibrant colors, and unique 'mothra' patterns, Sussi holds a rich cultural significance.

Taking color inspiration from Sindhi embroidery, celebrated for its intricate and vibrant patterns as well as its bold and beautiful colors, I have reimagined Sussi with a contemporary twist to suit modern times. This project focuses on preserving this craft, providing opportunities for artisans, and highlighting the value of handmade textiles.

By bridging tradition and modern design, this project demonstrates how Sussi can remain relevant in today's world while showcasing its timeless appeal. It not only celebrates the beauty of stripes and bold colors but also promotes cultural heritage, sustainability, and the artistry of handmade fabrics.





Haniya

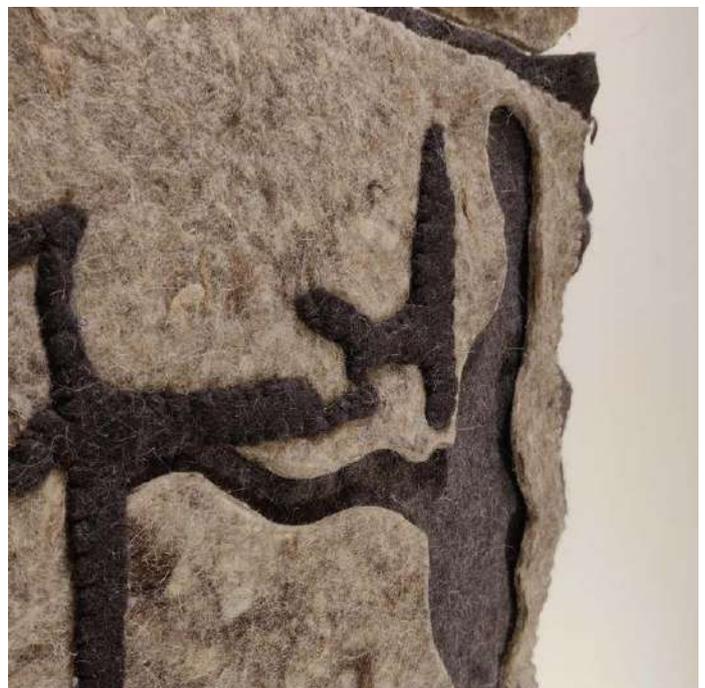
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Lines of Places

This project focuses on the revival and preservation of Namda, a traditional felt-making craft that is both sustainable and culturally significant. Nama is created using natural materials, making it an eco-friendly option. However, it is at risk of disappearing due to the decline in artisans and its limited use in modern design. By exploring Nama's practical and aesthetic possibilities, this project aims to adapt the craft for contemporary urban settings, ensuring its relevance while honoring its heritage and the skilled artisans behind it.

The project also delves into the idea of the relationship between us and the environment around us. through a personal study, i studied how one respond to different stimuli through our senses. using mark making technique as a method to capture my spontaneous and sensory responses, i recorded how the stimuli in different environment defines the visual language of these marks. the resulting marks varied significantly between each spaces, reflecting the distinct dailouges that unfold between myself and the environments i inhabit.

These mark-making explorations were brought into the Nama process, blending the personal, emotional responses of space with the material's unique qualities. This connection shows Namda's potential to not only preserve tradition but also express contemporary ideas, making it more meaningful in today's world.





Ingela Rafiq

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Jasmine: From the Garden to the Wall

The jasmine flower has always held a special place in my heart, as it was the beloved flower of both my grandmother and great-grandmother. Their gardens were alive with the sweet fragrance of its delicate white blooms, which symbolized love, purity, and a profound connection to nature.

For me, the jasmine flower is more than just a botanical subject—it's a deeply personal symbol of love, memory, and the bond between generations. Each blossom serves as a link to my family's past, evoking memories of the women who nurtured me and shaped my understanding of the world.

Through the delicate petals and soft fragrance, I aim to evoke the emotional and symbolic depth of the flower, reflecting its role as both a symbol of beauty and a connection to family.

In creating this work, I hope to convey how nature can hold deep emotional resonance, and how, through art, we can preserve and celebrate the bonds that shape us. The jasmine flower, in all its simplicity and grace, stands as a lasting reminder of love, continuity, and wisdom passed through generations.





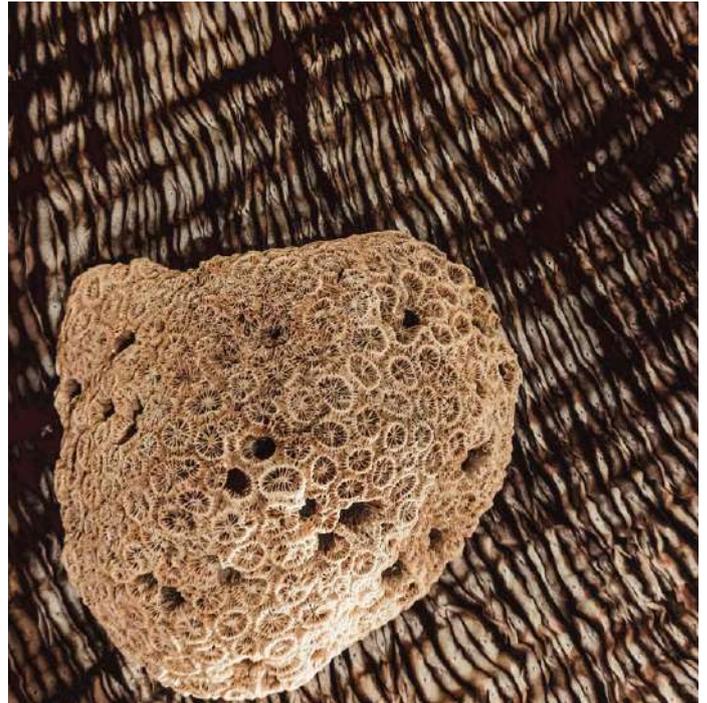
Javeria Usman

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Effects of Climate Change on Corals with the Craft of Shibori

This project merges the traditional art of shibori dyeing with the pressing issue of climate change impact on coral reefs. Shibori's intricate patterns, formed through stitching, binding, and dyeing fabric, serve as a metaphor for the delicate balance sustaining coral ecosystems. The visual narrative unfolds through shibori-dyed textiles, where intricate designs inspired by thriving coral reefs transition to brown tones, reflecting coral bleaching and degradation caused by rising temperatures, ocean acidification, and severe storms.

By blending art and environmental advocacy, the project raises awareness of the fragility of coral ecosystems. The final exhibition juxtaposes the crafted textiles with educational materials on coral conservation, inviting viewers to reflect on the interconnectedness of cultural practices and planetary health. It underscores the urgency of collective action to protect coral reefs, much like the care required to master the art of shibori.



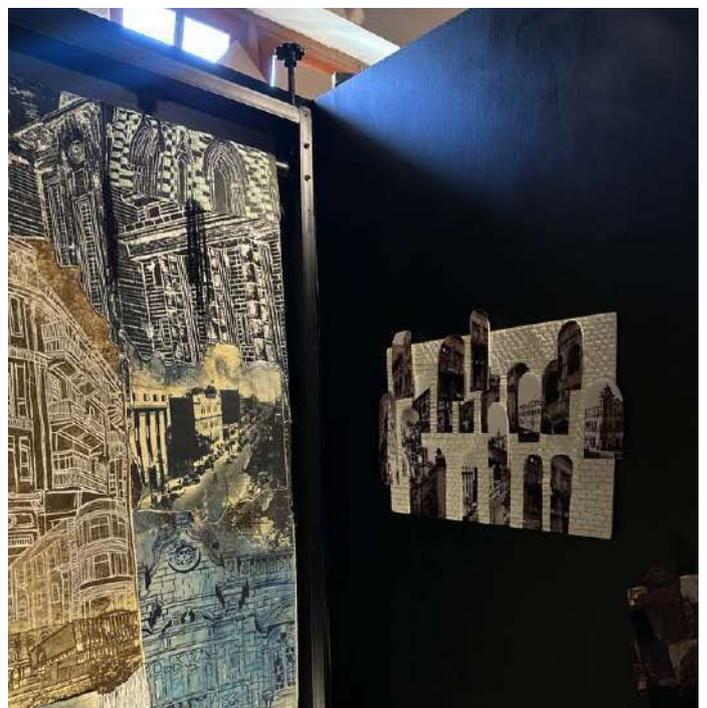


Laiba Faisal

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I.I Chundrigar Road: Where Roots of Memory Wither in the Urban Maze

Initially, I viewed I.I. Chundrigar Road as a place of neglect and decay, influenced by its deteriorating infrastructure, aging buildings, and the absence of cohesive urban planning. These physical signs led me to perceive the street as withering, abandoned, and in decline. However, upon conducting deeper research, I discovered a more complex reality. Far from being a space of abandonment, I.I. Chundrigar is alive with energy, driven by ongoing economic activity and vibrant social interactions. The street, despite its visible wear, continues to function as a bustling commercial hub, supported by informal economies and local networks that sustain its vibrancy. This evolving perspective reveals that even in urban spaces marked by neglect, there can be resilience, adaptability, and ongoing life. Rather than withering, I.I. Chundrigar Road thrives, offering a nuanced understanding of how cities evolve, adapt, and remain dynamic even when physical infrastructure may seem to fall into decline.





Maha Khan

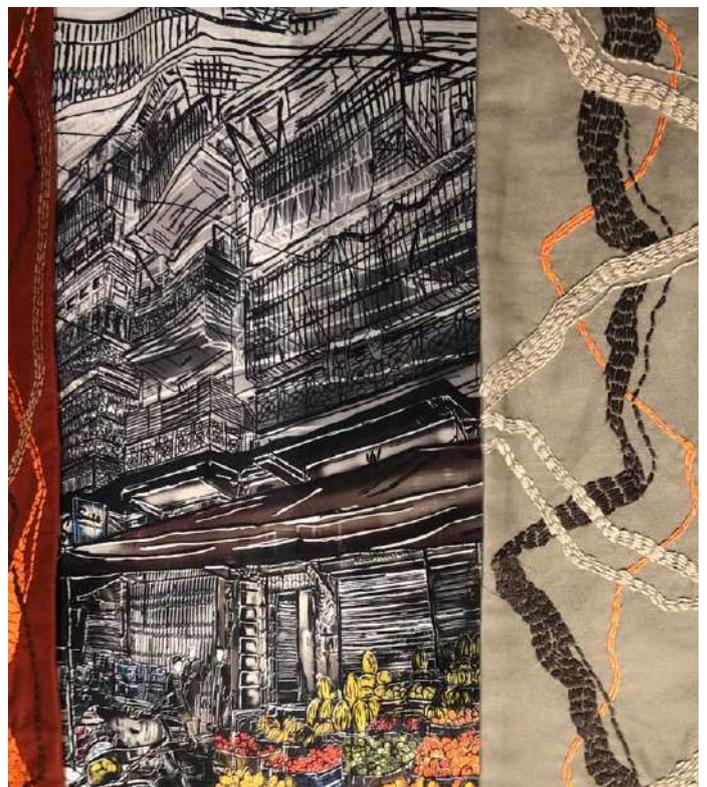
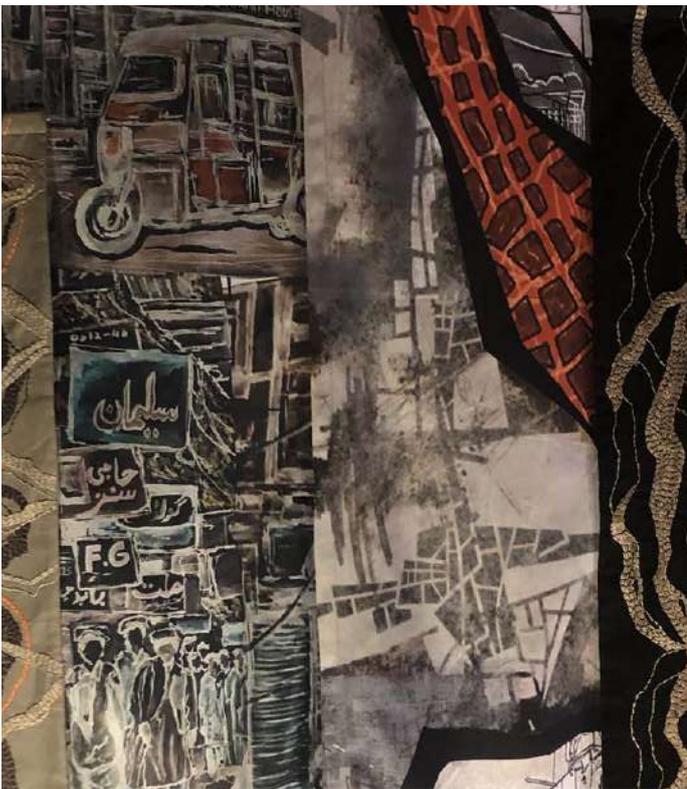
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On my way

'On My Way' immerses the viewer in the sensory overload of my daily urban commute, where the relentless rhythm of the city shapes every moment. My work draws inspiration from areas that come in my way, and captures the chaotic blend of noise, movement, and fleeting images I encounter - from the blur of passing vehicles to the ebb and flow of crowds around me.

The thesis explores how the monotony of these daily scenes, combined with occasional bursts of unexpected vibrancy, creates a quiet, almost hypnotic emotional weight. What might seem like an ordinary routine to others, for me, becomes a constant imprint - one that subtly shifts my thoughts and emotions. The installations for this thesis integrate digital art rendered on canvas with intricate embroidery samples, bridging the mechanical and the tactile. The digital art reflects the transient, layered imagery of the urban environment, while the embroidery adds depth, grounding these fleeting impressions in physical textures and deliberate craftsmanship. Together, these mediums invite the viewer to experience the juxtaposition of movement and stillness, chaos and order, as seen through my eyes.

It's a deeply personal exploration of how these everyday encounters, though often overlooked, shape my perception and sense of self.





Mahnoor Mehmoud

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Silhouette in wax: exploring the boundaries of crowded presence

Presented work delves into the timeless art of Cap Batik, reimagining its intricate technique through an accessible, eco-conscious, and cost-effective lens. Traditionally known for its complexity and high expense, Cap Batik is re-envisioned in this project to maintain its cultural essence while embracing sustainability, making the craft more inclusive without losing its heritage.

At the heart of this exploration lies a reflection on the emotional experience within a crowd—how some individuals feel seen, while others fade into the background. This theme takes shape through Batik panels that capture the blurred silhouettes of crowds, inviting an immersive installation where each viewer's presence within the space speaks to their own sense of visibility or invisibility. In this way, the work becomes a bridge, linking the traditional art form to contemporary reflections on identity, isolation, and connection, inviting a deeply personal dialogue with the viewer.





Maria Jawed

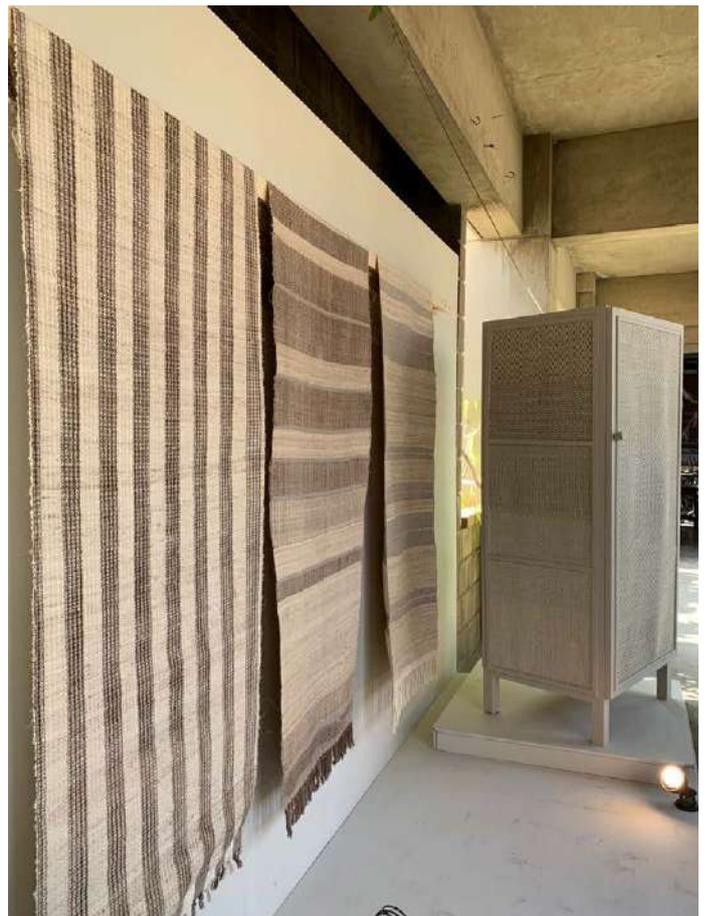
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Fibre Fusion

In a world increasingly defined by synthetic materials and mass production, there emerges a yearning for authenticity and sustainability. My journey into natural and organic materials for my textile mini thesis is not just an academic pursuit; it's a quest for reconnecting with our roots and preserving the environment.

Choosing natural and organic materials is my way of advocating for a more harmonious relationship between my practice and the environment. By utilizing natural material I aim to celebrate the richness of nature's palette while minimizing the ecological impact of textile production.

Moreover, working with these materials allows me to explore traditional techniques that have been passed down through generations, fostering a sense of cultural appreciation and artisanal skill. Through my thesis, I aspire to not only showcase the aesthetic potential of natural fibers but also to spark conversations about the importance of sustainable practices in the textile industry.





Minha Aslam

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Revolving wires of distress: A chaotic dance of poles and wires Exploring the electricity poles of Karachi.

Mythesis explores the intersection of art, social issues, and urban infrastructure through a revolving installation composed of numerous pieces of screen-printed fabric. The installation addresses the problem of tangled, cluttered electric poles and cable wires in Karachi, a city plagued by visual pollution and frequent electrical disruptions. Each fabric panel features screen-printed images symbolizing the chaotic web of wires, serving as a metaphor for the stress and anxiety faced by Karachi's residents over high electricity bills. The revolving nature of the installation signifies the relentless cycle of monthly bills and the unchanging landscape of messy electrical infrastructure, reflecting the repetitive strain and frustration that impacts the city's people. By transforming this everyday sight into a moving artwork, the thesis encourages viewers to engage with the often-overlooked realities of urban life and to consider the psychological toll of unresolved infrastructural issues.





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Threads of Absence: Weaving stories of the missing

This weaving project addresses the poignant issue of the missing people of Balochistan, emphasizing the need for accountability and recognition of their plight. The project centers around a hand-knotted war rug, a traditional textile that has historically been used to depict the realities of conflict and war, often serving as a medium for storytelling and expression. This particular rug intricately portrays the themes of loss and absence, symbolizing the individuals who have vanished without a trace.

Additionally, the project includes kilim-covered ottomans, which utilize color to express the dual emotions of despair and hope. The colors chosen reflect the deep sorrow of families yearning for closure while embodying the hope for the safe return of their loved ones. This work not only aims to raise awareness about the issue but also seeks to provide a platform for dialogue and reflection on the human rights of those affected by enforced disappearances.

Through my thesis, I also aim to shed light on the importance of preserving our cultural heritage and the immense value of traditional crafts. It's about celebrating the craftsmanship, the stories woven into each thread, and the profound connection between art and life.





Muhammad Hamza

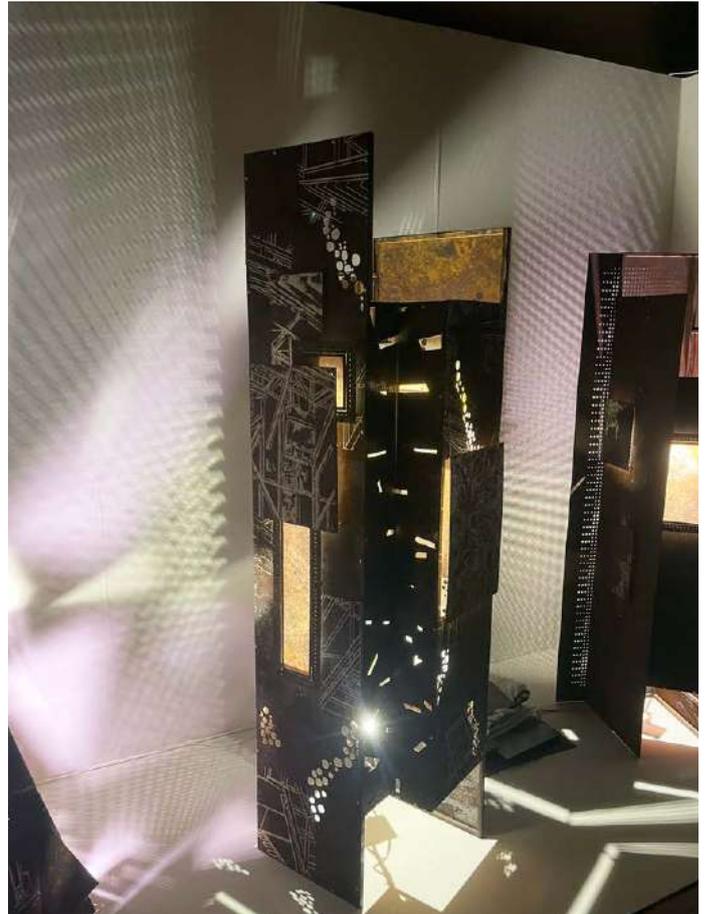
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Steel and Sustainability

My thesis revolves around the concept of upcycling steel, emphasizing the transformation of discarded materials into sustainable products. By reimagining waste as a resource, I aim to highlight the potential of steel to be repurposed into new, functional designs. My project seeks to raise awareness about the importance of sustainability, advocating for a circular approach where nothing is discarded, and every material finds new life. The goal is to challenge conventional perspectives on waste, encouraging a shift towards more responsible and eco-conscious practices in design and manufacturing.

Drawing inspiration from diverse sources like Gadani, Faizan Steel Mill, and vendors in Shershah, Lalu Khet, and Manzoor Colony. The juxtaposition of print design on steel and fabric breathes new life into discarded parts, symbolizing growth, success, and rebirth. Focusing on the natural aging of metal, I highlight how rust's texture beautifies and adds unique character, turning decay into a celebration of raw aesthetics. This thesis captures Karachi's bustling steel sector as a 'Steel Jungle,' exploring the complexity and opportunities in upcycling, where sustainability meets the artistry of repurposed metal.

In my design approach, I capture the essence of reclaimed metal through linear drawings, cross hatching, shape overlaps, and varied perspectives, reflecting its transformation from scrap to products. Emphasizing the natural beauty of rust and patina, I explore the raw textures of upcycled steel. My work incorporates UV printing, Digital Printing and Screen printing, adding layers of depth and complexity. By integrating threads and other textile elements, I aim to create unique light sources that not only highlight the interplay between metal and fabric but also bring forth an innovative approach to sustainable





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Woven Facade

My thesis work explores the application of waffle weave on a handloom, drawing direct inspiration from the architectural aesthetics of the Habib Bank Plaza. Known for its striking facade and unique structural details, the building's exterior has provided a rich source of visual and textural inspiration for my woven designs. The patterns mimic the Plaza's layered, grid-like exterior, which aligns well with the textured depth of the waffle weave. The color palette in my work is carefully derived from the dynamic transitions observed in the building's appearance across different times of the day. During the day, the facade reflects warm tones, capturing the essence of sunlight on concrete, while at night, the building takes on cooler hues, influenced by artificial lighting against the urban skyline. By incorporating these colors into the woven fabric, I aim to encapsulate both the daily rhythm and architectural identity of the Habib Bank Plaza.





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Lines of Places

This thesis explores the intersection of family history, personal identity, and material culture through the lens of my grandmother's archives. At the heart of the project is a symbolic object: a ring given to my grandmother by my grandfather as a wedding gift. Using this ring as a central motif, I investigate its significance within the family's legacy and its transformation into a key inspiration for my artistic work. Through a series of visual interpretations and designs, I explore how the ring's form and symbolism resonate across generations, drawing connections between past and present, and offering new meanings that reflect both familial bonds and individual memory. The project serves as a meditation on the ways in which personal artifacts can shape and inform our understanding of heritage, love, and legacy.





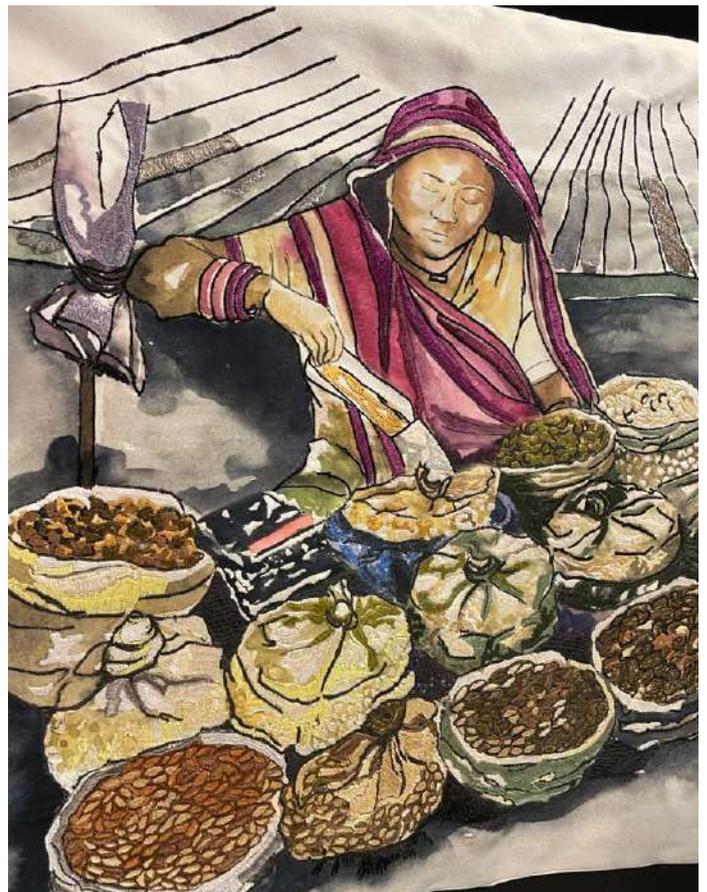
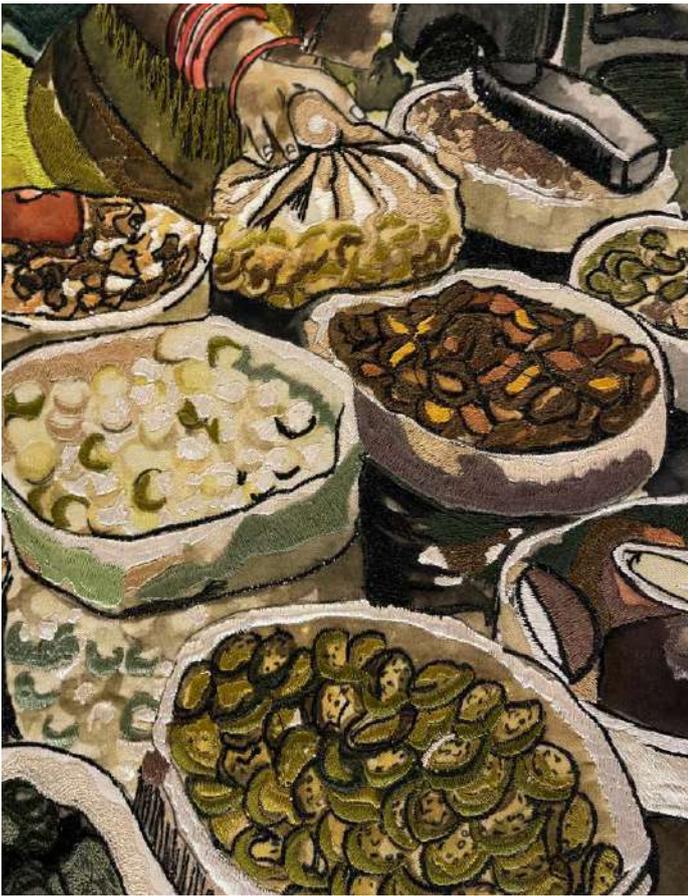
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Breaking Norms, Building Futures: Women in Karachi's Sphere

This work examines the lives of Karachi's women who challenge stereotypes by thriving in male-dominated spaces, such as mechanics, shopkeeping, and street vending. These women defy societal expectations, occupying public spaces with resilience and agency. Despite facing scrutiny and limited resources, they assert their independence, challenging the notion that Karachi's streets are exclusively male domains. Their experiences highlight the overlooked contributions of women, often marginalized in conversations about gender and labor.

The project captures their strength through intricate, fine embroidery that resembles the detail and realism of paintings. Using digitally printed and hand-painted drawings as a foundation, the embroidery emphasizes precise color matching, gradients, and textures to create lifelike representations. By elevating embroidery—a traditionally domestic craft—into a medium for cultural storytelling, this work honors the resilience of these women, offering a nuanced perspective on gender and public spaces in urban Pakistan.





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نورغم

In the bustling streets of Karachi, amidst the vibrant streets and constant movement, live animals whose voices remain unheard and lives often go unnoticed. Noor Jehan and Madhubala, two elephants once residing at the Karachi Zoo, embodied this silent struggle. For years, they stood as symbols of strength and grace, captivating visitors yet hidden behind the veils of captivity and suffering. Noor Jehan's recent passing and Madhubala's continued confinement have cast a light on the harsh realities faced by animals in captivity, sparking questions about animal rights

and welfare in Pakistan. These prints reimagine Noor Jehan and Madhubala as majestic beings freed from the constraints of their cages, showing them in an elevated form that celebrates their dignity. Beyond highlighting their natural beauty, this work sheds light on the need for compassionate treatment of animals and challenges the perception of them as mere exhibits. These elephants are not just creatures of grandeur, they are beings with resilience, intelligence, and spirit.





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The weave of change

The thesis explores the intricate beauty and transformative process of metamorphic rocks, serving as both a visual and metaphorical foundation for textile design. Metamorphic rocks, formed under intense pressure and heat, reveal captivating textures and striped patterns that narrate a story of resilience and evolution. This transformation parallels the human journey, where challenges and adversities shape growth and refinement over time. The project reimag-

ines these natural processes through woven home textile products, including lamps and cushions creating an interior space. Each piece embodies the presence and essence of rocks, evoking their monumental and grounding nature. By blending on-loom and off-loom techniques, the designs capture the intricate strata and textures of metamorphic rocks, translating them into functional yet artistic forms. This work aims to create more than just products--it seeks to immerse viewers in an environment that resonates wit.





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Germination to Harvest: The Resilient Journey of a Date

The central concept of this thesis revolves around the date fruit, 'khark' in Sindhi, a symbol deeply intertwined with my family's heritage on an agricultural land spanning from Khairpur to Sukkur. This connection serves as a personal and cultural foundation for celebrating and exploring the life cycle of a date, a crop that thrives under the harsh yet nurturing conditions of Sindh. By focusing on each stage of its growth—from germination to maturity—I delve into the resilience and adaptability of the this journey of a date and its palm, qualities that reflect the lives of the labor and artisans who have collaborated on this project.

In terms of design, my thesis celebrates these natural processes through screen-printed motifs inspired by the date's inner structure and growth patterns. The cross-sectional view of the date, with its seed core and delicate fibrous layers, reflects both organic beauty and symbolism of life and potential. The germination stage, where the seed transforms into a young plant, is a metaphor for new beginnings—a theme that resonates with the stories of the artisans as they cultivate traditional skills in modern contexts.

Moreover, the sustainable potential of the date palm is explored through its by-products, transforming the leaves, bark, and fibers into artisanal crafts. Basketry, Kantha, and embroidery integrate these materials into designs, honoring the date palm as a resource that extends beyond the fruit itself. This approach reinforces a zero-waste philosophy, where every part of the plant is utilized, promoting revenue generation, enhancing autonomy, especially for women, supporting the livelihood of artisans, and celebrating the identity and craft, embodying a sustainable practice rooted in traditional knowledge.



Alongside, The product is mindfully inspired and kept as an installation to celebrate and observe the elements coming together, allowing a deeper appreciation of how tradition, community, and sustainability harmonize in daily life. Thus, the date fruit becomes more than a symbol of heritage; it represents resilience, renewal, and the interdependence of life. By weaving these natural themes into the project, the thesis captures the essence of the date palm's life cycle as a mirror of the artisans' own journeys, where tradition, community, and sustainable innovation intersect to celebrate the enduring legacy of my hometown, Rohri, and its people.





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The Nature's palette: An eco printing journey

Step into a world where nature and craftsmanship blend seamlessly, creating a collection of eco-printed bags that celebrate sustainability, artistry, and timeless design. It is a reflection of the natural world, brought to life through the art of eco printing. This innovative, eco-friendly process uses no synthetic dyes or harsh chemicals, relying instead on the natural pigments of leaves, flowers, and plants to create intricate, earthy patterns. The beauty of eco printing lies in its unpredictability. These prints are carefully preserved on high-quality leather, ensuring durability while maintaining the soft, earthy tones of the natural world. These bags are more than accessories; they're meaningful statements of mindful living and a connection to the environment. Every eco-printed bag tells a unique story. It's not just a sophisticated companion—it's a piece of nature's palette, crafted to inspire and designed to last. By embracing eco printing, we celebrate the harmony between art and nature, offering pieces that honor the earth while elevating personal style.



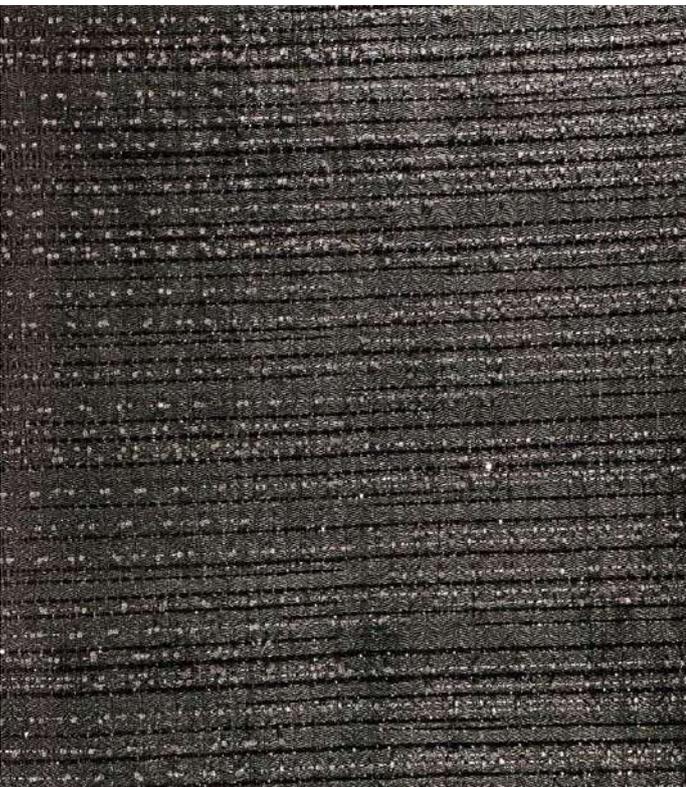


Sadaf Mola bakhsh

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Mahi o rang

My thesis explores the transformation of fish scales into woven textiles, inspired by the rich cultural traditions of my hometown, Gwader. Fish scales, with their distinct patterns and symbolism, have always been a powerful part of Gwader's traditions. They represent resilience, protection, and a deep connection to the natural world. Through my work, I seek to translate these forms and meanings into the art of weaving. I explore how the unique textures and structures of fish scales can inspire woven designs, reflecting both their aesthetic beauty and cultural significance.





Saifullah Channa

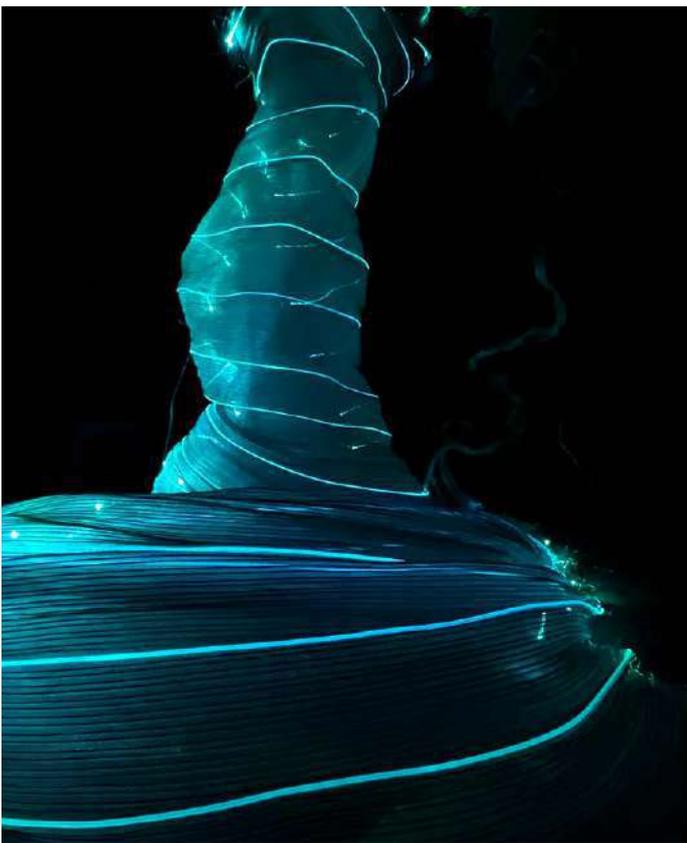
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Echoes of the Unseen-Saifullah Channa

Echoes of the Unseen is a conceptual fiber art project that explores the invisible connections that bind us as individuals and society. Inspired by my personal journey as a neurodivergent individual diagnosed later in life, this project translates abstract emotions such as sensory overload, social anxiety, and resilience into tangible woven forms.

The work uses unconventional materials like fish wire, fiber optics, silk, and electrical wires to explore themes of silent strength, transparency, and complexity. Techniques such as double cloth weaving, knotting, and plain weave were employed to create layered textiles and three-dimensional forms, symbolizing the intricate dialogue between neurodivergent and neurotypical perspectives.

At its core, Echoes of the Unseen is an immersive installation that combines light, texture, and form to inspire empathy and foster awareness about neurodiversity. It invites viewers to reflect on their own unseen connections and embrace the beauty of silent courage.





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Threads of tradition: Vibrant hues of Khipro

In my thesis, I've explored the rich culture of Khipro, a village characterized by its hot, arid landscape and vibrant, festive populace. Despite the dominance of earthy tones in the environment, the people of Khipro express their identity and cultural heritage through their vividly coloured attire. The study captures the essence of daily life in Khipro, emphasizing how the residents use bright, bold colours to contrast the natural browns of their surroundings.

Through a series of textile designs, this thesis showcases the traditional patterns, motifs, and colour palettes unique to Khipro. The designs reflect the community's celebrations, rituals, and everyday activities, highlighting the significance of clothing as a medium of cultural expression. The vibrant hues symbolize resilience and joy, standing out against the monotone backdrop and embodying the spirit and identity of the people.



Sourah Jalil





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Giving Form to Memory: Dadi ka Pan Dan

My thesis explores the intersection of memory, heritage, and design through the traditional betel leaf container, or paan daan, a culturally and personally significant object. This project serves as a tribute to my grandmother (Dadi) and the rituals surrounding the paan daan, which were central to my family's daily life. Rooted in the 2,000-year-old tradition of betel chewing across South and Southeast Asia, the paan daan symbolizes leisure, connection, and ritual. My grandmother's daily preparation of paan became a powerful thread of memory, intertwining familial bonds and cultural heritage. This thesis celebrates the emotional resonance and cultural history of the paan daan, preserving its legacy as both an artifact and a ritual.

Through extensive research, I examine the paan daan's historical significance, symbolic meanings, and design evolution within Delhi and the Indian subcontinent. Drawing inspiration from its biomorphic shapes, patterns, and symbolic elements such as betel leaves, areca nuts, and tools like the sirotha (betel leaf cutter), I delve into its aesthetic and functional aspects. Employing traditional techniques like repoussé and chasing (chitai), I craft embossed metal textures that reflect the intricate, tactile qualities of the paan daan. This exploration extends to reimagining and upscaling sanduks (traditional storage chests) into decorative and functional pieces. By incorporating detailed metalwork and motifs evocative of the paan daan, these sanduks bridge past and present, offering spaces to store both tangible treasures and intangible memories.

This thesis is a meditation on how design intertwines with personal and cultural identity. By reinterpreting the paan daan and its rituals, I aim to preserve its sensory and emotional essence while adapting it for contemporary contexts. The work underscores the enduring significance of objects in shaping memory and culture, offering a bridge between heritage and modernity. Ultimately, it seeks to ensure the paan daan's legacy endures, celebrating its role in familial and cultural narratives and creating a healing dialogue between the past and the present through design.





FASHION DESIGN PROGRAMME

The Fashion Design programme focuses on developing sensitivity towards innovative design approaches within the local context. In response to shifts in the industry where design has become even more significant, students are encouraged to foresee and address pertinent issues and concerns.



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The Bustling Bazaar

The bustling old style bazaars are more than just places to buy and sell; they are living links to the past where traditions are preserved through generational businesses. Each bazaar is a maximalist tapestry, rich with color, texture and a sensory overload of sights, sounds and aroma.

My collection aims to celebrate and appreciate these bustling spaces of warmth, energy and cultural richness and pays homage to these historical marketplaces.

It does through the use of various cuts and silhouettes inspired from the stacks of objects and the diverse display of objects. It uses pleats to represent accumulated volume and the bustling of the space. Alongside, it uses print and embroidery to depict the busyness and the bustle of the space.

Warm colors like deep reds, ochres and greens are used to show the ethnic feel found in the space.





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Bound By The Tides

"Keamari Harbour in Karachi, is a vital hub that embodies the city's coastal identity, evolving from a fishing village to an urban center. It bridges the tranquil ocean with industrial demands, balancing economic productivity with environmental concerns. While supporting Karachi's economy, the harbour's activities also challenge the environment, underscoring the need for responsible practices to preserve its role as a crucial coastal hub.

This line of work reflects the essence of Keamari by incorporating elements like fishnets, represented through macramé—that highlights the deep connection between the sea and land, symbolising the intertwined relationships between natural and human elements. Design features such as shibori dyeing and palette of deep blues evoke the tranquil qualities of Kamari's sky and sea.

"Bound by the Tides" encourages viewers to value and safeguard this essential area for Karachi's economy and cultural identity. It serves as a reminder to find calm amidst daily pressures and to seek moments of peace in a fast-paced world. Just as the harbour balances tranquil waters with bustling industry, this collection inspires us to find our own balance between calm and activity, embracing the beauty of opposites working together"





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The Giving Fruit

Motherhood, is rooted in strength, warmth, and unity, symbolizing a natural cycle of growth and resilience. In my concept, the pomegranate tree becomes a powerful metaphor for mothers, illustrating the nurturing essence they embody. The tree's various parts-the deep roots, sturdy trunk, lush leaves, and fruit filled with seeds-each reflect an aspect of motherhood. Just as the tree offers shelter, sustenance, and life to its surroundings, a mother supports and nourishes her children, fostering growth while enduring life's changing seasons.

My collection emphasizes the essence of motherhood by incorporating layers and embellishments around the shoulders and chest to symbolize the comfort and protection felt in a mother's embrace. These design choices reflect how a mother's hug offers shelter and resilience, capturing the essence of the pomegranate tree as both are a source of life and enduring strength.

Through this exploration, I aim to celebrate both the nurturing qualities of motherhood and the essential role of nature as a life-sustaining force. By drawing parallels between the pomegranate tree and the essence of motherhood, I seek to highlight how both are foundational to growth, resilience, and continuity. This collection encourages a deeper connection with both motherhood and nature, reminding us of their irreplaceable contributions and inspiring us to honor and protect these vital sources of support and renewal for future generations.





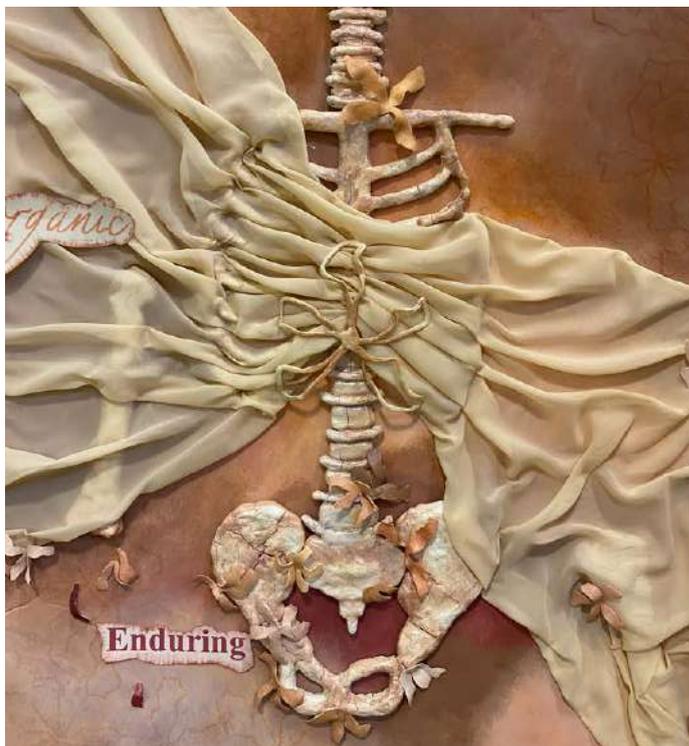
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EVOLVING BEAUTY

The concept focuses on aging, drawing inspiration from both the human body and wilted flowers. Just as flowers lose their shape and vibrancy over time, the human body also undergoes visible changes. Flowers serve as a metaphor for the aging process, highlighting the beauty within this natural evolution. While aging is often undervalued in society, the collection evokes a sense of graceful transformation, where beauty endures rather than fades.

The incorporation of organic floral shapes evokes the transformation of aging, with lines symbolizing the beauty that emerges through life's natural changes. By embracing these transformations, the collection challenges the notion that aging detracts from beauty and instead celebrates aging as a beautiful, lasting transformation.





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ANDAAZ-E-KARACHI

The collection captures the textures, sights, and layered visuals of the cityscape through collage appliqué and dome-shaped cuts that reflect Karachi's unique architectural character. Metal embellishments, reminiscent of the dhaba utensils and sturdy gate grills seen throughout Karachi, also pay homage to the city's status as Pakistan's steel hub. The combination of these materials and techniques creates a tactile narrative, evoking the charm and ruggedness of Karachi's streets while resonating with a modern audience. It pays tribute to the individuality, and spirit of Karachi while connecting personal nostalgia with the city's broader identity, blending timeless memories with contemporary style to offer a fresh, relatable perspective on the city that shaped it.





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Ghost of the mountains: The endangered species 'Snow Leopard'

This thesis draws inspiration from the endangered species 'Snow Leopard', a rare and endangered animal species whose existence is threatened by poaching, illegal wildlife trade, and habitat loss. Its beauty and mystery symbolize the fragility of the natural world. This collection pays homage to the snow leopard's unique habitat and survival challenges by bringing the story of the snow leopard into the realm of fashion, this collection seeks to raise awareness of the species' vulnerability and to promote the role of design in wildlife conservation.

This collection merges luxury with environmental consciousness, combining refined design with sustainable textile choices to raise awareness of endangered species. By embracing both elegance and environmental responsibility, this collection aims to advocate for the protection of the snow leopard and its fragile ecosystem.





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Mending the Tear

My concept delves into the multifaceted realities of war, casting light on the devastation it leaves in its wake, as well as the resilience of those who endure it. Through this exploration, I seek to reveal the human cost of conflict—the isolation, fear, and emotional scars that linger long after the sounds of battle fade. By focusing on the everyday struggles of individuals and communities impacted by war, my concept sheds light on the widespread effects that reach beyond the battlefield, touching lives, altering futures, and reshaping societies in irreversible ways. War leaves behind a fractured world, one where innocence is lost, and generations are haunted by memories and trauma, underscoring the urgent need for peace and understanding





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WATTS UP KARACHI

This collection explores the layered complexity of Karachi's infrastructure, focusing on the interconnected networks of electric wires, meters, and poles that define its urban landscape. These elements not only reflect the city's infrastructural challenges but also embody adaptability that sustain Karachi. This collection draws from these structural details to capture the city's dynamic energy and raw strength through fashion, turning overlooked elements of urban life into bold, meaningful designs.

Wire-inspired elements are incorporated into the garments both symmetrically and asymmetrically through innovative fabric manipulation techniques. Symmetrical patterns created through precise stitching and fabric folding represent the underlying order within Karachi's power network, suggesting the functional structure that sustains the city.

These fabric manipulations add texture and depth, creating a tactile sense of Karachi's landscape that invites viewers to appreciate the strength and endurance within Karachi's landscape showcasing the beauty of adaptability.





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Embrace The Real You

In a world obsessed with rigid beauty standards, "Embrace the Real You" explores the profound idea that true beauty lies in authenticity and self-acceptance. Drawing inspiration from the unique structure of leaves, reflecting the idea that flaws and irregularities are what make something beautiful and unique. Hence, True beauty lies not in striving for perfection or conforming to societal ideals but in embracing our authentic selves and finding comfort in who we are. It allows us to connect deeply with our own values and desires, unfiltered by the expectations of others.

When we cultivate self acceptance, we acknowledge both our strengths and imperfections, understanding that our uniqueness is what makes us genuinely beautiful.





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The Lost Glory

By highlighting these buildings, the collection emphasizes that heritage preservation is not merely a nostalgic pursuit; it's a necessity for understanding identity and continuity. In transforming architectural elements into wearable art, this thesis aspires to spark a conversation on preserving Karachi's heritage. Fashion, here, becomes a means to honor and revive a fading chapter of history, showing that cultural legacies should be celebrated and integrated into contemporary society, not discarded in favor of fleeting progress.





Noor-e-Ain Fatima Jamot

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Sur Ghatu

This collection visually brings this narrative to life, translating the tale into the collection through intricate Kantha embroidery. Each piece reflects both the rich cultural heritage and the enduring resilience of the Mahigeer community, serving as a tribute to those who face the perilous sea in search of livelihood.

The purpose of my thesis is to help out the locals of Ibrahim Hyderi who have lost a loved one and the sole breadwinner of their families earn a living. I have worked closely with the women of Ibrahim Hyderi to train them to work in the fashion design field by hiring them to do the embroidery in my collection. Everything that has been sourced such as the whale shark and boats for my display have been made by locals of Ibrahim Hyderi as well.



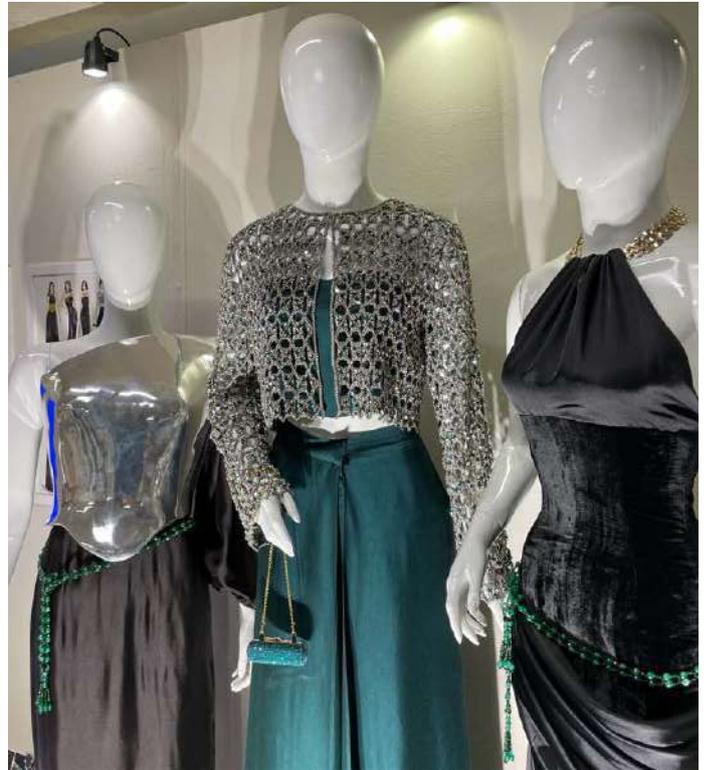


Reyan Iqbal

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All that Glitters is Gold

My concept explores the powerful and transformative experience of wearing jewellery, shifting focus from mere aesthetics to the tactile sensation and emotions each piece evokes. This concept amplifies the mood of jewelled adornment — a sensation that dances between feeling regal, empowered, and protected. Materials mimic the cool touch of metals, the soft gleam of gemstones, and the heft of luxury, enveloping the wearer in an aura of regality and elegance. Silhouettes accentuate movement, capturing how jewellery adorns, enhances, and punctuates personal style. Each piece in this collection, through my concept, feels like an extension of the jewels themselves, creating garments that feel like wearable treasures.





Sara Nadir Nawrozali

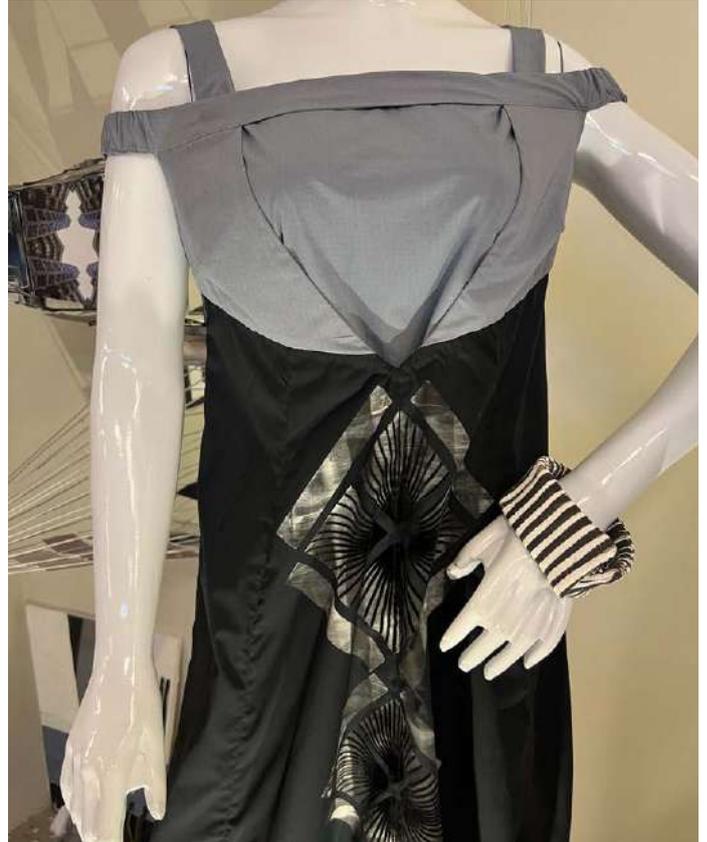
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THE SIX / NINE PARADOX: Perspective

"The Six/Nine Paradox" delves into the fluidity of perception, challenging viewers to reconsider assumptions and recognize how subtle shifts in perspective can redefine meaning. At its core, this collection is inspired by the concept that a simple rotation can transform a 6 into a 9, representing how perception is not fixed but dynamic. Drawing from the forms and lines of architectural structures, "The Six/Nine Paradox" integrates these elements to illustrate how varied viewpoints transform our understanding of shape and space.

Through bold contrasts, symmetrical cuts, and structured silhouettes, each piece embodies the symmetry, complexity, and balance found in architectural design. Layered textures and intersecting lines create a sense of depth, evoking the rhythm and interplay of urban landscapes. By mirroring the perspectives seen in buildings—where angles, shadows, and lines continually reshape what we see—the collection reimagines fashion as a structural medium, fluid in form and open to interpretation.

"The Six/Nine Paradox" invites the audience to move beyond fixed perceptions, encouraging an embrace of ambiguity and versatility. Just as a building's appearance changes depending on the angle from which it's seen, fashion, too, can become a medium for fluid identities and shifting perspectives. This collection celebrates the beauty in perception's inherent flexibility, highlighting that interpretation is a boundless experience in fashion, architecture, and life.





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Nature's Veil

I connect to Bougainvillea through Karachi, where it brings life and color to the urban landscape. I chose to explore this concept, because I feel we humans are like Bougainvillea. Bougainvillea reflects how we navigate life's challenges, using beauty and strength to cover our vulnerabilities. Karachi's harsh, monotonous environment echoes these struggles, with Bougainvillea's ability to mask imperfections symbolizing the resilience and beauty that emerges from adversity.

"Nature's Veil" is a collection that embodies resilience, organic beauty, and the veiling of imperfections through flowing, layered silhouettes that mimic the plant's delicate petals. The pastel yet vibrant palette of pink symbolizes Bougainvillea's blooms, contrasted with soft greys to reflect the monotony of the cityscape. Sheer overlays and subtle embellishments create an ethereal veiling effect, while structured elements highlight strength and adaptability. This collection tells a story of beauty thriving amidst adversity, celebrating the harmonious blend of fragility and resilience found in both nature and the human spirit.





DEPARTMENT OF FINE ART



Ali Hamees

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Wagoo, Ghatoo, Gharial: A series of ceramics and textile pieces that observe the various folklore regarding the crocodiles of Sindh.

The crocodiles of Manghopir have been my muse for the past few years. Visually, they transport us to a time long-forgotten as their migratory origins contrast with their presence in specific spaces. Observing their filial relationships inspired me to draw connections between human experiences of recordkeeping to crocodiles and the local mythology behind them such as Surr Ghatoo, Morsahab, and the Makara. By comparing crocodiles living in a shrine to human saints, I look at power, hierarchies, and question humanity's perceived sense of supremacy.

In this body of work the crocodile's power fades with death, leaving only a frail husk of a skeleton. Death holds power over all mortals, especially here in Sindh, a region which carries its history and mausoleums in high regard.

While museums honour ancient times, they also fabricate narrations. By manipulating these elements, I have created a collection of artefacts using heritage crafts such as kashigari and ajrakh, that in my opinion are modes of narration as well as a significant part of the burial practices within Sindh.





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Dream Home

My work stems from connections with the homes that I have inhabited. Growing up, my family and I lived in a two-bedroom basement apartment in North Nazimabad—an old construction prone to weekly flooding. Together, we envisioned a dream home. Despite challenges, we tirelessly pursued the dream of owning a larger house, driven not only by the need for more space but also by the desire for a better lifestyle and social status. However, after moving into the new house we realised this dream home was a very different reality from the imagined one.

Now, my work is inspired by Safoora Chowrangi, the area I moved to eight years ago. What once looked like a peaceful, green dreamland has drastically changed into a chaotic construction zone, with cranes towering everywhere.

In my work, I create puzzle pieces that sometimes connect to build larger forms. I work with MDF, vinyl sticker paper and other construction materials, focusing on building facades. These puzzle pieces represent the fragmented journey of building a dream home, capturing the challenges of rapid urbanisation and external pressures, like interference from land mafia.





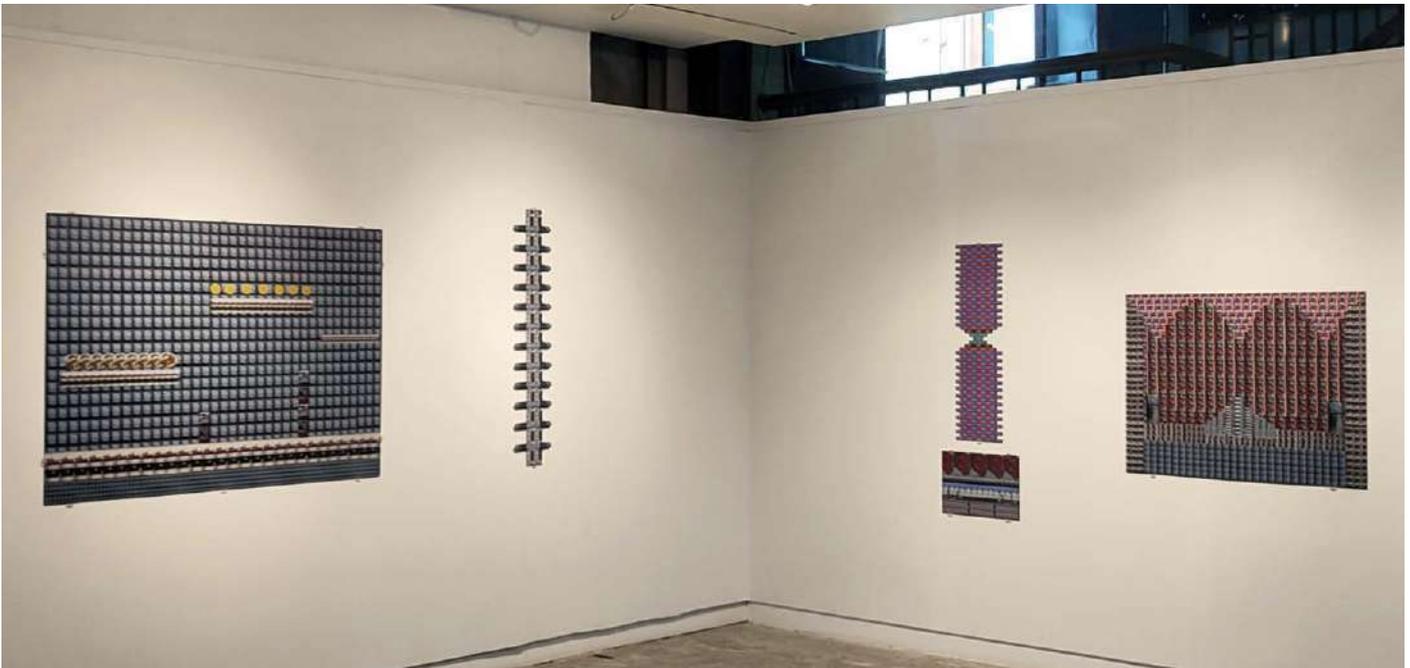
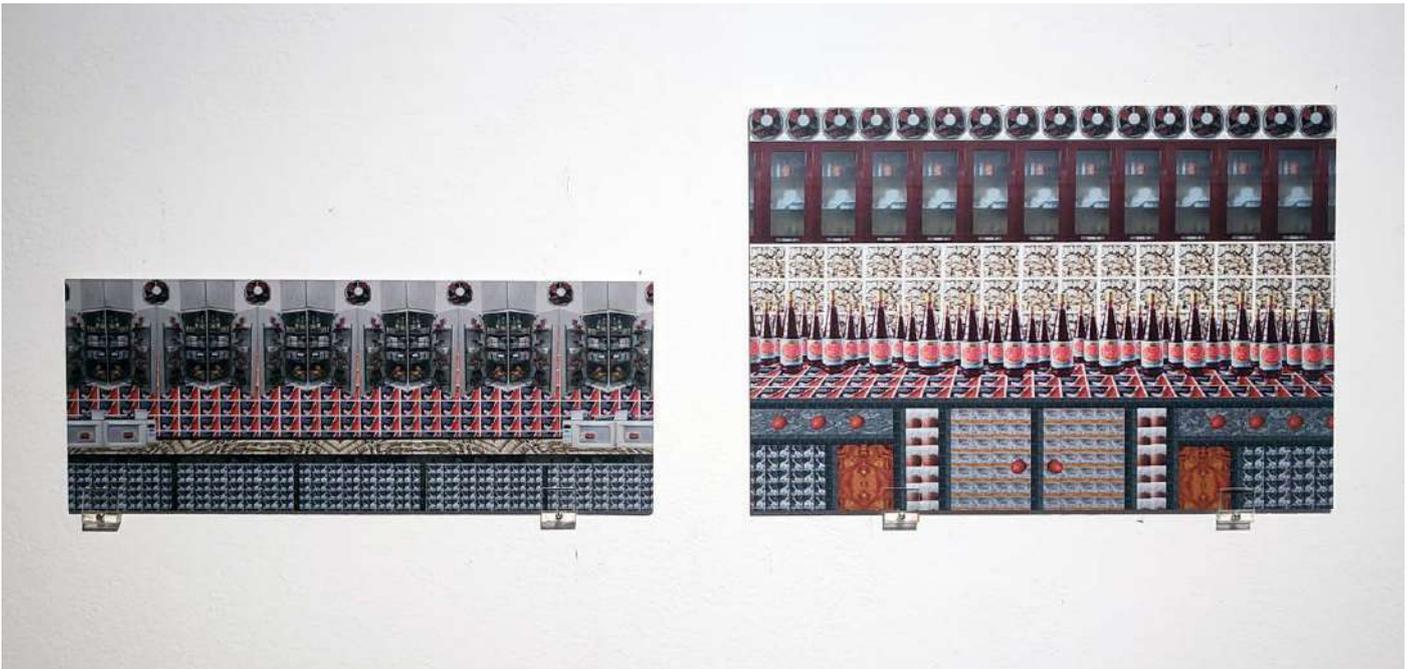
Ariba Asif

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**Ajj Khanay Mai Kya Hai?
Talks about communal celebration
and vibrant food culture of Karachi**

My work explores the vibrant food culture of Karachi, Pakistan, focusing on communal celebrations that bring people together through shared meals. Centered on kitchen spaces and utensils, I highlight stories emerging from this women-centric environment, where the kitchen serves as a hub of creativity and connection.

Through photography, I capture moments of hospitality and everyday life, transforming these images into digital collages that emphasize the ties between food, identity, and domestic life. The utensils featured in my work carry histories and traditions that connect past generations with present practices. My art invites viewers to reflect on how food culture shapes our identities and communities, illustrating that in Karachi, food transcends mere sustenance to become a vital expression of who we are.





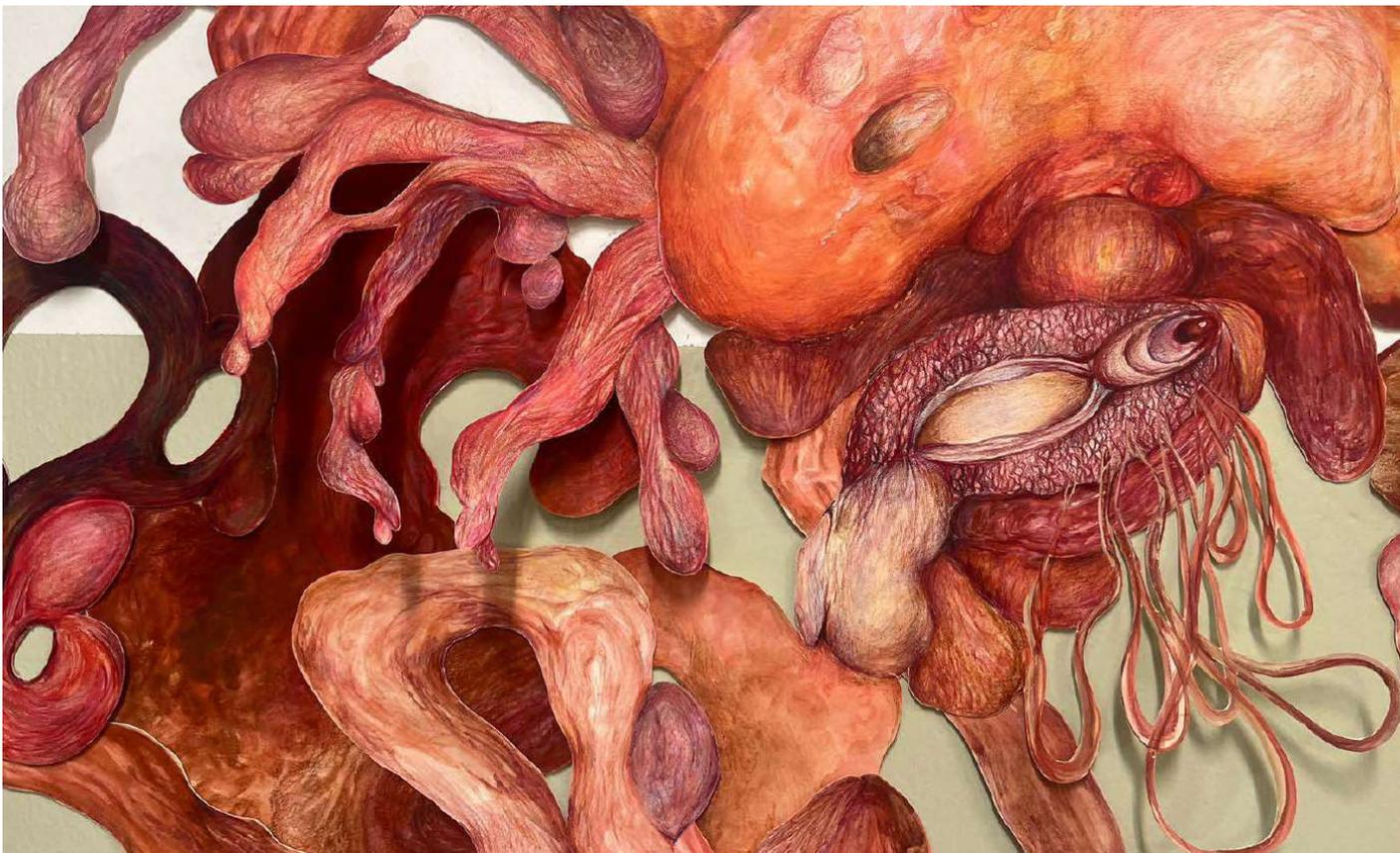
Daniyah Saqib

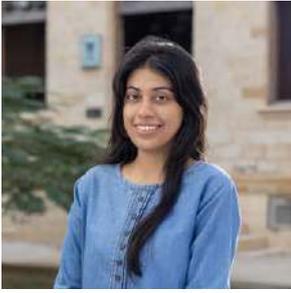
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Untitled

My work emerged from observing the consumption of meat in my own home, where freezers are constantly stocked with piles of frozen meat. This led me to question how animals, relied upon for sustenance, are commodified and treated as mere products. To further explore this, I began visiting local meat markets in Karachi, observing the routine process of animal slaughter. The sight of discarded organs and waste, often mixed with garbage in chaotic piles, reminded me of creatures in sci-fi and horror films. These characters or monsters on screen are often dehumanised and rendered unrecognisable, pieced together from dismembered body parts. Similarly, the piles of discarded animal waste in my documentation, transform into something alien life reduced to its most basic physical form—flesh.

Inspired by these observations, I began drawing flesh-based creatures and transforming them into large-scale collages, referencing real life visuals of animal remains combined with elements of science fiction. Through these forms, I reflect on cycles of consumption, waste, and the living beings that are often forgotten in the process.





Dua Azeem

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Silence Being Unsilent

Using discarded furniture as a medium, I uncover hidden emotional layers and share moments of forgotten stories. Through sculptures that incorporate kinetic movement and thoughtful interventions, I explore the tension between care and neglect, translating intangible feelings into physical forms. Working drawings function as blueprints, shaping the mechanics of hybrid designs that delve into movement and stillness. This creative process encourages a form of healing and honouring the past while embracing the present. By reimagining these abandoned materials, my work reflects on overlooked aspects of daily life and finds value in the unnoticed elements of routine.





Eman Farhan

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Notes on Walking: In my practice, I create photographic compositions of multiple walks, along with findings, texts and conversations with the participants who I instruct.

I am interested in what it means to walk fast, to walk slow, to walk in circles in my neighbourhood of Clifton, Block 2, Karachi, where the body becomes charged with visibility. I instruct my friends to take certain walks that bring their attention to their corporeality, breathing, pace, boredom, and play. Bringing my friends and the stray animals we encounter as beings on the margins of society is important to me. The way they choose to follow, or not follow, my instructions is what excites me the most, as there is no one way to walk. As I walk with my friends, I highlight areas of individuality, illuminating these quiet moments of wavering, of embodied expression, of shifts in body language when commanded.





Iqra Zulfiqar
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Roots and Routes: Exploring the emotional and cultural shifts that come with moving from small villages to big cities.

My work explores the emotional and cultural shifts that come with moving from small villages to big cities. Through two interactive games—one capturing village life and the other city life—I capture the contrasts between these environments. Growing up in Ghotki and moving to Karachi, I've experienced this shift firsthand. The village game reflects rural simplicity, with open spaces and a slower pace, while the city game represents Karachi's fast, crowded life, using tighter layouts to convey its hustle and noise. I use miniature painting techniques for my illustrations and draw inspiration from old RPG-style games for my game layouts.

To explore the tension between holding onto both past and future, I create digital surreal illustrations that merge traditional and modern objects. These illustrations symbolize the overlapping of two worlds: one rooted in my past and the other in my present.





Izzah Awan

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Elsewhere: Exploring how the human mind is a sanctuary, both a necessity and a gift.

The human mind, often lost in daydreams, can transform even the smallest corners of the physical world into vast, inhabitable realms. Having moved frequently throughout my life, drifting between cities, I struggled to connect with the physical world. This sense of dislocation fostered a need for lucid dreaming and escapism. By employing paintings, drawings, prints, digital animations and illustrations, I create immersive installations that feel like fragments of daydreams. The multimedia nature of the work creates a dialogue between the physical and the imagined, the real and the virtual. At the core of my practice is a self-insert character, embodying elements of the inner child. This figure serves as a proxy for those who seek solace in their inner worlds. I use him to navigate the fluid boundaries between reality and imagination.





Khadija Jamot

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Phitti te

My work revolves around exploring Phitti creek within the Indus Delta. Growing up in the fishing village of Ibrahim Hyderi, has given me the opportunity to explore different islands since childhood. The reason for my continuous exploration of Phitti creek (located 11 km from Ibrahim Hyderi on Bundle island), is because of the importance it holds for the people in my village due to the shrine of Yousuf Shah and the annual visit made to it as well as voyages to the shrine when a new boat is made or to mark the return of fishing season. My work engages with the

landscapes, textures, creatures, indigenous plants, and even the way the island is used by locals.

This may be one of the last few clippings of the island before it becomes a city. We don't really know what the island will become, will the fishermen be allowed near Phitti creek? Will the shrine still remain? Will the island become a tourist spot? Will its naturally occurring wildlife share the best of time?





Maham Tareen

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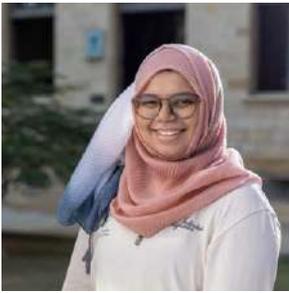
Giants on the Street: SafetyNet as a facade, a fake promise.

Subject & Symbol : Safety Net

In Karachi, the search for a house is more than just a pursuit of shelter — it is a confrontation with the city's chaotic urban sprawl, where safety and stability often feel like a distant dream. Financial constraints dictate the quality of space, and the lack of thoughtful planning reveals itself at every turn. But amidst my struggle to find a house in Karachi, I found myself captivated by an unexpected presence: the green safety net that draped over all construction sites. This simple fabric, fluttering gently in the wind, became a momentary escape from the overwhelming noise of the city.

It conceals and yet, highlights the very fact that it is hiding something, revealing the vulnerability of the structure behind. This dualism of the object resonated with my journey of building and safeguarding my new home. For me, the safety net not only denotes protection but also signifies the ongoing process of establishing and claiming my own space in a city that poses its own challenges.





Marium Rehmani

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Threads of Memory: Deconstructing Childhood Trauma and Reconstructing Identity Through Stitching and Printmaking

My work explores childhood traumas through the lens of deconstructed stuffed toys, which are metaphors for emotional wounds. Each toy represents a wound from the past, which I reconstruct into a larger form that speaks to my adult identity. The act of stitching symbolises a healing process—each thread mending scars, bridging the gap between the softness of childhood and the rigid realities of adulthood.

I patch these stuffed toy skins onto furniture, using materials typically associated with comfort and childhood, to create forms that represent tension. Furniture, often a symbol of order and discipline in adulthood, becomes a site of disruption and transformation in my work. I strip these everyday objects of their functional identity, replacing it with something that a child might perceive—a softened, playful reimagination, that blurs boundaries and creates a visual dialogue between comfort and discomfort.



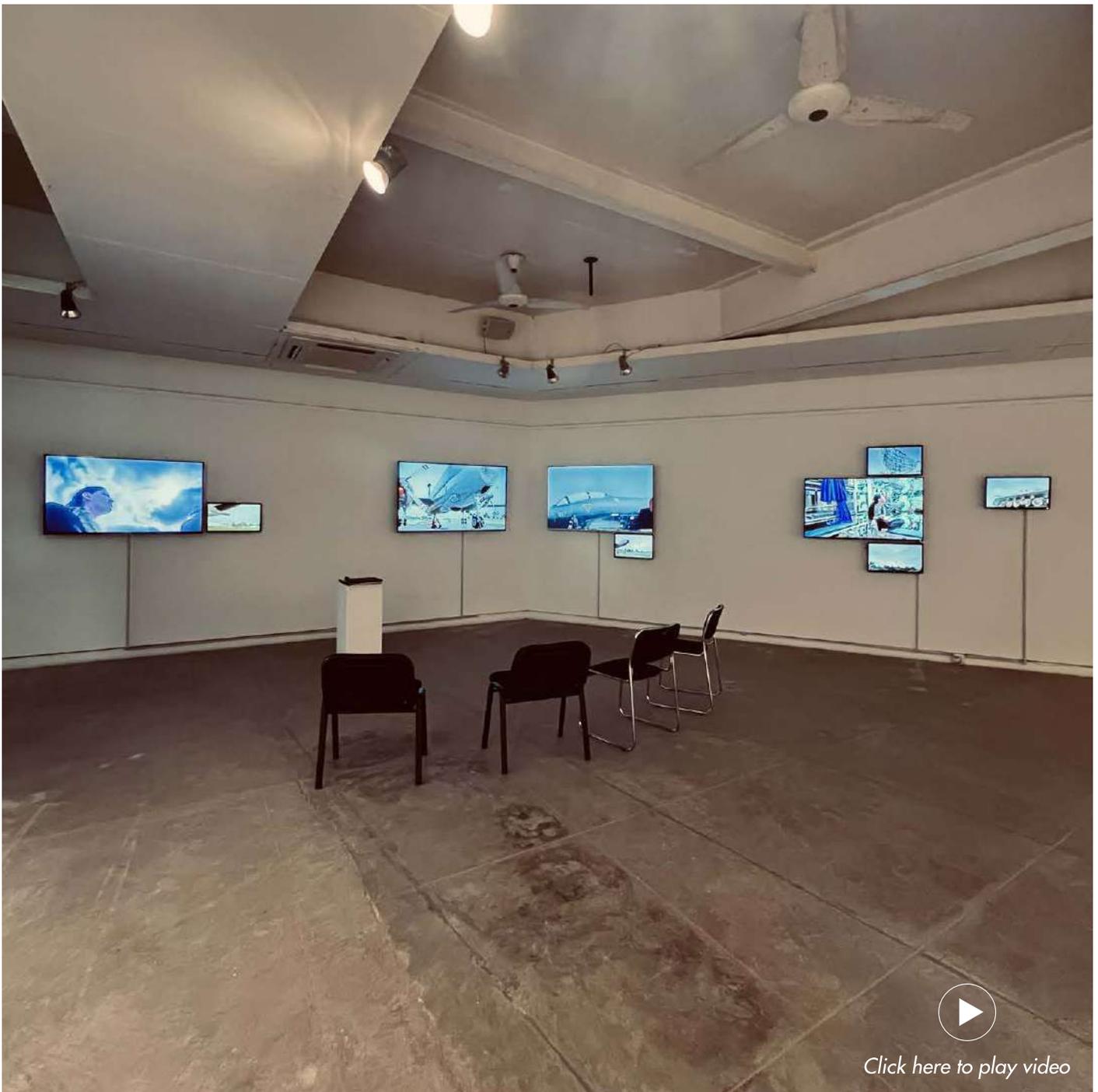
Minahil Mustafa

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Unfamiliar Terrains

In the shadow of towering monuments, where tanks and fighter jets quietly stand by daily life, a silent tension lingers between routine and authority. Growing up in a military cantonment, symbols of power have shaped my experience of security and control, gradually becoming a part of my everyday landscape.

By placing myself in mundane acts within these spaces, I question how authority influences our sense of freedom and challenge the norms that confine women to private spheres, reclaiming public spaces through everyday tasks. Reflecting on how power and gender quietly shape our understanding of freedom and control, my work pauses at the unheard of or at unseen moments.





Myera Hussain

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Mynagerie: An amalgamation of textures built into creatures, inspired by the digital and natural landscapes I indulged in as a child

For me, having fun is not just an afterthought, it is a way of functioning. Every Sunday my family would get together for which my mother and I would bake cakes, one of my indulged in thrills with great vigour; from watching films or eating junk, to exploring natural and cultural spaces and festivities, all which provided fodder for my imagination and creative explorations. Integral to creation and fun is my body: squishing, moulding, and manipulating materials provides an outlet for my spontaneity and energy, adventuring into an almost meditative process that I escape into, and using children's craft material and construction material, I celebrate the vibrant digital and natural landscapes I grew up around. Within this celebration I create quirky and distorted fantastical creatures that liven up the place, infusing a sense of whimsy and humour into any space they inhabit.



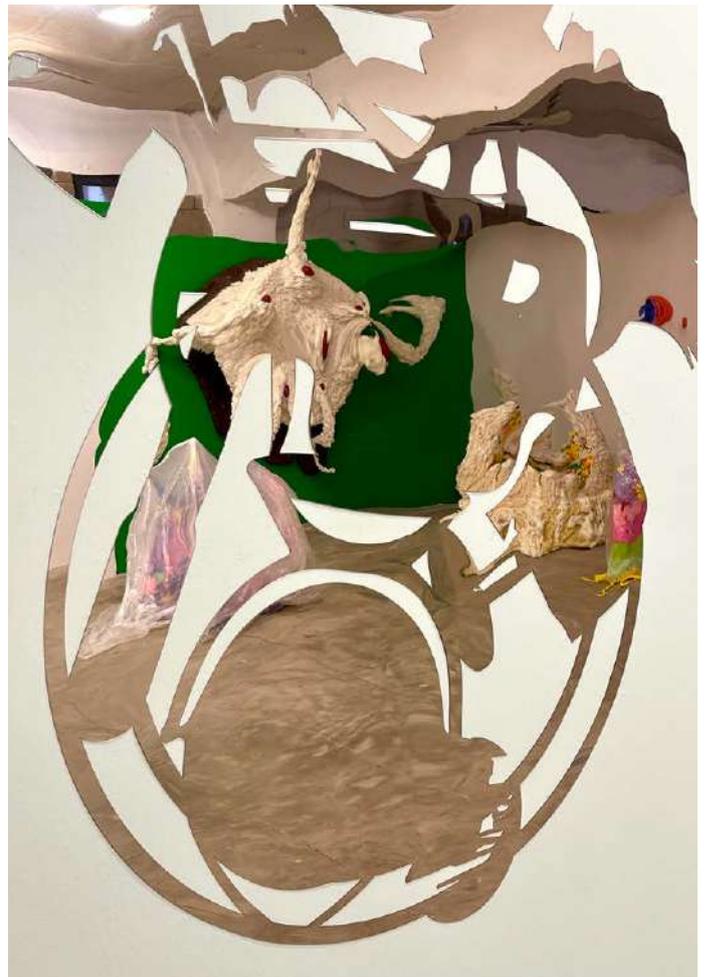
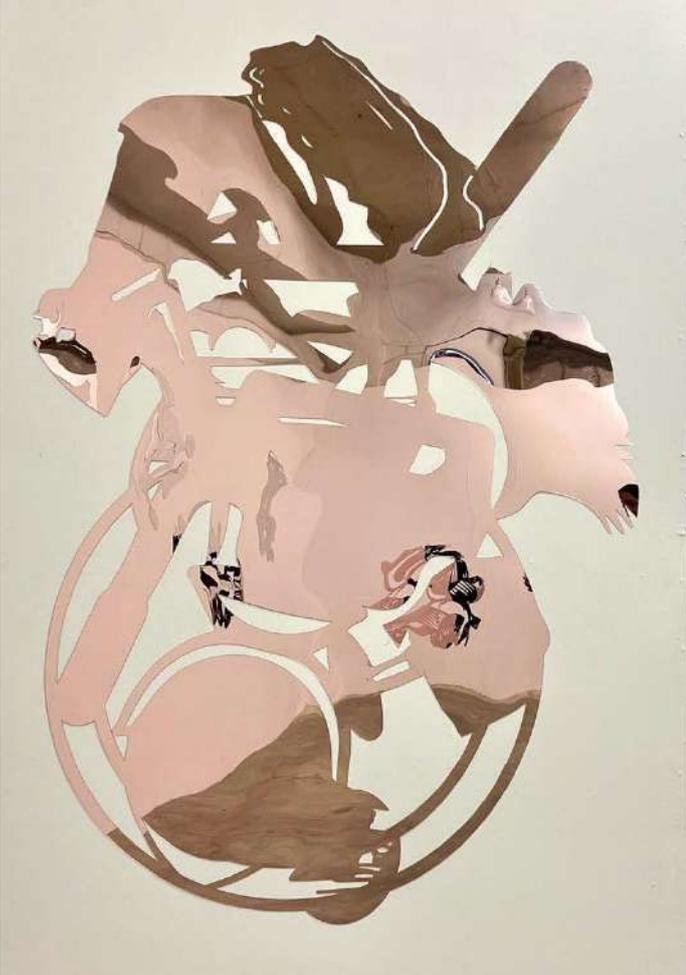


Neha Fatima

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Between the Mirrors: Mirroring Beauty and Its Contradictions

This project is rooted around the ideas of beauty, how they are represented and the complex nature of salon spaces, where ideals of beauty are constructed and perpetuated. Using reflective mirror sheets and compositions derived from salon objects and photographs, it examines the dualities of visibility and concealment. The work invites viewers to reflect on the ambiguous nature of these spaces and their influence on self-perception.





Samia Ahmed

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An Unfinished Dream: Making dream furniture with cardboard

I have been moving houses since I was a child and in the process of it most of the furniture in my house got broken. My parents decided it was futile to keep buying furniture when we do not even know our next destination and if they will have enough space to occupy our furniture pieces. We keep our essentials in cardboard boxes, everything I own is kept in cardboard box because it is compact, easier to carry and not expensive. I am making furniture that I always wanted from childhood with those cardboard.





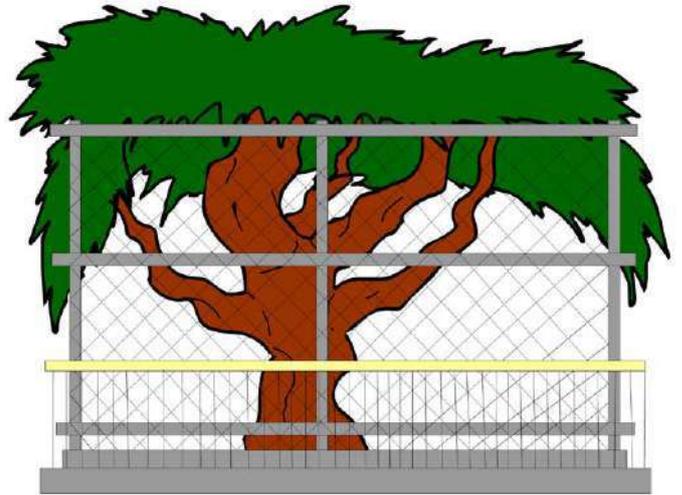
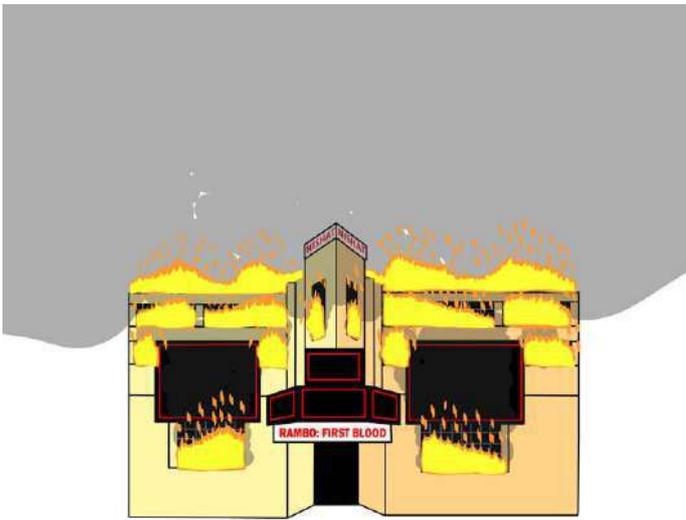
Muhammad Shahroz Danish
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Sheher Be Rang: To put a focus on declining state of entertainment in Karachi

Thinking about my personal experiences of escape through food and video games, I developed my research to focus on the absence of healthy entertainment venues in Karachi. Aside from its culinary experiences, Karachi now has few options for public entertainment. Cinemas, once abundant have dwindled significantly, amusement parks, aquariums, and zoos have deteriorated or have been repurposed, often for commercial uses through illegal means.

My work explores the decline of entertainment and leisure spaces in Karachi, focusing on the destruction and deterioration of once-iconic and significant places that offered vital escapes for the public. These spaces, once significant to the public, are now largely dysfunctional or lost. This lack of public spaces for entertainment contributes to a sense of monotony in daily life.

Through 2D animation, I portray the transformation brought by the destruction and neglect of these once-vital spaces, emphasizing the importance of preserving them as essential outlets for public relief.





Sumaiya Salman

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Each Step Closer to Home: To talk about social inequality perpetuating through urban gentrification

I explore the effects of urban gentrification within the street of my childhood home Jamshed Road No. 2, to understand how spaces shape us and how we, in turn, shape them. I walk the street to count footsteps, doors, windows, walls, houses, shops, and trees.

My work primarily uses cardboard and envelopes. Cardboard symbolises the temporary nature of urban life, and envelopes are symbolic to changing governmental plans about eviction.

My work is further supported by masking tape, chapi, and staples; material used to formulate jugaads to erase, fix and re-fix the street.

Amidst the fixture, the green and yellow Jamshed Road where my brother and I kept a record of animals and birds on our frequent walks to Fateh Halwai and home, is lost to the carbon moss. And, all I'm left with is: eighty steps, eight doors, nine windows, fifteen walls, seven houses, six shops and two trees until home.





Suphiya Jawed

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Kitchen Narratives: domestic kitchen being a communal space

My thesis explores the domestic kitchen as a communal space within my home. Initially, I focused on the ordinary objects and areas in the kitchen. However, I delved deeper to understand why I find beauty in these everyday elements. Growing up in a joint family, I observed how female family members not only cooked and completed chores but also created a space for connection and bonding. This practice of enjoying time together in the kitchen influenced me, and I began to cherish moments spent over tea, engaging in conversations and sharing emotions. As a home-based baker, I also found myself spending long hours in the kitchen, further deepening my connection to the space and allowing me to become more attuned to my surroundings. Now my work also revolves around exploring human presence in this shared space by showing these objects and how they're used and kept by the people of the house. A space is made by its people and their belongings, that's why I've only shown a hint of human presence rather than actual physical appearances.





Ushna Aman

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Untitled

My work is about the bridge between the sacred and the mundane, and the search for subtle moments of divine proximity within the ordinary moments of daily life. Through both natural and staged videos, I explore the meditative and durational nature of everyday household rituals that demand full presence and attention. My focus lies in the atmosphere surrounding these rituals, attending to the sounds, the interplay of light and shadow, and the relationship between stillness and motion. While celebrating femininity, these videos capture daily routines and specific times of day that act as a binding force, bringing the women in my family together to converse and connect.



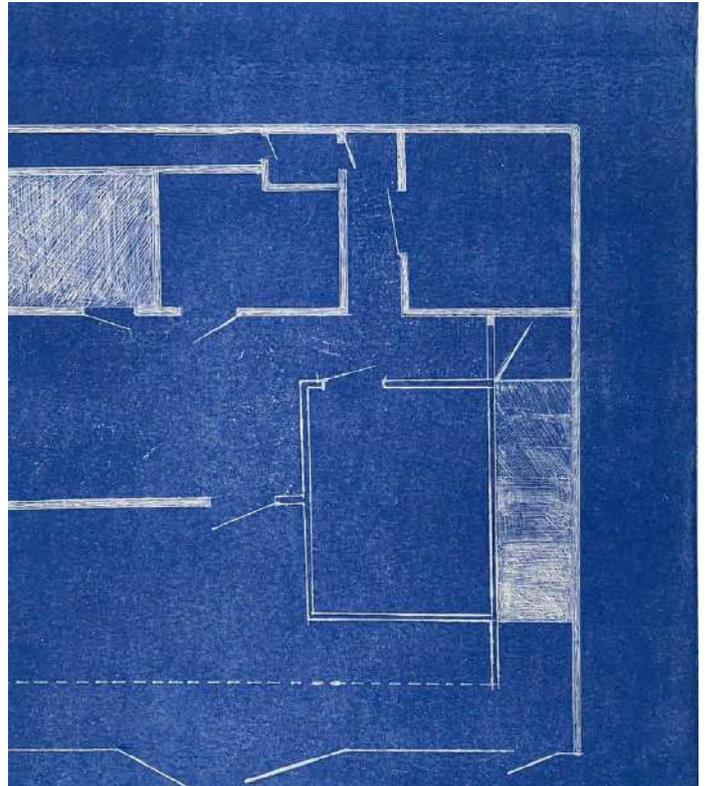


Zehra Shabbir Khan

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That Once Something Was Here: A creative archive of the partitions of 1947 and 1971, focusing on the things that migrants carry and the things they are forced to leave behind

In 1947, my great grandparents migrated from Bihar to East Pakistan, losing everything they loved and owned in their hasty exodus. Then, in 1971, they had to once again evacuate their home and flee to Sindh in the midst of a civil war. Through losing both Daada and Dadda to dementia, I realised that the loss of homelands and the loss of a love that creates makeshift homes in unfamiliar cities is the same loss. After their demise, I began conducting oral history interviews with the Muhajir grandparents of my friends and colleagues who narrated their lives and showed me their belongings from partitions in South Asia. From their lives, I learnt that just as a print is simply a memory of its plate, when immaterial losses all the business of life, materials and the absences of materials attempt to fill the memory gaps in vain. My studio practice combines traditional and alternative printmaking, pencil drawings, and creative writing to investigate these migrant materials and their absences.





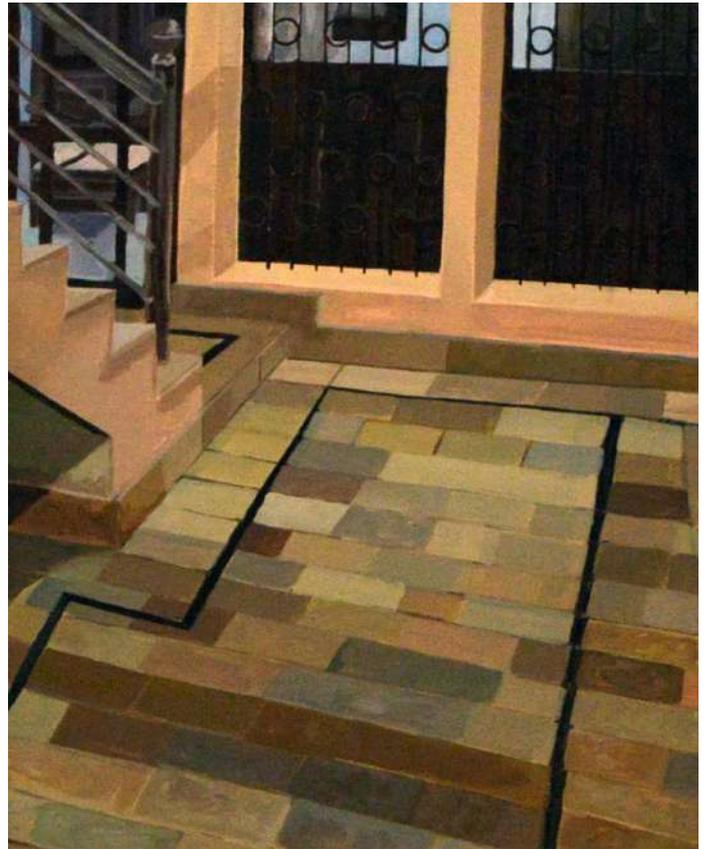
Zehra Fatima Qazi

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Jhankti Khidkiyan: Exploring the discomfort of compromised privacy in an overcrowded city like Karachi

My work focuses on the discomfort of compromised privacy and the tension between visibility and seclusion in an overcrowded city. I grew up in a house built in the 1970s in Gulshan-e-Iqbal. At that time, Gulshan was sparsely populated, with houses built at a considerable distance from one another. My house was constructed with an abundance of windows to allow light and ventilation to come through. However, as the city grew congested with houses being constructed in close proximity to each other, these windows had now become a symbol of an outsider that could peer into my private spaces.

My paintings, an interplay between clarity and uncertainty, explore the balance between the desire for privacy and the persistent intrusion of the outside world. My thesis has been a journey into understanding, compromising and negotiating the boundaries of privacy in an urbanized city.





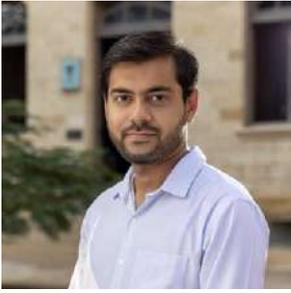
Zohra Zafar

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Zohra House

I am interested in exploring my house as a haunted house, a space of unresolved tragedy and memory. I look at the intersection of domestic spaces, architectural elements and psychological experiences when filming bits and pieces of my childhood home, which I no longer occupy and now return to as an adult. I used various horror based color grading techniques like heavy blues and greens and yellows, on a low exposure setting to achieve this effect and combined ambient sounds with foleys.





Syed Muhammad Zoraiz Jafri

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**Silent Symbols and Louder Narratives:
How symbols of authority and power influence
both personal identity and broader social dynamics**

My work investigates these symbols by transforming them into reimagined forms that uncover hidden narratives. By modifying these objects, I aim to explore the indirect and often unnoticed ways in which these objects communicate control, influence, and status within society.

Drawing from my personal experiences, I understand how these systems function and how their symbols "talk" to us. Whether through their designs, positioning in public spaces, or historical context, these objects carry messages of power and authority that shape how we observe social hierarchies.





Zunera Rashid Ahmed

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Untitled: My work explores the layering and tearing of paper found in magazines, using several strategies. For my final body of work, in particular, I have used pages taken out of various Khawateen Digest magazines.

I started tearing pieces of paper around me to rearrange, rebuild, and maybe even free them—hoping to feel some of that freedom myself. But as I kept going, I realized I wasn't just setting the paper free. I was also playing with control, deciding how much freedom the paper could have and how much control I wanted to keep. In time, I noticed that even though I thought I was letting the pieces go, I was really disciplining them in my own way. A key part of my practice is also recognizing the uniqueness of each piece of paper: the texture, the size, and even the stories within the printed text. Within this lense, my body of work so far has revolved around exploring the print media within the various Khawateen Digest magazines found in Karachi.

As a kid, tearing paper was a way to vent my frustration. It was cathartic, almost instinctive. But as I grew older, my relationship with the act changed. Now, through collage, I see it as a conversation with paper—a back-and-forth exchange. Sometimes it's harsh, other times gentle. There are moments when I surrender control, letting the paper's shapes and textures dictate what it becomes. And other times, I take charge again, laying things out exactly how I want them.

This push and pull between letting go and taking control has shaped the way I work. My process involves certain choices, whether conscious or intuitive, that guide how the final form takes shape. I aim to create layered experiences through tearing, arranging, and building in ways that give meaning to both the material and the process.



Designed by Syed Haris Jamshaid

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