



IVS

THIRTY YEARS
OF IVS GRADUATES
1994-2023

GRADUATE DIRECTORY 2023

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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.



001

Mission
Statement

002

Department
of Architecture

003

Department of
Interior Design

004

Department of
Communication
Design

005

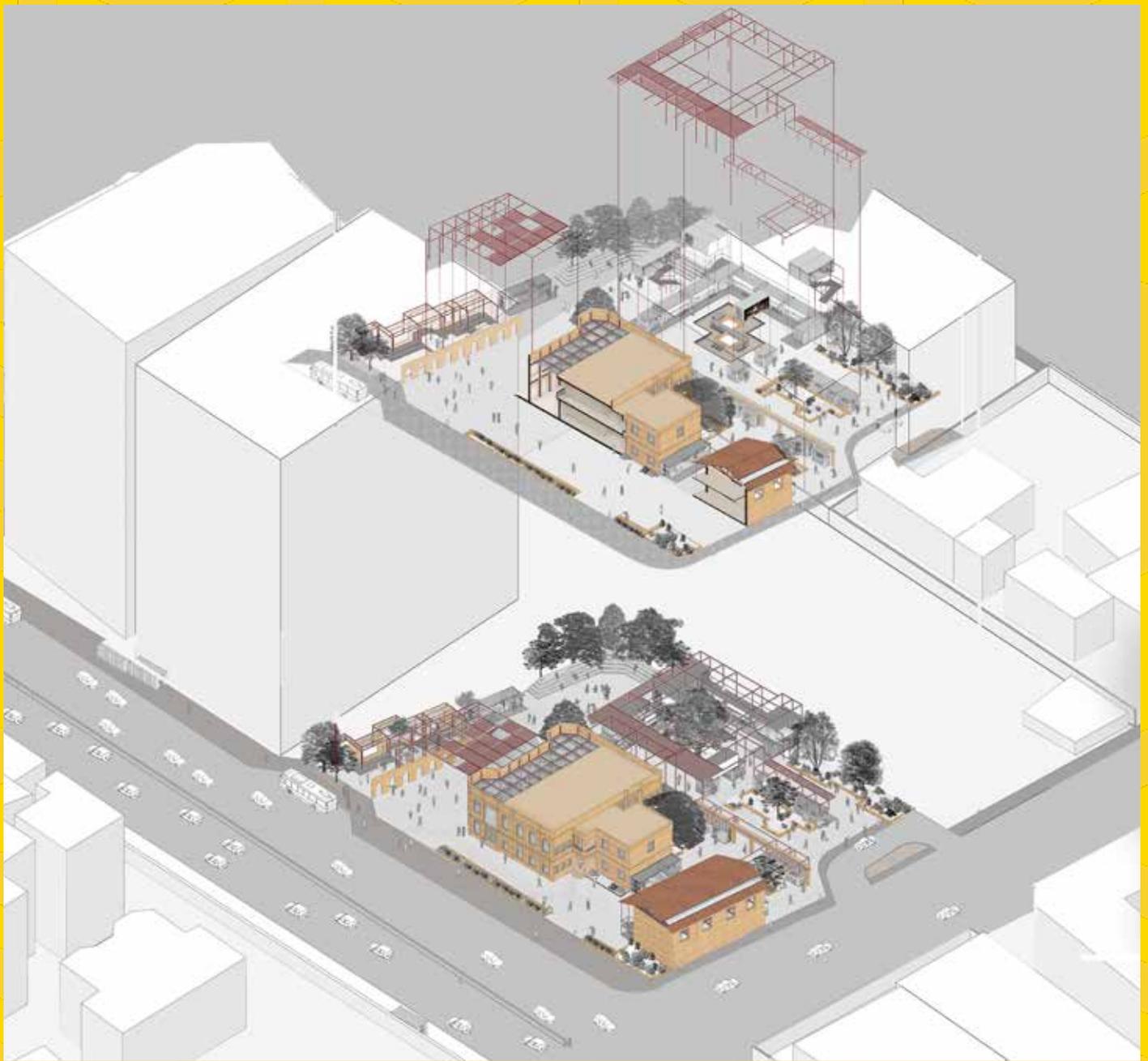
Department of
Textile Design

006

Department of
Fashion Design

005

Department
of Fine Art



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.



Abdurrehman Ahmad

abdurrehmanahmad@gmail.com | 03223042292

Community Building in Fractured Landscapes: The Case of Gujjar Nallah

Through my various visits to the site I have identified a need for repair and rehabilitation. The eviction process was conducted in order to widen the Nallah, and has resulted in the displacement of families that were poorly compensated. The construction along the Nallah inhibits residents' accessibility to either side, as the government seeks to build a wall and limit access to the Nallah itself. This has resulted in great trauma for the affected residents, who now live riddled with insecurity concerning their residence.

My intervention seeks to mitigate this sense of insecurity and empower local residents for the future. The intervention is built in order to facilitate reconnection and help the community organize and collect itself, while also reactivating the activities observed along the Nallah. I aim towards an integrative approach that focuses on building social connections, facilitating access to resources, and creating spaces of belongings within the community. The thesis suggests a series of interventions, including community-driven urban planning, skill development programs, and the establishment of micro-enterprises, which collectively aim to enhance the residents capacity to adapt to changing circumstances.

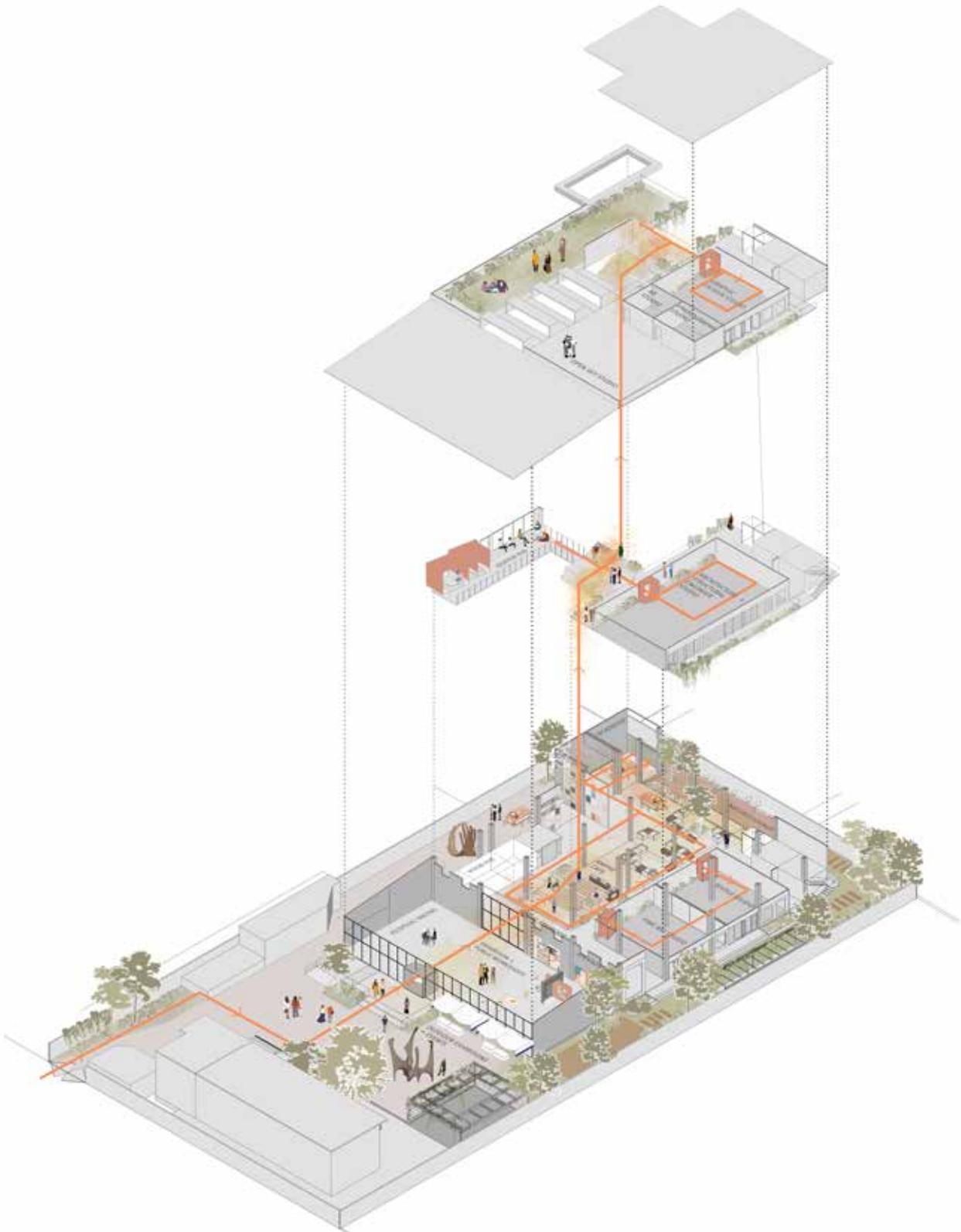




Anjeel Memon

anjeel.2221@ivs.edu.pk | 03353251838

No-Collar Workplace: Retrofitting specialties for creative practices.





Aqsa Kanwal

aqsa.1661@ivs.edu.pk | 03228298869

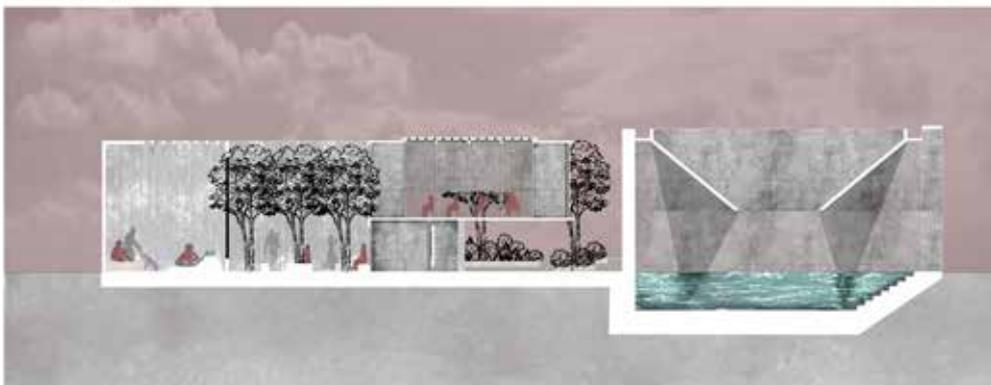
Nurturing Spatial Narrative of Gynecological Care

The thesis ideation is anchored to a larger inquiry of cure and care being two distinct spectrums of health and well-being. The thesis delves into a deeper understanding of gynecological morbidities being either a natural transition of a woman's body from puberty to Menopause or a hormonal disorder. Thus, it's not a disease that needs to be cured in a sterile hospital atmosphere, instead, it demands a different spatial requirement.

Architect Bianca Lepori quotes birthplaces as spaces layered through the experience of professionals, healthcare architects, estate managers, obstetricians, and midwives, but not as a user-centric approach. A critical analysis of this young medicalized model paired with an understanding of spatial and experiential alignment of primitive gynecological care, has provided the framework for articulating a user-centric gynecological care space. However, it is mostly dominated by a specific user group that is pregnant women. Thus, the thesis extends its argument towards the prioritization of a single instance in hormonal transition; pregnancy at the price of neglecting the other phases of hormonal transition and the adjacent occurrence of disorders.

Elaborating on the above argument the nurture center uses spatial sequence as a tool to curate a narrative from negligence to nurture.

A journey from ignorance to acknowledgment to acceptance to appreciation "This keeping alive and life-giving water exists simultaneously as the writer's ink, the mother's milk, the women's blood, and mensuration." Water is a form of nature that is closest associated with the omen's body, The nurture center uses water as a tool for spatial, programmatic, and experiential intervention, that contributes to creating a space of comfort for women. The site selected for the nurture center is located in Landhi, The prioritization of this site was based on being in the close vicinity to Koochi Goth Hospital. The hospital is the only internationally recognized fistula center in Pakistan making it a national funnel for women facing hormonal disorders. A Balochi community, a few institutes and universities in close vicinity that further adds a layer to the user group surround the site. The nurture center is a holistic care facility that caters to the physical and psychological well-being of women throughout their phases of hormonal transition.





Asna Moiz

asnamoiz1998@gmail.com | 03341325504

Community kēdra : “Bengali Identity and Belonging in Machar colony

This Thesis is a study on Bengali Identity and Belonging In Machar colony, Focusing on the spatial dynamics of ethnic identity. It began with an Inquiry into the phenomenon of Informal settlements and their right to the city of Karachi. Some common characteristics of Urban Informality include the Ad-hoc development of settlements designed to cater to people’s needs when the government fails to cater to them. They tend to become dense over time since they are not formed keeping a legal framework in mind, resources and infrastructure may not be provided properly by the government. This often results in their own working mechanisms being employed for things to function. Machar colony currently stands as one of the largest informal settlements in Karachi. Further investigation led me to the long and vast presiding issue of statelessness in the colony. This is predominantly a result of ethnic discrimination against the Pakistani-Bengali population residing in the area since the 1970’s. Ethnic discrimination deters many from gaining CNIC’s which denies them access to facilities such as health care, education, and formal employment.

This led to questions about identity and belonging. How does one decide who has the right to settle? How does one belong? Or how to such distinct social groupings even form in the first place? How do these groupings impact spatiality? Upon further observation, the physical and infrastructural injustices also became very apparent. The social divides have translated very clearly in the physical divisions between ethnic groups of the colony. This difference can be observed regarding the area's accessibility, infrastructural provision, and even ecological vulnerabilities as a result. Despite this, the cultural practices and ways of life are very unique to the community. This thesis aims to use these defining cultural aspects to understand the appropriation of space from the lens of the Pakistani-Bengali ethnic identity in Machar colony. Utilizing cues from this study, The Community Kēdra presents itself as the visualization of space that highlights activities specific to Pakistani- Bengali’s of Machar colony.





Bahram Ahmed Baloch

bahrambaloch3@gmail.com | 03362267198

Reimagining the threshold between the urban fabric of Karachi and the Arabian sea

Concieved a comprehensive urban design for a 1.2 kilometer stretch bridging Karachi's urban landscape to the Arabian sea, harmonizing diverse commercial scales and fostering a seamless blend of public amenities within a beachfront promenade. The design seamlessly integrates the existing urban forest, forging a symbiotic bond between human activity and nature. Furthermore, a sewage treatment solution for Karachi is also envisioned whose principals are natural methods, low cost and self maintaining.



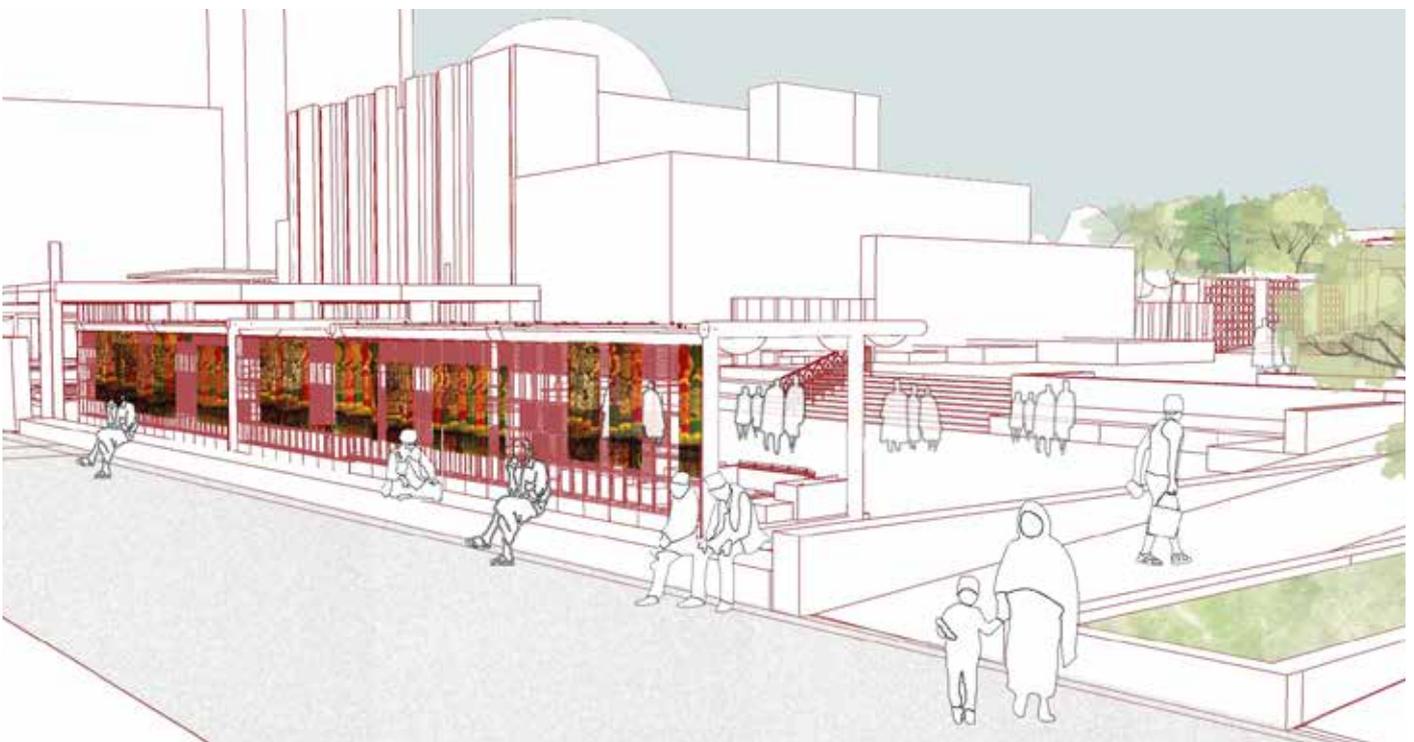


Maheen Lari

maheen.lari10@gmail.com | 03009299331

Ephemeral Heterotopias and the City

This thesis delves into the concept of festival sites as ephemeral heterotopias, exploring their functions and the intricate layers of experiences they offer to visitors. The study draws primarily from the insights of Michel Foucault, particularly his examination of Heterotopias, while also extending upon the six key principles outlined by the author. Within this framework, the thesis places a particular emphasis on Heterotopias in the context of time in transition and accumulation. In addition to Foucault's ideas, this thesis also significantly builds upon the views of Rahul Mehrotra on ephemeral urbanism. A notable case study is the Kumbh Mela, which serves as an example of an ephemeral mega city dedicated to religious festivities. The chosen site of investigation is the vicinity of the Shrine of Abdullah Shah Ghazi, often referred to as "the Saint of the Seas," situated in Clifton Block 2, Karachi, Pakistan. This shrine draws a substantial number of devotees from both the city and beyond, who visit regularly and on various occasions. Furthermore, an annual Urs festival is held at the shrine, commemorating the saint's death anniversary, and it greatly contributes to the everyday sustenance of those in need within the vicinity. Over the years, the shrine has undergone physical transformations, both within and outside its boundaries. These changes have significantly altered the experience of devotees within the shrine. Increased exclusionary measures have curtailed the spiritual richness of the ritualistic processions within and outside the shrine, including parts of the procession leading up to the sea. This thesis aims to revitalize and celebrate these ritualistic processions and festivities by allowing the festivities to spill out into the city, with the goal of enhancing the spiritual experience for devotees as they engage with the sacred site, both within and beyond its confines.



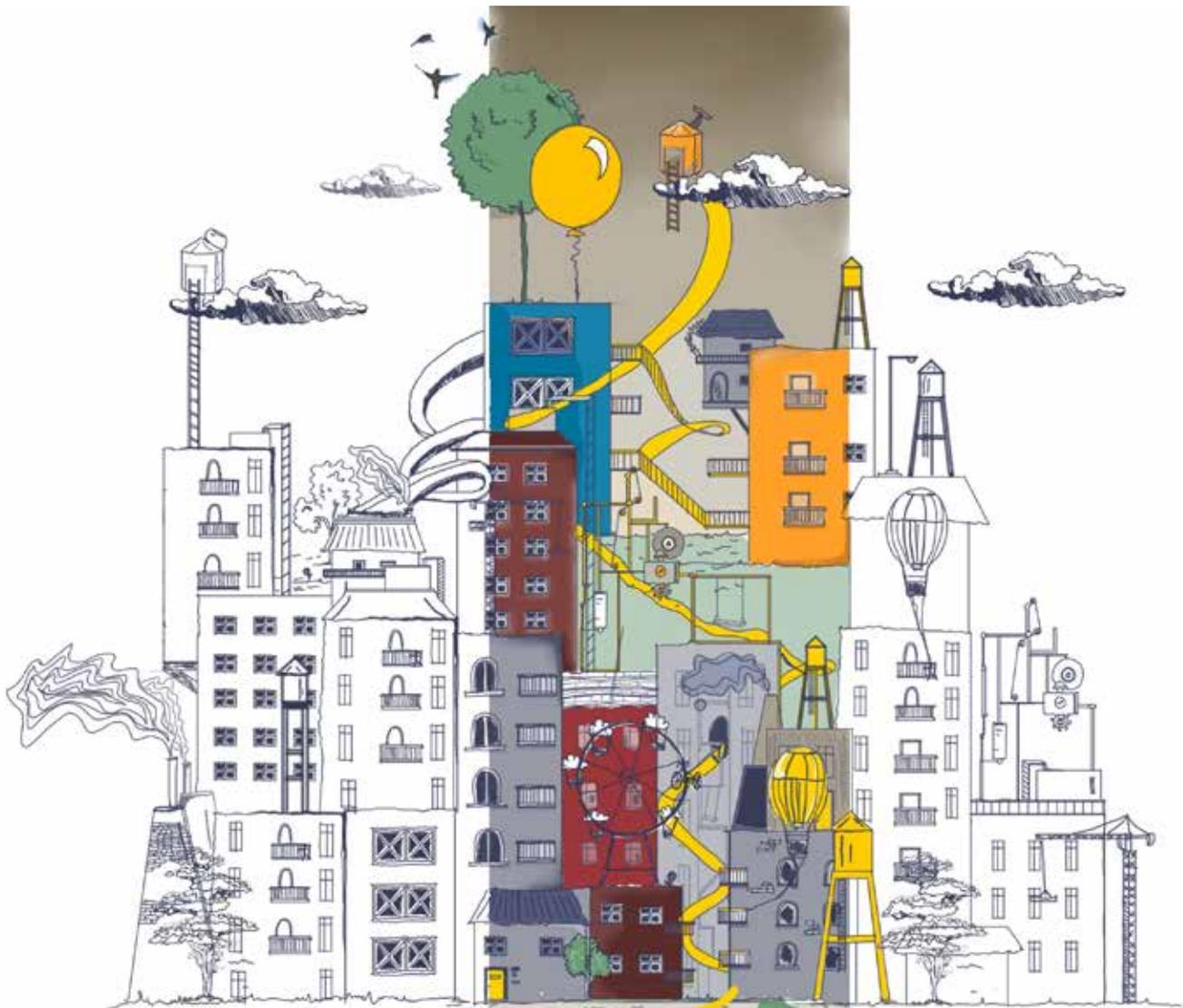


Mahrukh Rizvi

mahrukh.2245@ivs.edu.pk | 03018244225

The Situationist Karachi: Terrain Vague, Play and the Ordinary

This thesis delves into the Situationist Karachi, exploring the extraordinary potential hidden within everyday found objects in lost spaces which, as defined by Morales, are limitless spaces hiding in plain sight. Inspired by a childhood memory of a space discovered above a watertank, the study adopts the lens of a child and applies it on a city level to make everyday extraordinary for all. Highlighting the parallels between children and situationists, the study identifies children as the ideal situationists via the concept of Derive by Guy Debord which, amongst other things, means to let go of preconceived notions. The situationists have set their sights on a 500-meter stretch in Civil Lines, Karachi where found objects at sectional variation are identified as potential magnets, serving as a canvas for individuals to rediscover the extraordinary potential concealed within the everyday lost spaces, creating a trail of found objects running, hopping and crawling across all axes. All in all, the child-like wonder extends on a city level, imagining a network of Terrain Vague, a network of endless possibilities, to enhance, enable and immerse within the concealed potential of the everyday ordinary.



The Situationist Karachi

Terrain Vague, Play and the Ordinary





Manahil Malik

manahil.2150@ivs.edu.pk | 03360382015

Lessons from Brittle Land:

Architecture to Harness Coastal Ecology of Mubarak Village

In the face of the urgent climate crisis, a pivotal shift toward coexisting with nature is essential. With the construction and building industry contributing heavily to carbon emissions, blurring boundaries between built and natural realms is crucial. Focused on Karachi's vulnerable coast, this thesis proposes an eco-hub in Mubarak Village, revitalizing damaged ecologies and providing a haven for researchers. It's a nexus for researchers and designers to explore native biomaterials, sample, and prototype sustainable construction materials, and create awareness through educational workshops that engage the local community. This thesis unfolds as a holistic journey towards sustainability, rooted in bioremediation, material ecology, and the transformative power of architecture in a world poised for change.





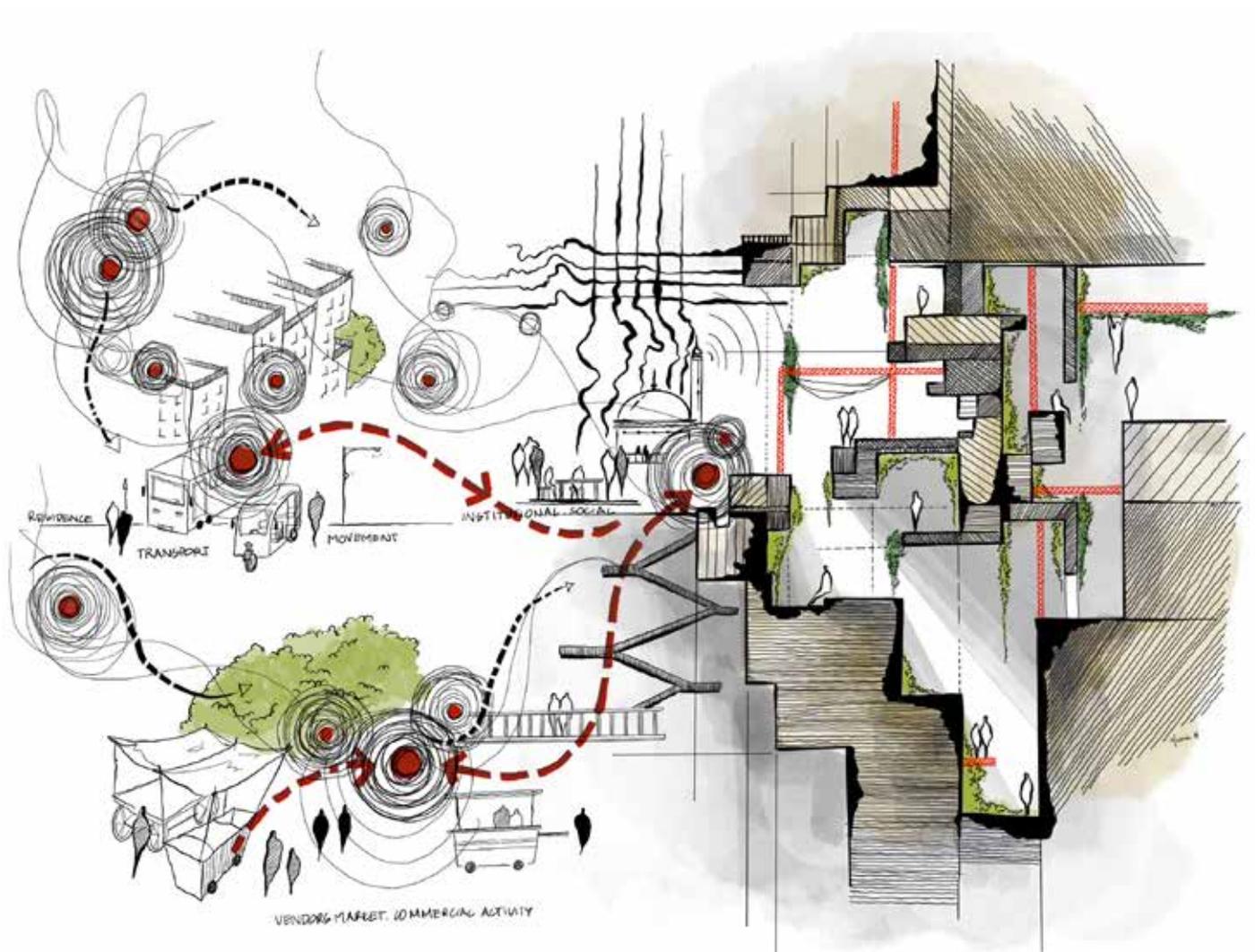
Maria Mirza

mirezamaria99@gmail.com | 03363399016

Curating Decay to promote Spatial Commons

This thesis aimed to Matta-Clark the abandoned floors of the Liaquatabad supermarket in Karachi, to unlock opportunities for socio-economic involvement and the progression of space. The act of subtraction will not only create spaces to accommodate and enhance the “consumption” within the busy and dense urban context, but address the need to “un-build” – to reduce the existing built by prioritising the articulation of space and not the construction of a shell.

At human scale, these static floors are to be activated and reintegrated into the busy context. But at a cityscape level, the punctures in the monumental Liaquatabad Supermarket are to initiate a dialogue about dwelling in the absence, questioning the permanence of architecture and potential of a ruin, and shed light upon the other dwindling structures in the city. This intention extended towards promoting the usage of temporary and sustainable materials: easy to disassemble and disintegrate. So much so that the impermanence of this design does not further bruise the damaged landscape.





Nageeya Sohail Marvi

marvinaqeeya@gmail.com | 0333-2413347

“سرسا مونندی”: Redefining the edge of Baba Island

This thesis explores a holistic approach to empowerment within the coastal community of Baba island, through a multifaceted set of programs, including ecological restoration and economic diversification, this thesis seeks to provide structure to the existing systems, that ultimately lead to enhanced economic well-being for the community. The modular nature of the project allows for scalability, enabling communities to tailor their responses to specific needs. The restoration of the abandoned south pier into a fish market, eatery and an achar shed run by women that hold valuable traditional knowledge related to fish passed down through generations can strengthen social bonds and community cohesion, creating a supportive network for sharing knowledge and skills that eventually foster community empowerment, offering employment and economic stability. Moreover, communal public spaces, playgrounds and a kayak facility serve as catalysts for social cohesion, fostering a stronger sense of community and collective action. Introduction of floating farms, not only protect the environment but also generate income and employment opportunities. This thesis elucidates the interconnectedness of these programs, illustrating how each complements the other, ultimately driving the prosperity of the community and reinforcing the imperative of harmonizing human activities with nature in an era of environmental challenge. Incorporating these architectural strategies can transform the edge of Baba island into a vibrant, resilient, and culturally rich space that serves the needs and aspirations of the community while celebrating the unique natural setting of the island.





Rafia Fayyaz

rafia.fayyaz@hotmail.com | 03492063677

Atmospheres of (non) Confinement: Unraveling Space through Literature

'The lepers are treated as plague victims.' - Foucault This thesis explores the notion of architecture as an experiential excursion, by embodying works of Jalib, Manto and Faiz to bring together the public (visitors), with writers, poets and journalists. The thesis reigns its architectural expression as a translation of the poet's works expressed in today's urban landscape. The excursion specifically explores the understanding of (non)'condition'.

'Condition' is explored through excerpts particularly written during the poet's time spent in and out of prison i.e. *'Zindan ki ek shaam'* (Faiz), *'Toba Tek Singh'* (Manto) and *'Dastoor'* (Jalib) among others which inform the experiential journey curated by materiality, form, nature, light and tectonics.

The site for this thesis is adjacent to the Press Club Karachi, as it historically represents the struggle for freedom of expression, and contemporarily allows active conversations and protest to take place. Hence, the thesis becomes a gesture to acknowledge and allow continuity of activism.

The theoretical and conceptual formulation of the thesis is developed by an in-depth analysis of works by Stanley D. Brunn and Foucault. Brunn coined the term gated lives and gated minds, putting into perspective that the consequences of a gated mindset are gated lives, which is supported by Foucault's theory of Panopticism laying the groundwork to understand 'condition'. Following Foucault's footsteps, the tectonic elements of light and shadow are heavily employed in the design. The physical and metaphorical dynamics of 'condition' are explored through analyzing works of writers and film-maker from history, such as Edgar Allan Poe, Charlotte Perkins, Richard Wright,, *Clockwork Orange* (1971), *American Horror Story - Asylum* (2012), concluding that the idea of gated-ness has not changed in the past century. Therefore, this thesis explores the broader socio-political context, reflecting on power structures, and society at large which plays a role in obstructing creative freedom and artistic exploration of writers and poets. This thesis is an ode to the works and lives of these literatists.





Ruqaiya Ehtesham

ruqaiyaehesham@gmail.com | 03128209785

Bazaar- as a symbol of Urban Symbiosis

This thesis explores the alienation of the lived experience caused by urban fragmentation, particularly along the Lyari Expressway's divide of the Lyari Nadi area. Guided by Christopher Alexander's principles, the intervention focuses on integrating natural elements, thresholds, and user-centric design. Inspired by Rahul Mehrotra's insights on bazaars, the intervention reimagines these spaces as catalysts for harmony between commercial, social, and natural elements.

Situated strategically, the design intervention seeks to bridge the divide by establishing transitional spaces and communal areas that encourage interaction. By prioritizing user experiences and ecological integration, the design aims to restore a sense of place and community connectivity. This thesis presents a blueprint for interventions fostering urban symbiosis, utilizing the Bazaar as a powerful symbol of unity within fragmented urban landscapes.





Sadia Aminah
sadia_aaminah@hotmail.com

Towards Bioregionalism-Designing to Sustain Karachi's Coastal Ecologies





Sarah Batool

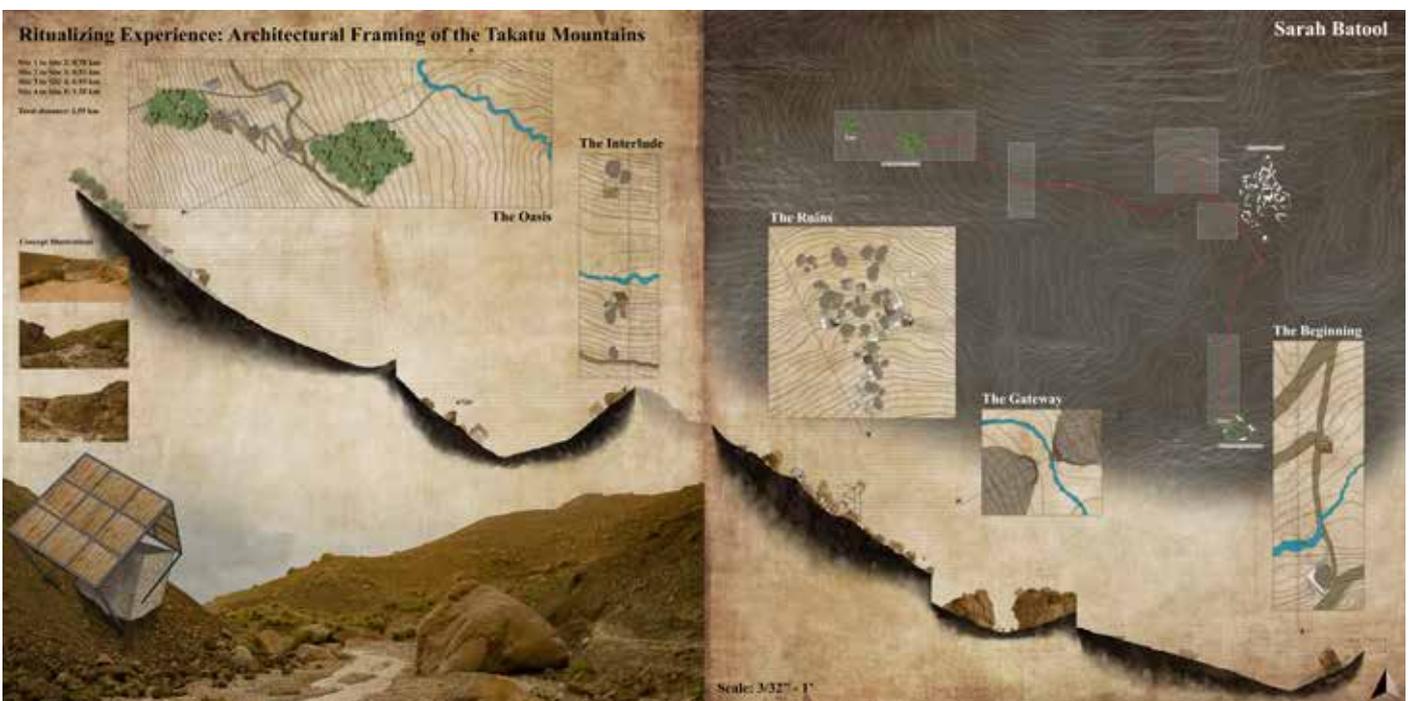
sarahbatoolrajput@gmail.com | 03212658704

Ritualizing Experience: Architectural Framing of the Takatu Mountains

This architectural thesis embarks on a transformative expedition through the awe-inspiring Takatu Mountains, inviting individuals to partake in a meticulously crafted ritualistic experience. Guided by a prescribed route and purposeful architectural elements, this journey is designed to foster a profound connection between participants and the pristine environment of the Takatu Mountains. The integration of architectural framing amplifies the engagement, leading to a shared communion with nature and an enriched understanding of the mountainscape.

The proposed journey aligns with the existing pedestrian route frequently taken by locals, stretching from Hassan Mama Hotel to Killi Shinglun and onward to Bagh Shinglun. Within this journey, architectural interventions will be strategically positioned at five key sites along this path, enriching the participants' experience and connection with the natural surroundings of the Takatu Mountains.

The design strategies employed draw inspiration from the natural geometry and formation of the mountains themselves. Understanding the interplay of light and wind with the mountains' contours informs the architectural interventions, creating spaces that seamlessly blend with the landscape. The concept of positive and negative spaces within the mountainscape serves as a guiding principle, influencing the geometry and form of the design interventions. This approach ensures that the architectural elements harmonize with the environment, reinforcing the thesis's core concept of a shared connection between humanity and the natural world.





Shahzad Aziz

shahzad,2216@ivs.edu.pk | 03072995633

The Architecture of Street Sports: Participation and Play in Neelum Colony

A reimagination inspired by Jane Jacobs' "The Death and Life of Great American Cities" and Kevin Lynch's "The Image of the City" envisions transforming a single street in Karachi into a vibrant sports hub. The street becomes a blend of sport and community life, with architecture converging with social vitality.

The street is dedicated to pedestrians and becomes an intelligible urban feature with identifiable landmarks, encouraging exploration and fostering a sense of place. Adaptive reuse of spaces leads to architectural quality and promotes physical activity and preservation. The envisioned street sports embodies a harmonious coalescence of human interaction, architectural innovation, and active living, fostering a sense of community and encapsulating the spirit of vibrant, inclusive urban life.





Shajeea Fatima

shajeea.2222@ivs.edu.pk | 03171064762

Urban Palimpsest: City, Performance and Cinematics in the Thirdspace

This thesis delves into Karachi's cinematic culture, focusing on Lefebvre's and Soja's theories. It explores the formation of social spaces, emphasizing society and culture's role in shaping cinematic essence. Advocating for dynamic cultural revival, it transcends conformity, honoring the past while embracing the contemporary through the idea of the palimpsest. Cinema and culture are seen as intrinsic to daily rituals, prompting the study of on-site performances and encouraging community participation. By intertwining cinema, culture, and social norms, the research examines how cinematic culture evolves and influences social events. Importantly, it interprets cinema beyond film, embracing Deleuze's idea that it is an everyday performance. In essence, this thesis reassesses Karachi's cinematic culture, fostering a profound understanding of the urban landscape, identity, and social dynamics.





Syed Haseeb Amjad
shaseebamjad@gmail.com

An Ecosystem for Food Security in the Urban Economy of Karachi

The proposed thesis aims to address food security by introducing vertical farming in Karachi as a prototype structure that can be potentially replicated. This innovative approach would establish modular and adaptable vertical farms within the city, catering to the unique needs of each neighborhood. By incorporating a flexible program, these farms can efficiently grow crops and vegetables within the urban fabric, simultaneously providing relief spaces for citizens.

Apart from ameliorating food security, these vertical farms would also act as carbon sinks, contributing to environmental sustainability and offering an efficient food distribution system and design strategies. With agriculture being the backbone of Pakistan's economy and the livelihood of a vast majority of its population, this architectural project holds the potential to make a meaningful impact on the nation's well-being and resilience against future challenges.





Syed Muhammad Ahmed Mujtaba

s.ahmedmujtab@gmail.com | 03232659629

Revitalizing Gutter Baghicha: Eco-Urbanism as a catalyst for an Urban Acupuncture

The thesis explores the urgent need for fair distribution of resources and environmental restoration in Karachi's urban areas, particularly in light of the COVID-19 pandemic's profound impact. It highlights the critical issue of insufficient open spaces and emphasizes the immediate need for a comprehensive solution.

Recognizing the deep connection between people and their environment, the study focuses on Gutter Baghicha, the largest open area in Karachi under threat from encroachment. Gutter Baghicha is not just a physical space; it plays a crucial role in bird migration, provides organic produce for the city, and supports a complex ecological system. The project aims to uplift the marginalized community living in this area while enhancing Karachi's overall ecological well-being.

The research takes a holistic approach, considering macro, meso, and micro levels. It applies principles of ecological urbanism, addressing functions of provision (water treatment and food production) support and regulation. The project integrates ecological, economic, and social aspects, aligning with the principles of a circular economy to promote sustainability while respecting the natural features of the site.

A unique aspect of the project is its innovative treatment of black water using natural vegetation, showcasing a sustainable approach to waste management. The project is envisioned as a form of "urban acupuncture," strategically revitalizing Gutter Baghicha to create positive ripple effects throughout Karachi.





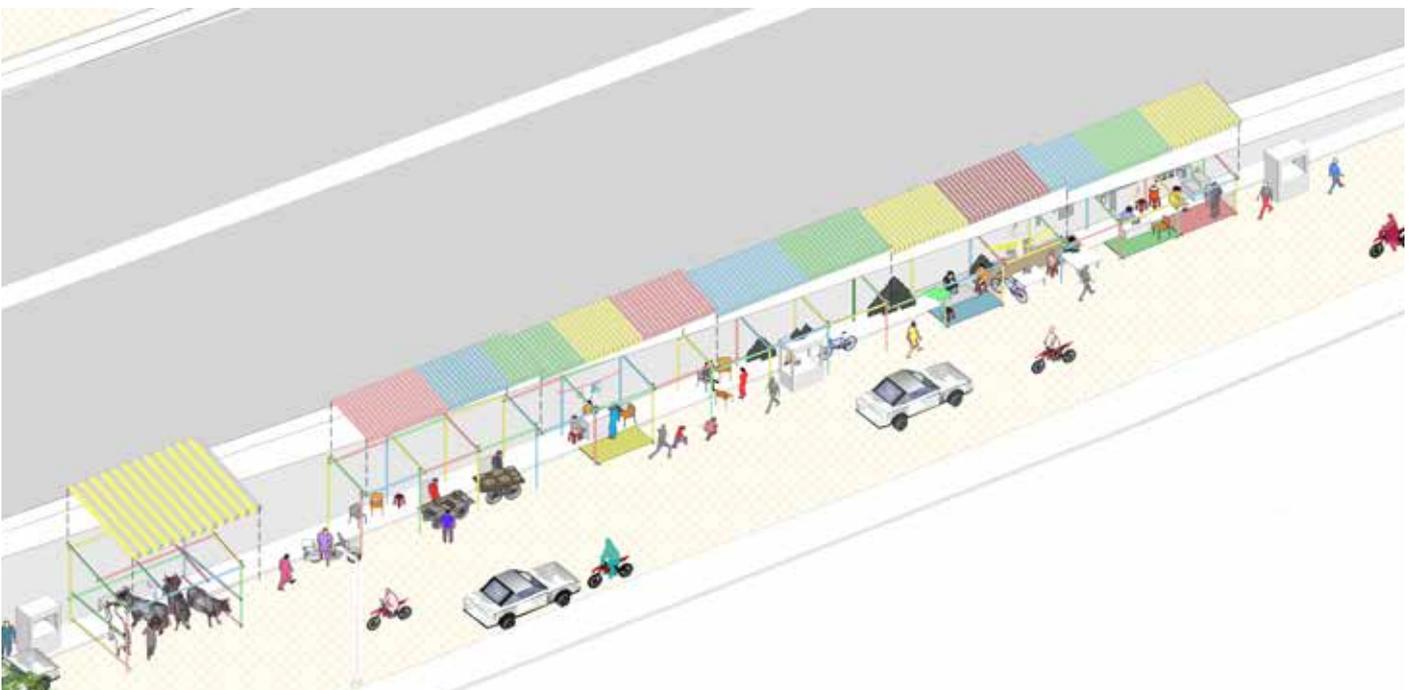
Zar Lashta Khan

zarlasktak321@gmail.com | 03332108648

Expropriation of Urban Residual Spaces: An Express Hotel for Marginal Citizens

This thesis delves into the architectural discourse of re-appropriating Karachi's urban residual spaces, focusing on Lily Bridge in Civil Lines. In response to the city's spatial congestion, it critiques the impracticality of the conventional tabula rasa approach, arguing that residual spaces, often deemed dead or vacant in Western urban lenses, pulsate with life in Karachi. Influenced by Sola-Morales, Trancik, and Lopez-Piniero, the study recognizes these spaces as dynamic arenas shaped by the marginal actors of the city. Lily Bridge's underside, a hub of transient populations and diverse activities, becomes the canvas for re-appropriation, addressing the needs of the marginalized users—migrants, travelers, nomads, and street dwellers.

Employing guerilla architectural strategies, the thesis proposes an express hotel for marginal citizens. Through intervention like hijacking, superimposition, and extension, it aims to reveal and celebrate the marginalized population, utilizing vibrant colours to symbolize visibility. Embracing a lightweight, recyclable architectural language with materials such as steel, bamboo and netting, the design prioritizes adaptability. This approach enables the structure to flexibly meet transitional requirements, enhancing the Lily Bridge site's overall experience for users seeking comfort and refuge. The thesis advocates for a revolutionary design that challenges prevailing infrastructural norms and fosters positive engagement with urban residual spaces.



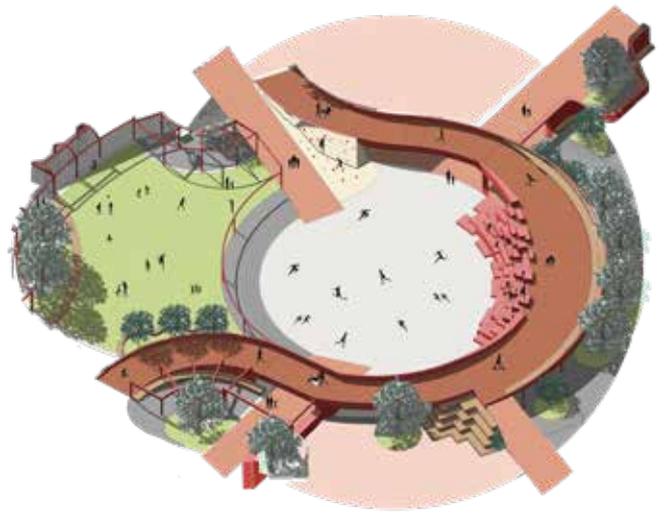
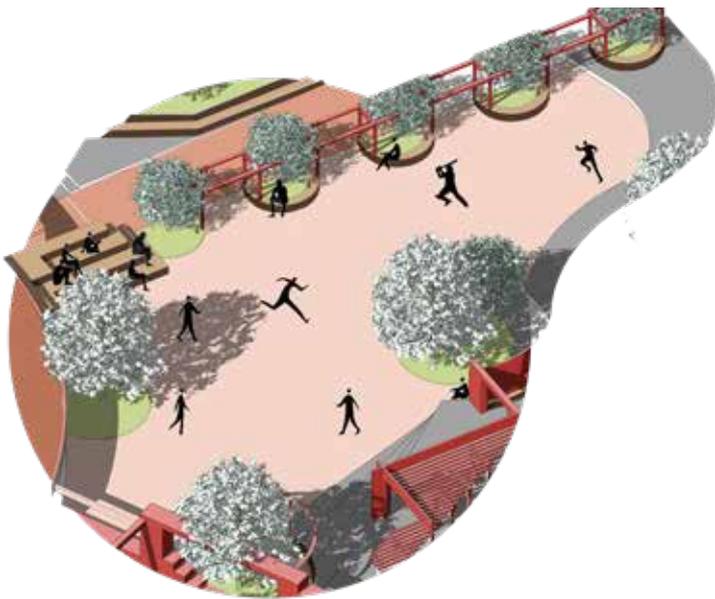


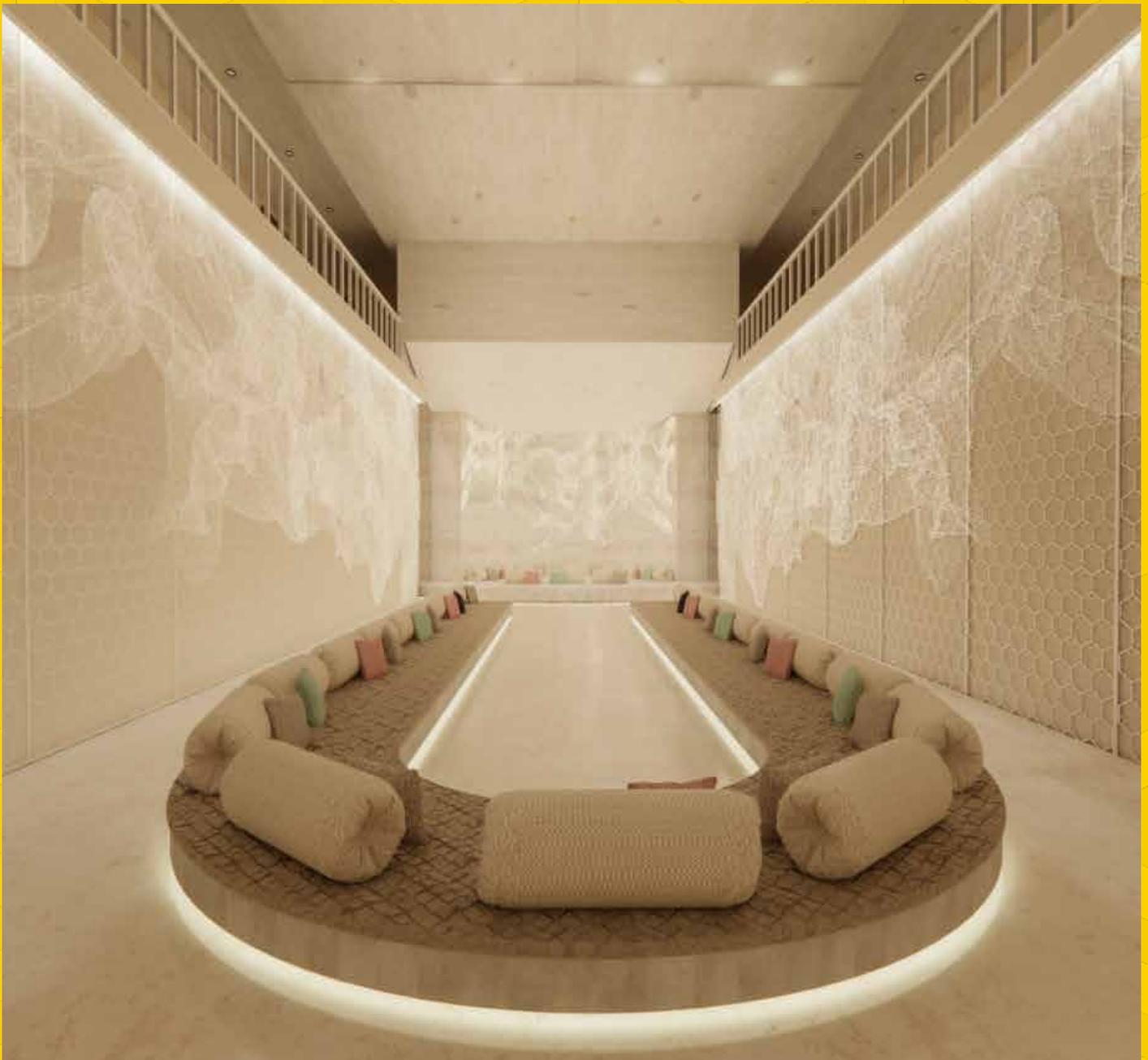
Zuha Mazhar

zuha.2217@ivs.edu.pk

Critique of the Modern Plan

This thesis critically examines the historical disconnection between individuals and their built environments, scrutinizing planning practices through the redesign of a 60,000 SQ FT park in Nazimabad no. 4. Rooted in theories like visual hegemony, planning practices aimed to impose ideologies onto lived experiences, epitomized by the Cartesian Perspectivalist Scopic Regime's detachment. The park, designed as a green space and recreational area, becomes an isolated object due to timed access, gated boundaries, and a restricting peripheral wall. The thesis advocates rethinking the wall's role, proposing its removal to transform the park into a thoroughfare and pedestrian node. By challenging the traditional function of walls, the thesis explores the potential for flexible and dynamic spatial configurations, envisioning the wall as a framework that integrates the park with the neighborhood. This conceptual shift fosters inclusivity, visibility, and redefines the park as an integral, interactive part of the community, bridging the gap between planned ideals and lived realities.





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.



Ahmed Aman Qaimkhani

ahmedaman786@hotmail.com | 03213700277

سفر ماں سے مامتا تک۔

The underlying concept revolves around "Inside Out," aiming to integrate nature into man-made spaces, within a maternal care center.

Through the strategic incorporation of natural elements, the objective is to create a nurturing and tranquil environment that enhances the well-being of expectant mothers.



[Click here to play video](#)





Fatima Raza

fatima.raza@student.ivs.edu.pk | 03322417780

کچرا ہے کیا

My thesis started as i began to investigate 'collecting' as a concept and that led me to the informal recycling industry we have in pakistan that involves the 'raddi wala' as an agent to begin this process. After surveilling the market that took me through 'kabaar khana's and godowns, i talked to the raddi walas, asked them what they collect, what they need, and how they carry this entire industry on their backs and on their 'rairi'. During this process i listened to various journeys and how everyone involved was doing everything they could for a better life for themselves and their families. I began to look at the rairi that was not only their mobile workplace, but the source of their whole income and wondered what more functions could it serve and how it could improve the quality of their day and their earnings. Having talked to many rairi walas throughout my surveys, i decided to design three rairis that juxtaposed new and old materials and objects to attempt to help them support not only their families, but try to make their work day a little bit easier for them. This led to a lot of experimentation, questioning, and eventually three rairis that incorporated varied ideas of what the rairis could be.



[Click here to play video](#)



[Click here to play video](#)

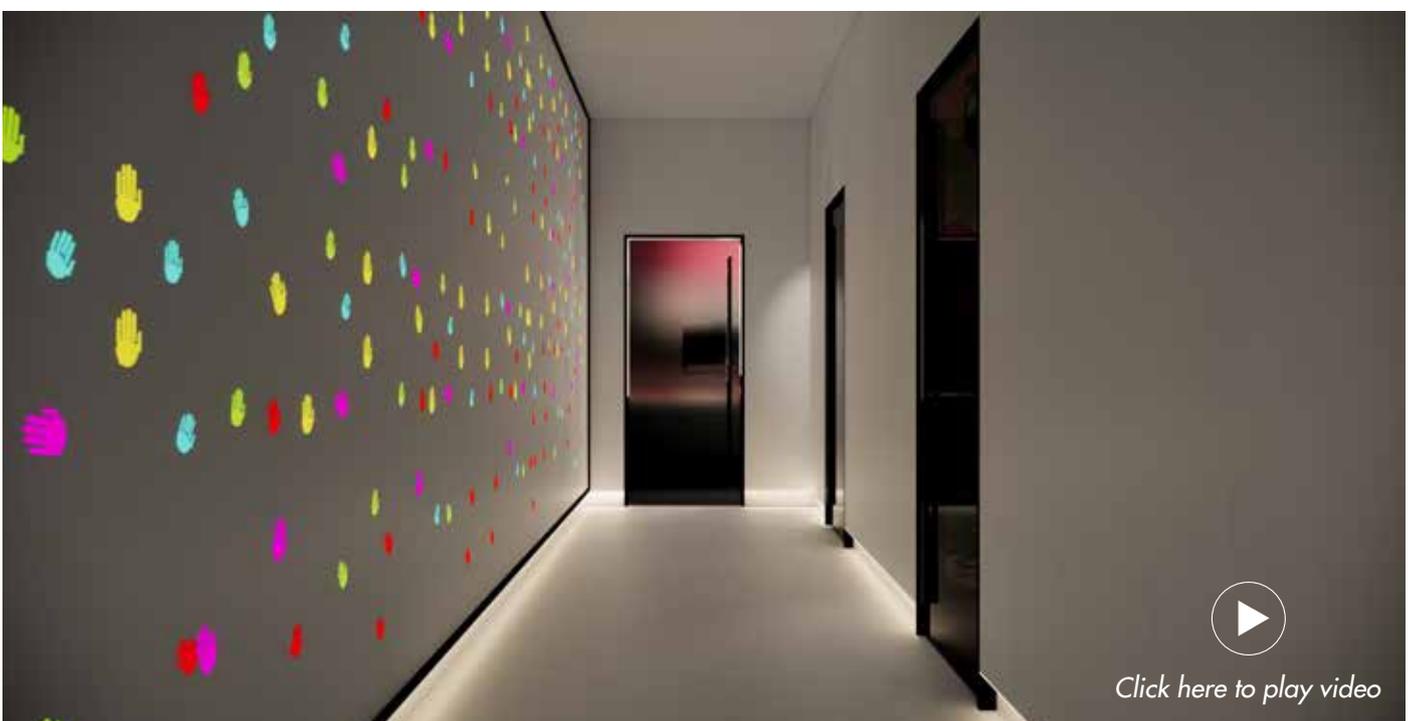


Hoor Irfan

hoor.irfan@gmail.com | 03232502494

Heterotopic Realities - Blurring The Spatial Boundaries Between Adulthood and Childhood

This project aims to delve into the concept of adult-child role reversal through the lens of heterotopia, investigating whether spaces or functions predominantly occupied by adults can be imaginatively experienced from a child's viewpoint. Through the exploration of heterotopia, this study aims to offer adults a new perspective on their everyday spaces, revealing how these environments might be perceived through the eyes of a child. The objective of this is to offer adults a fresh perspective on familiar environments and routines by experiencing them through the lens of a child's imagination while children get to explore and engage with environments typically restricted to adults, encouraging creativity and imaginative thinking while experiencing these spaces from a different viewpoint.





Junaid Shakoor Butt

Jsbjunaid@gmail.com | 03012053292

Connect Rest Play

What is the relationship between the values associated with PUBLIC PARK AND ACTIVITIES , the design of FURNITURE, and the experience of people ? Can furniture work as an intervention to enhance interaction ?

Generating a platform for enhancing social interaction, hosting multiple functions and several users at the same time.



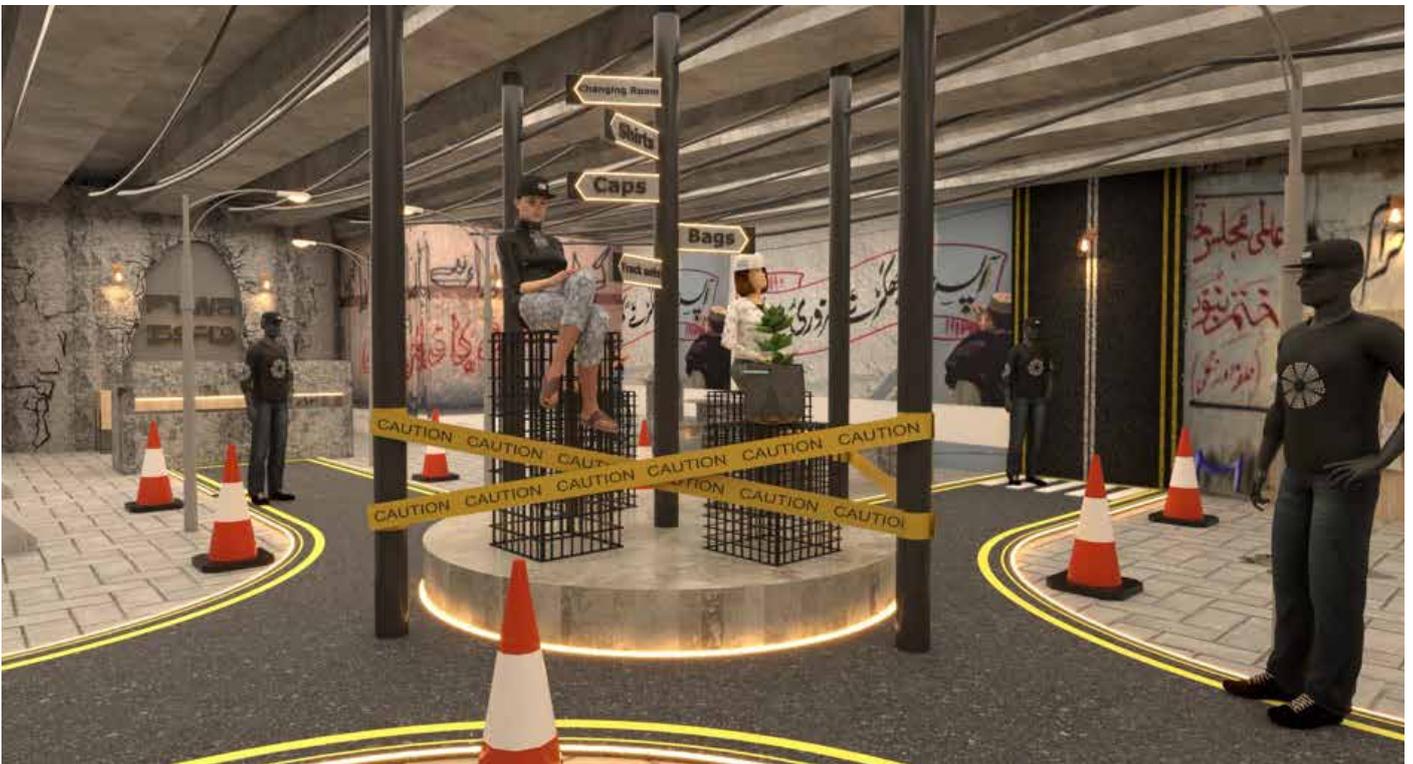


Kinza Aijaz

kinzaaijaz138@gmail.com | 03362565091

The visual journey of a brand

My thesis explores how the identity of a brand can be specialized in interiors. The aim of this thesis was to create awareness about the socio-political, and economical situation through a sense of humor. In my design, I have translated the struggles that a person living in Karachi has to face on a daily basis. This is exactly what the brand also tries to put forward through the products.



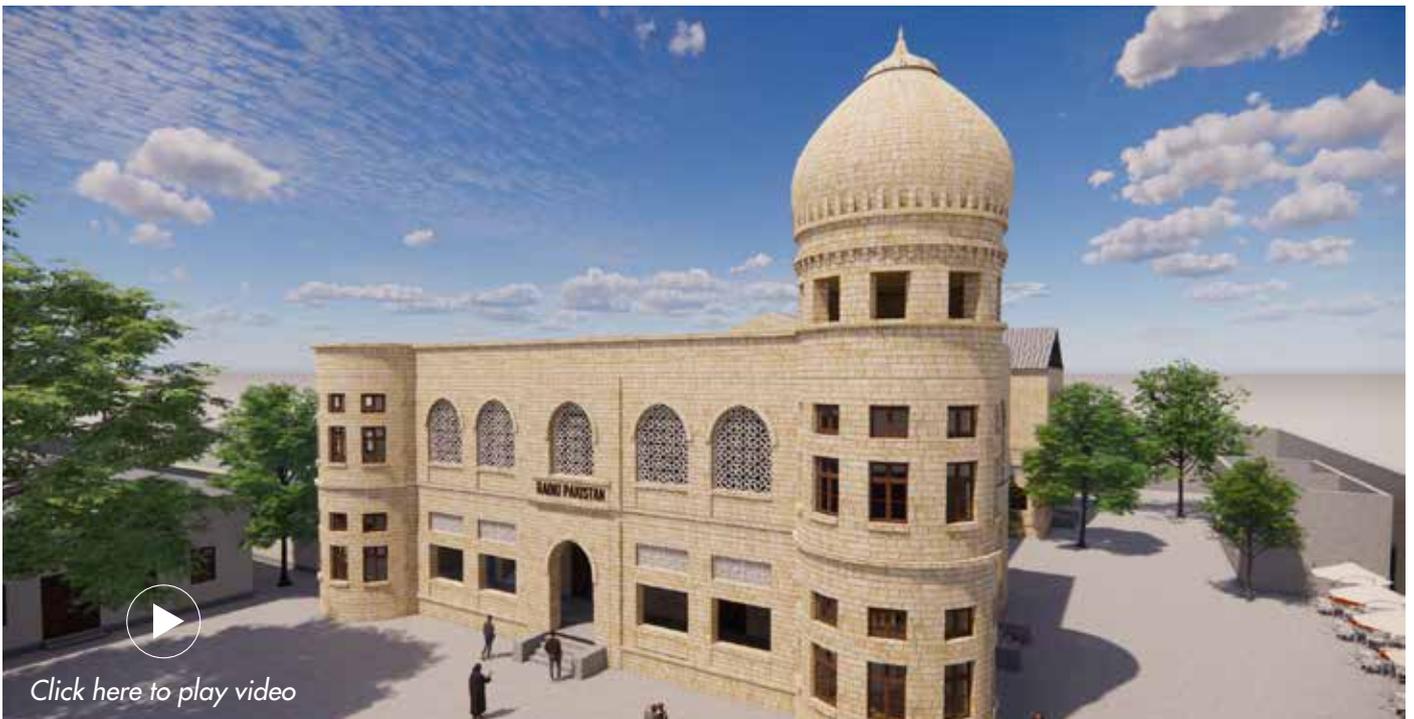


Manaal Zafar

manaalzaf@gmail.com | 03332244929

You Sleep In My Room...

This thesis brings forward a problem that is kept under wraps in Karachi – forced occupation of heritage buildings at the hands of either the Rangers, police or the state. It looks at Radio Pakistan in particular, once the main attraction of M.A Jinnah Road; now hidden behind the barricades and barbed wires of the Sindh Rangers, after being converted into the Rangers HQ. I identified how complicated the history of Radio Pakistan is, and looked into how all its past layers of history could be highlighted with the impression of the perpetrators, to make the user realize the Palimpsest. I picked 3 influential people in the history of Radio Pakistan, and re-designed it how they would want the user to see Radio Pakistan. Noor Jehan takes the user through the history of music, M.A Jinnah takes the user through the history of politics and Talat Hussain takes the user through the history of literary and drama.



Mannal Dojky

mannal.dojky@student.ivs.edu.pk | 03158236105

Captured Perspectives

This thesis aims to reimagine Interior design compositions through the principles of photography and lens of a camera in order to achieve dynamic visual narratives. The primary function of the project is to serve as an exhibition space that hosts a curated collection of photographs. It looks at how the photographs were taken through the elements and principles of photography and camera and turn a 2D viewing experience into a 3D experiential space to fully immerse in the work of the art.





Muhammad Murad

muhammadmurad.2424@ivs.edu.pk | 03318146834

Can spatial memory be used as a design trope?

This thesis intricately explores the revival of spatial memory within an architectural shell, a vessel of its essence. The objective is to carefully craft a space that not only echoes its historical resonance but also seamlessly adapts to the evolving demands of the present built environment. In this delicate blend between past and present, the project breathes new life into the architectural narrative. By harmonizing the echoes of history with contemporary needs, it aims to create a dynamic, adaptive space that becomes a testament to the enduring spirit of the built environment. This transformation not only preserves the legacy of the structure but ensures its relevance and vibrancy for the community and the ever-changing demands of the modern world.





Nawal Urooj

nawal.urooj.96@gmail.com | 03346333538

رنگ دے تورا رنگ

This project is a proposed intervention in an abandoned building that had a significant past. The purpose of this intervention is to create an experiential space for people who are interested in Qawwali while giving them an authentic Qawwali experience and to provide a space that can help with revival and sustenance of Qawwali.



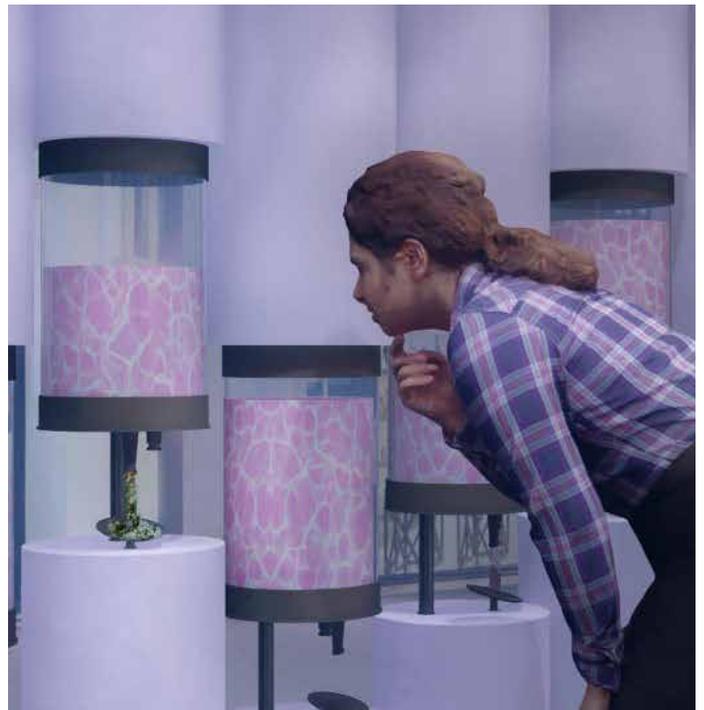


Noor Ul Ain Khurram

noorkhurram2015@gmail.com | 03243302504

CAN SPACE BE AN ACTOR?

A transformative journey through pop-up experiences at Dolmen Mall, Karachi, where the space becomes an actor, revealing the concealed truths of the makeup industry. In the "Unmasking Toxic Ingredients" zone, the allure of dispensed lip glosses masks a darker reality as unconventional textures expose the presence of harmful chemicals. Meanwhile, the "Revealing Animal Cruelty" zone transforms into a symbolic laboratory, showcasing mascara products within cages and syringe elements, unraveling the ethical cost of animal testing. As you navigate further, the "Unveiling Unethical Labor" zone exposes the harsh conditions of mines, the confinement, and the unethical mineral sourcing practices, shedding light on the human toll behind the beauty products we use. These pop-ups serve as captivating narratives, challenging conventional beauty perceptions and fostering awareness about the hidden facets of the cosmetic world.



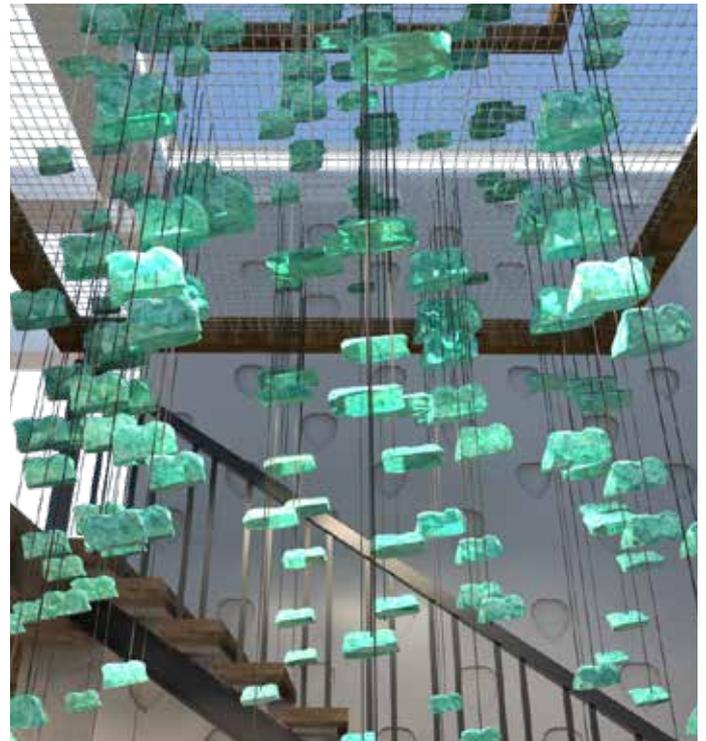


Rashida Tayyebi

rashida.tayyebi@gmail.com | 03333660213

How does the notion of deconstructing memories help one reconstruct them

For my thesis project I delved into the history of my family business which is based on the practice of Unani Tibb. Unani Tibb being a traditional system of medicine consists of traditional methods of preparing the medicine such as the usage of a kharal (mortar & pestle) and formulas of medicines which had been passed down through generations. I looked closely at the transformations that took place throughout the years in the business such as the change in typography, the materials, the process of preparing medicine etc. I felt a loss of value of those traditional methods in today's day and age and hence wanted to bring back those traditional elements in a way which would be relevant even today.





Rida Fatima

ridamurtaza@gmail.com | 03472526975

Exploring the Fusion of Realities through Sensory Experiences and Enhanced Perceptions

My thesis spatially explores the idea of combining two different realities to create a new perception. It will further examine how the physical and digital world can be merged to enhance experiences.

Moreover, my thesis is also about merging the realities of retail spaces and the digital realm to craft an experiential space. This blend offers a transformative way to perceive, possibly reshape how consumers interact with products and spaces. By integrating elements of physical retail spaces with digital technology, I am also exploring how augmented reality, virtual reality and interactive installations can create immersive experiences, altering perceptions and elevating the overall engagement within these spaces. All in all i aim to redefine the traditional retail encounter by not only allowing users to interact with products but also enabling them to engage with and immerse themselves in the space itself.





Sidra Mehboob Ali Boghani

sidraboghani@hotmail.com | 03092436279

A journey through the musical heritage of evergreen Pakistani songs

My project aims at revoking nostalgia of old Pakistani lollywood music industry the Golden era of Cinema and music. I have created an immersive space with sets that either resemble or are completely imagined of a time when the songs were written using similar design language. This space has 7 popular songs from 1950s- 1970s

1. Bandar road se kumar (this shows the roads and the views that you would see on your way at M.A Jinnah Road)
2. Gari ko chalaana babu (A song filmed in a very advanced way showing the chemistry between Indian actress who came to Pakistan for the shoot) I have reimagined the Elphinstone street of now Zaibunnissa street.
3. Chandni Raatein in this I have shown writer's perspective and his one Chandni Raat at Laxmi Chowk Lahore.
4. Yeh kaghazi phool jaise chehre (showing the famous Waheed Murad staircase used in almost every movie of his and later Nadeem's)
5. Koko Korina (the song that got Ahmed Rashid on South Asia's map) I have reimagined the stage in color along with certain elements left to its original including the concrete floor and enlarged Coca-Cola bar.
6. Raks Zanjeer, has a history of a movie as well as a real life story of Neelo.
7. Some say I am sweetie this song has a set reimagined and brought into 3D for the experience of being on the set with dancers all around.

The journey ends with a projection of actors waving and clapping at the audience and asking them for autographs, turning the narrative.





Syeda Amna Naqvi

amna.naqvi@student.ivs.edu.pk | 03352283777

surrealism and space: خیالی خزانہ برکت

This project is based on teleporting users in Karachi with their everyday problems which are talk of the tea tea these days like, money devalue, petrol prices, electricity crisis, gas crisis, food shortage and water shortage, into a space which experiences an immersive unreal world where the inflation is converted to deflation and the whole idea came into being through the analysis of an art movement known as surrealism and a technique with in this

movement, exquisite corpse, as this movement was all about interpretation of the unconscious mind based on what's going in the context, this project aims to talk about recent context of karachi and its factors, to take people into their own dream world, it all started with couple of montages that i did, based on my dreams and how i like to talk about it through montages.



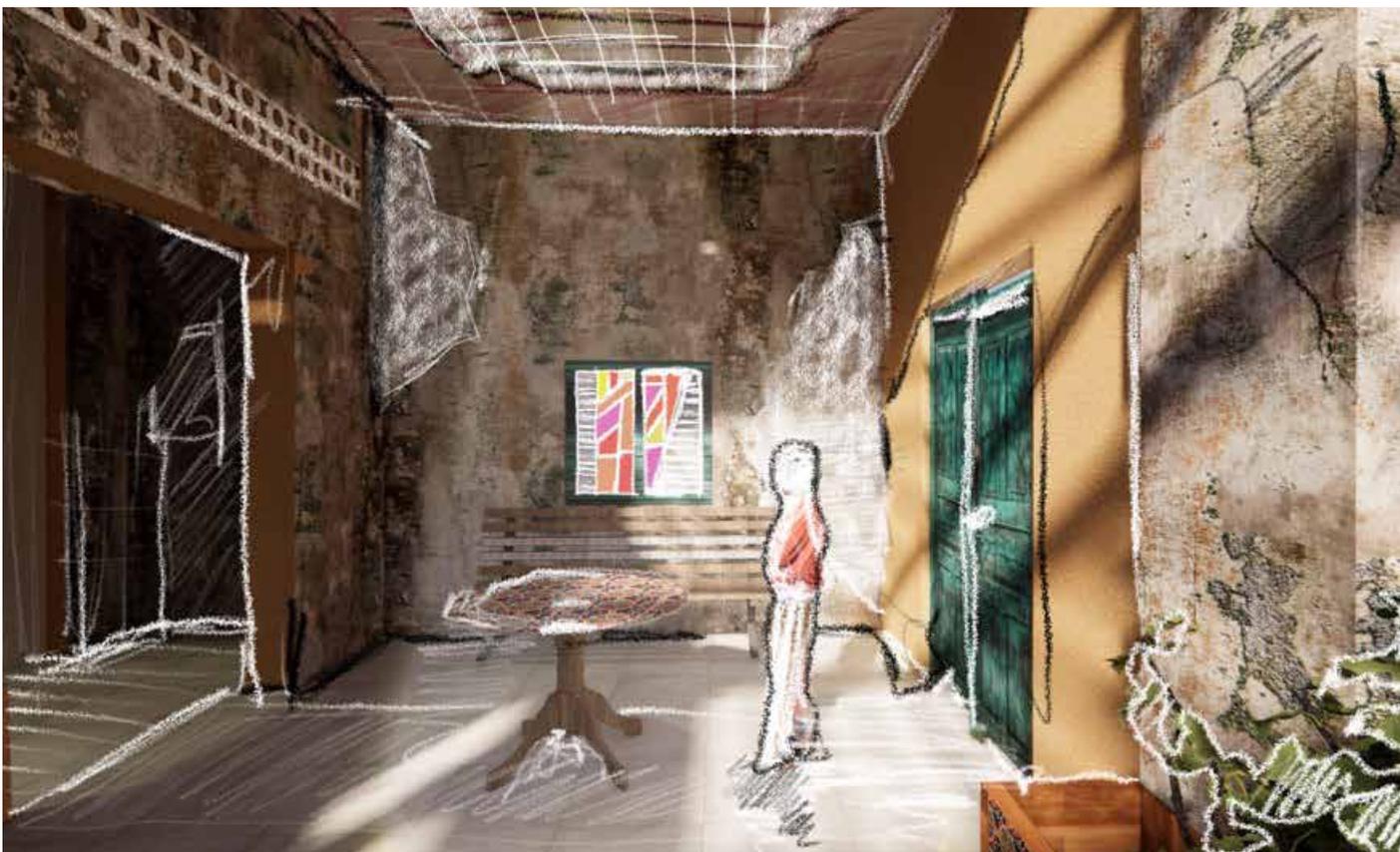


Syeda Farwa Zaidi

Farwazaidisd14@gmail.com | 03353410112

Rangon mein akar tikey

My thesis aims towards giving life to a community in Lyari which was hugely affected by the Lyari gang war. My thesis caters to everyone living in that community right now. My goal is to give life to their broken homes and fill it with light again but keeping in mind that the past shouldn't be erased because their past made them who they are right now.





Umaima Adil

umaima.221@ivs.edu.pk

Reimagining Ainak Wala Jinn Through the Lens of Nystagmus

Nystagmus is a vision condition that involves repetitive involuntary eye movements caused by the miscommunication between the eyes and brain. It is a condition that I was born with. My thesis aims to design an immersive, interactive game experience that designed on the principles of nystagmus and linked with the fictional tale of ainak wala jinn(1991).



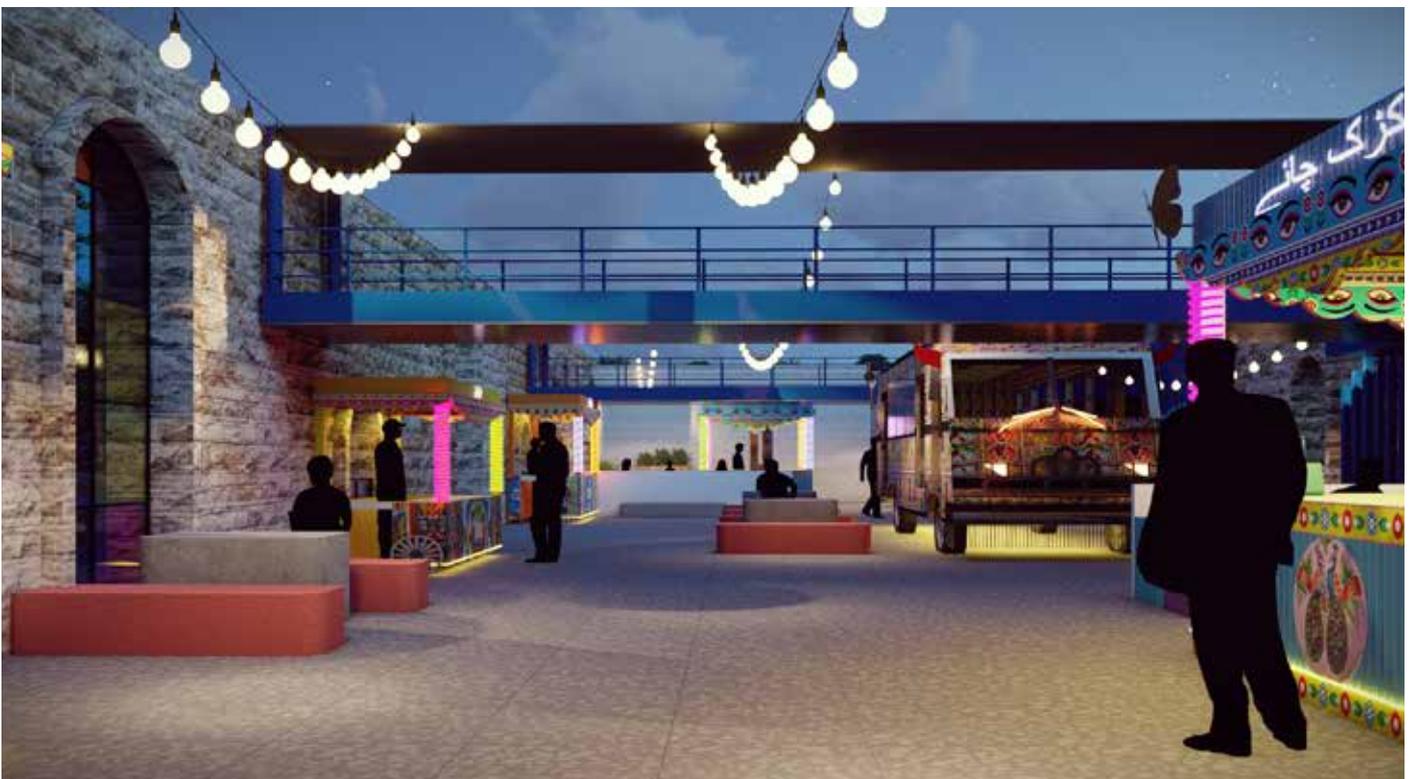


Zohra Faisal

zohrafaisal.faisal@gmail.com | 00971508565917

Can Multiple Temporal Identities Form a Spatial Intervention?

As an individual the idea of traveling and adapting to different identities whilst leaving parts of it behind was an intriguing topic. This thesis takes a turn to a diversely populated hub alongside M.A. Jinnah Road and I.I Chundrigar Road. As the diversity is prominent, the users, context and history all have played a role in the design of this thesis. The reclamation of the space is designed keeping in mind an important part of Karachi, the vehicular identity whilst incorporating spaces for passengers to wait and a temporary lodging facility.





Zuha Ibrahim

zuharazakazi@gmail.com | 03018612852

کیا آپ مجھے انصاف دلائیں گے

Criminology, as a multidisciplinary field, encompasses the study of crime, its causes, effects, and societal responses. As criminology students embark on their academic journey, gaining practical insights, especially related to the context of Pakistan, crime scene investigation becomes crucial for their holistic understanding of the subject. Currently, the only University offering Criminology holistically is Karachi University. However, the students of the department are not being offered any practical teaching.

Unlike standard crime scene simulations, this project combines practical skills with a focus on psychological elements, fostering a deeper understanding of criminal behavior. Being in law enforcement, people are exposed to such topics so regularly that they often become desensitized towards the harsh realities. Thus, my aim is to help re-evolve empathy in these individuals who would further be responsible for the safety of society. By immersing students in an environment that reflects real-world scenarios, they gain insight into the intricate relationship between space and criminal actions. In essence, this project bridges theory and practice in criminology, offering students a comprehensive educational experience. It equips them with not only the ability to collect and identify clues, but also with a nuanced understanding of how space itself contributes to uncovering the complexities of criminal investigations. Ultimately, this approach prepares aspiring criminologists for the dynamic challenges they may encounter in the field.





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.



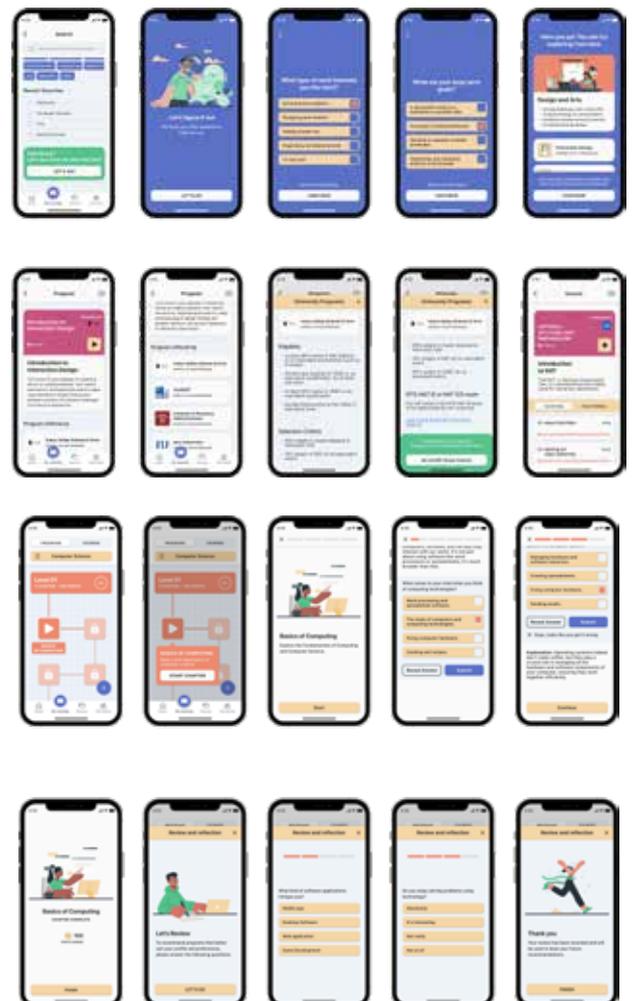
Abdullah Sheikh

abdullah.sheikh@student.ivs.edu.pk | 03353274812

Raah Pehchaan

This thesis is a pioneering exploration into reshaping the landscape of career counseling in Pakistan. Grounded in a profound understanding of human dynamics, it navigates the uncharted waters of career decision-making.

"Raah Pehchaan" stands as a beacon of guidance, leveraging the F.I.R.S.T. model and the Skill, Interest, and Value framework. The design strategy unfolds as an educational ecosystem development, envisioning a comprehensive career resource hub. Here, the F.I.R.S.T. the model adapts to individual needs, offering tailored recommendations, while the Skill, Interest, and Value framework delves into the core aspects of individual aspirations, paving the way for a more nuanced approach to career exploration.





Adeena Mushtaq

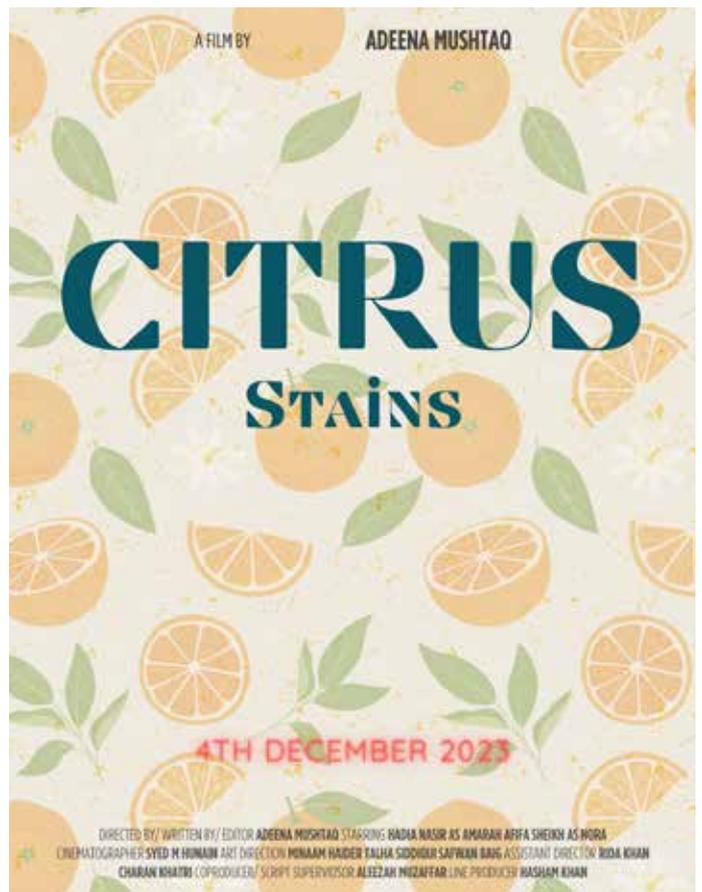
adeena.mushtaq@student.ivs.edu.pk | 03112404998

Citrus Stains

In a formalistic world, two sisters, Ammara (23 years old) and Nora (29 years old), live together. While Ammara is a dedicated physics major, Nora leads a carefree life working at a salon. Their contrasting personalities spark clashes, with Ammara's responsibility clashing against Nora's nonchalance.

Using her mom's research on quantum physics, Ammara makes a device to shift her reality. She hopes this can fix their strained relationship, but not without a catch – a cost she must bear. As she immerses herself in the seemingly flawless reality, their relationship intensifies unexpectedly. Yet, with each step further into the alternate realm, she gets closer to ultimately choosing a dilemma within the time limit.

Ammara finds herself at a crossroads between holding onto memories and dreams and the allure of a perfect existence. If she chooses to stay in the perfect new reality, she must give up her dream university, her old memories, and all her knowledge of physics, taking away her device, which is her mother's locket. A piece of her that Ammara carries.





Aleezah Muzaffar

aleezah.muzaffar@student.ivs.edu.pk | 03161605908

Her Amygdala

In many brown households, the relationship between daughters and fathers hold great significance, often characterized by deep affection, respect, and a sense of protection. However societal expectations can sometimes create challenges. especially concerning choices between family obligations and personal aspirations, like education and careers. Fathers often play an important role in creating a sense of safety for their daughters but this safety can be seen broken by the pressure of familial responsibilities and choosing one's career over one's family.

"Her Amygdala" explores this specific dynamic where the character is forced to make a choice between their family and their career. The choice at first glance is very obvious but faced with the memories of the past which shows the strained relationship of a father and a daughter makes us think and question the characters choice, this question is the core of this project, the expectation that one should always keep their familial responsibilities above everything else.





Alina Saiyed

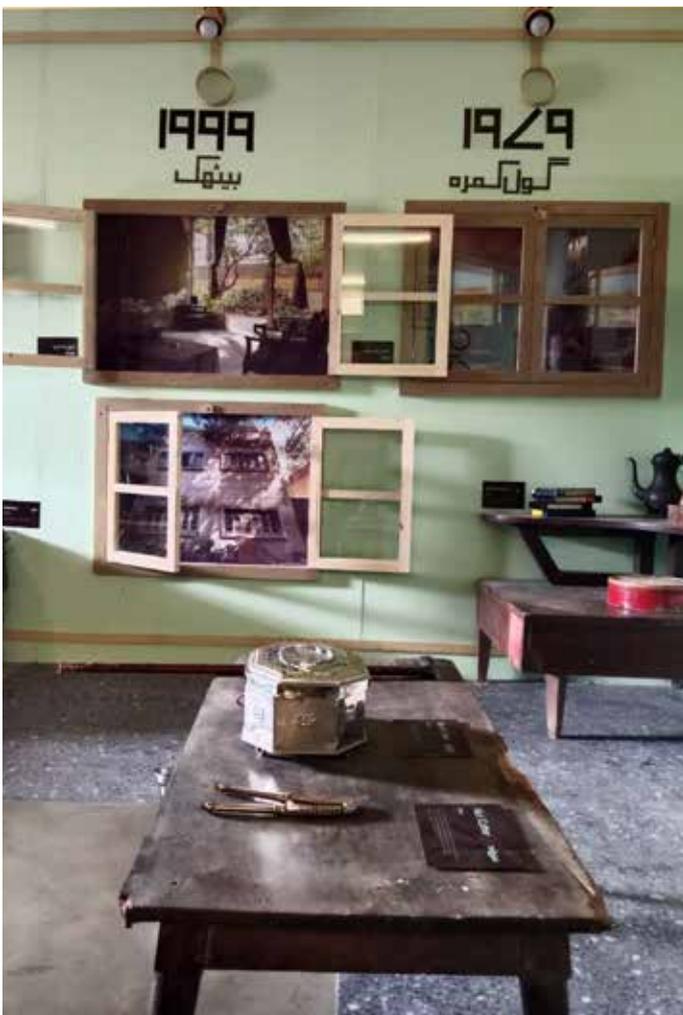
alina98saiyed@gmail.com | 03469333567

Purana Ghar Purani Yaadein

My family home was built in 1957 and has been passed down through generations. It started with our ancestors and then it was given to my grandparents, then my parents, and even my uncles and aunts lived there. Cousins, neighbours and other family members had their moments too. The house holds lots of memories of happiness, sadness, and dreams. It has seen babies being born, people leaving, and happy times. Even as the sun sets, the house stands strong, telling the story of our family.

In our fast-changing world, it's important to hold onto the precious memories that our family home holds. As we move forward in time, let's make sure we don't lose the stories, the laughter, and the connections we've had in this house for a long time. The way our home has kept us safe, it's our job to preserve its history too.

Let's look beyond the walls and rooms of our family home. It's more than just a physical space; it's a place where our memories and stories come to life. If we protect those stories and keep our memories safe, we can pass them on to the next generation. This way, we create a link between the past and the future, connecting all of us together.





Allah Diya Imran

allah.diya@student.ivs.edu.pk | 03222233923

Kinnect

In many Desi families, sarcasm, ridicule, shame, criticism, and disapproval are frequently used in conversations with teenagers. Though this is done casually and without the intention to hurt teens, it does have an impact on them. This can also make teenagers feel distant from their family. With this card game, families can talk more openly and connect with each other.

Kinnect is a fun teen-fam card game that gets teens and parents/loved ones talking better. It helps teens share what's on their minds without worrying about getting judged or getting in trouble.





Ayesha Jahangeer
allah.diya@student.ivs.edu.pk | 03222233923

Pakischand

In



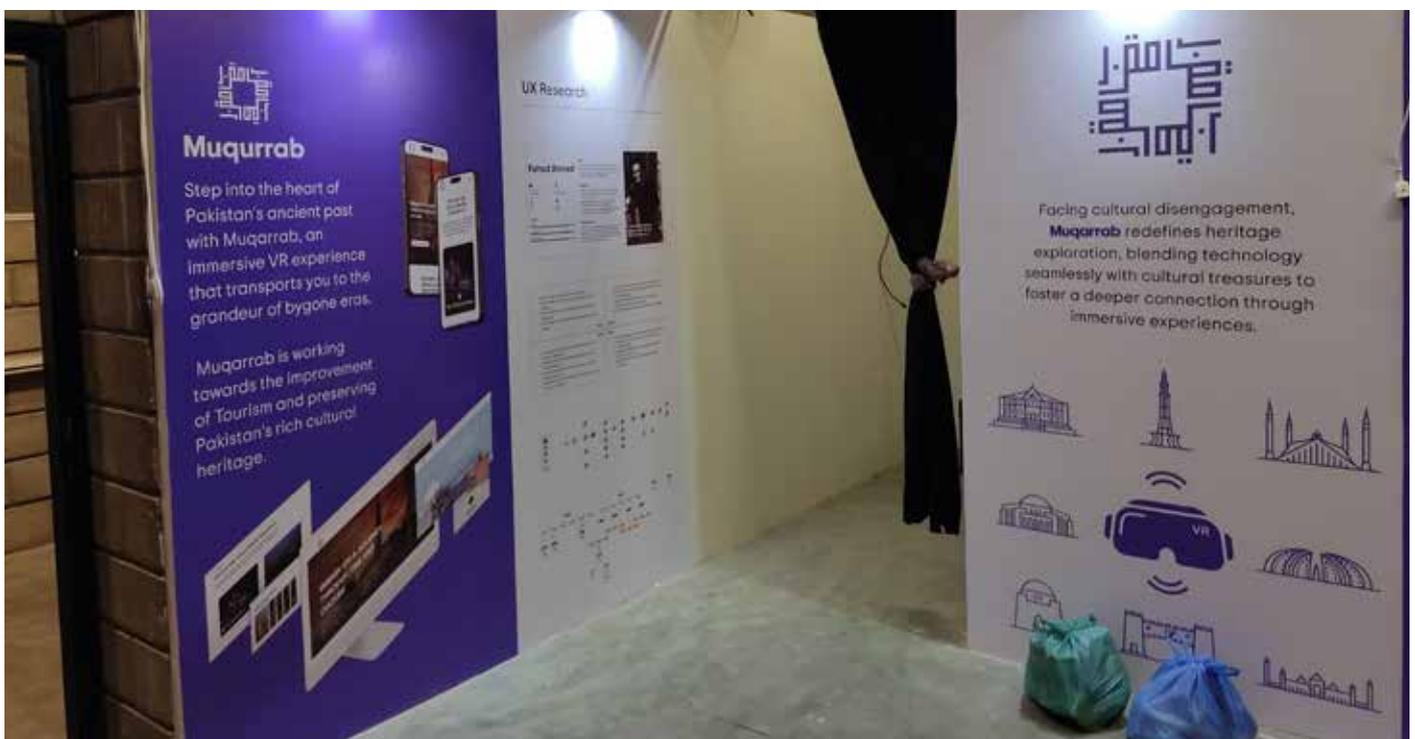


Daniyal Ahmed

daniyal.ahmed@student.ivs.edu.pk | 03463824569

Muqarrab

Muqarrab is a revolutionary initiative in heritage tourism, seamlessly blending the rich cultural tapestry of Pakistan with cutting-edge Virtual Reality (VR) technology. This project introduces a user-friendly website serving as a comprehensive showcase for Pakistan's diverse heritage sites. Muqarrab goes beyond static imagery, offering an immersive VR experience that transcends geographical constraints, allowing users to virtually explore and appreciate historical wonders. The meticulously designed platform provides interactive maps, 360-degree views, and captivating narratives, ensuring a dynamic and educational journey through time. By fusing technology and cultural preservation, Muqarrab stands at the forefront of redefining how we experience and safeguard our heritage for future generations.





Eesha Naweed

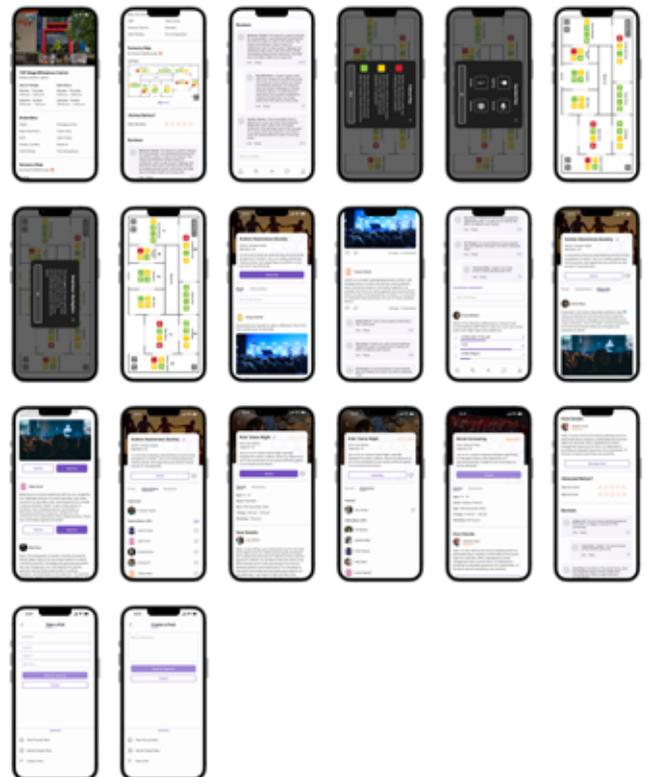
eesha.naweed@student.ivs.edu.pk | 03243267822

A-Hive

A-Hive (an app) is a transformative space dedicated to fostering inclusivity for individuals on the autism spectrum. By seamlessly blending innovative technology and social awareness, A-Hive empowers the autism community in their journey towards socialisation.

The app introduces a unique concept, KK (Karachi's Kaleidoscope), an ambassador seeking to bridge the gap between public spaces and individuals with autism. KK collaborates with public venues to create Introductory Stimuli Rooms, strategically designed to acclimate individuals to various sensory stimuli before venturing into the main space.

Beyond this, A-Hive acts as a hub for sensory maps and blueprints, providing users with valuable insights into the stimulating environment of public spaces. Users can explore, rate, and review places in Karachi based on their autism-friendliness, fostering a supportive network. A-Hive is not just an app; it's a vibrant community dedicated to dismantling barriers and championing a world where everyone, regardless of neurodiversity, can thrive socially.





Fahad Ahmed

fahad.ahmed@student.ivs.edu.pk | 03361805959

Maqaam

Maqaam is an initiative aimed at solving the struggles faced by students relocating to metropolitan cities for their education, in finding and securing affordable and quality living arrangements for themselves.

The app streamlines the discovery and booking of shared living spaces, offering a secure process. A member dashboard ensures post-accommodation services, providing students a hassle-free living experience, allowing them to prioritize the more important aspects of their lives.





Fatima Siddique

fatimasiddique339@gmail.com | 03314448462

Gul-e-daudi (The Chrysanthemum)

This film explores the profound essence of fulfilling familial responsibilities. Within a societal framework where men are entrusted with the constant duty of providing for their families, the conventional emphasis tends to revolve around the provision of wealth, food, and housing. Consequently, this relentless pursuit often leads them to become so focused on the rat race that they miss out on precious, invaluable moments with their loved ones. Through Hashim's journey as the protagonist in this short film, the narrative prompts a compelling introspection on whether the traditional notions of provision truly encapsulate the meaning of supporting and nurturing a family. White chrysanthemums in the film symbolize the enduring love between Anaya and her father, Hashim. Traditionally, these flowers represent happiness, love, and loyalty, while also embodying grief and mourning across European and Asian cultures. In Urdu, chrysanthemum is called 'Gul-e-daudi,' translating to "beloved flower," which creatively reflects the relationship between a father and daughter, signifying Anaya as the cherished flower in her father's eyes.





Hafsa Bano

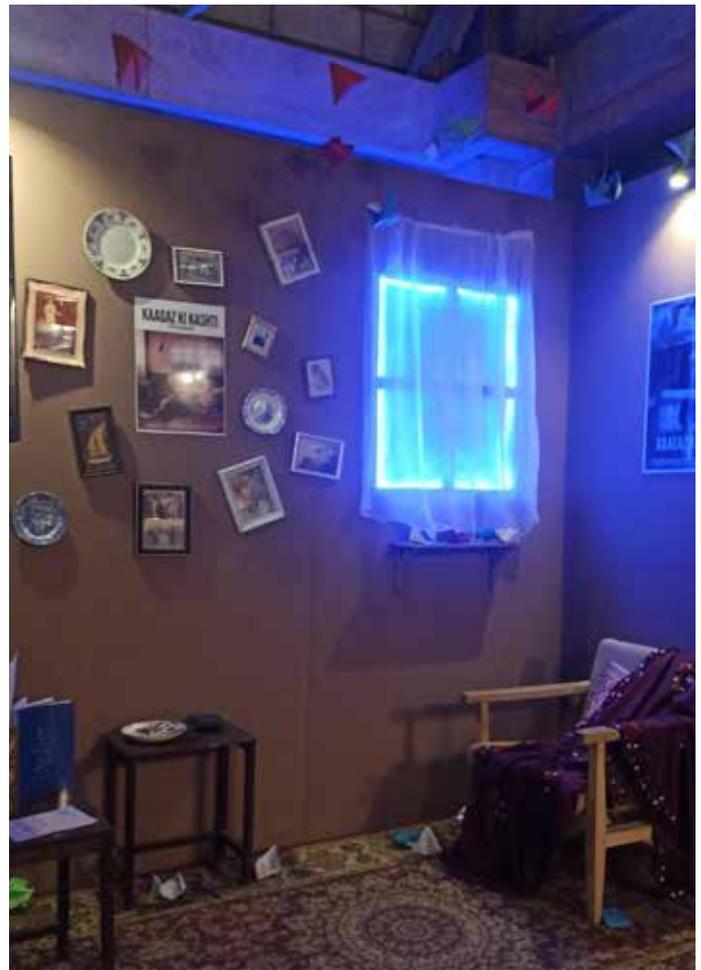
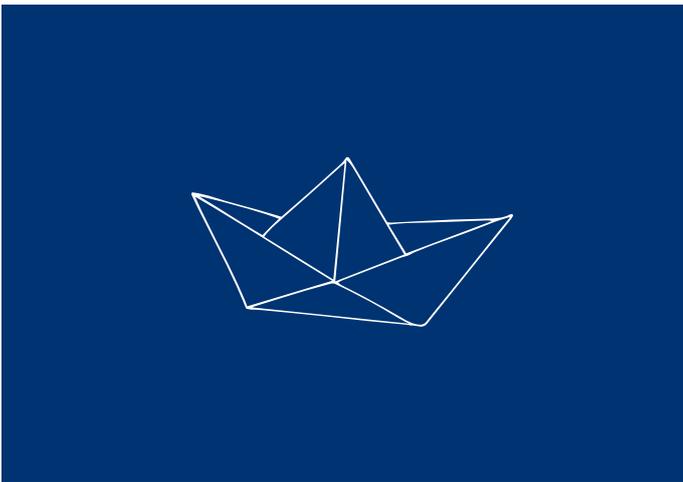
hafsa.bano@student.ivs.edu.pk | 03203405040

Kaagaz Ki Kashti

Genre: post apocalyptic, sci-fi drama

Moral Truth: Even in the face of despair and overwhelming odds, human connection and understanding remain vital to finding hope and strength in the most challenging circumstances.

Premise of the Film: In a post-apocalyptic wasteland, two women find solace in each other's humanity. Despite not being able to speak a common tongue, they are able to mirror grief and loneliness known only to them.





Hamza Zain Makhdoom

hamza.2437@ivs.edu.pk | 03163639295

Sehr-E-Sur

Genre Magical Fantasy , Musical Narrative film.

Moral Truth: Even in the darkest of night, The sun will continue to rise and bring a new day. Be hopeful.

Premise: Music heals as they say. The story revolves around a music box from the past of her mother, and is a call for help of self discovery. In "'Seher - e - Sur'" we delve into the world of Myra, a young girl seemingly perfect in her 20's but her world shatters when she confronts the loss of her Mother. We witness the unraveling of Myra's life at the funeral and the inner turmoil she must face after losing her mother.





Hania Zubair

haniazubair99@gmail.com | 03062087767

Whiskin' Wonder

Learning and building bonds through play-based baking.

'Whiskin' Wonder' is a transformative experience for children and their parents. Beyond the culinary delight, baking fosters a deeper bond between parent and child. Whiskin Wonder's specially curated baking kit allows children to explore and experiment. It nurtures their problem-solving abilities, and valuable skill acquisition. The project aims to redefine parent-child

quality time through play-based baking. Whisk in Wonder with us because every recipe will unfold a new skill and whisk a deeper bond because learning lies beyond books!





Hiba Kamran

hibaakamrann@gmail.com | 03232718883

Haunted Crossroads Series: The Curse of Allaudin's Mansion

The book series distinguishes itself by offering an interactive narrative experience that allows readers to direct the story through the use of elements such as coloured visuals, riddles, interactive maps, and options between page numbers. This distinctive aspect makes every reader of my book the director of their own narrative journey, enabling a customized and spine-tingling experience that transcends the bounds of conventional storytelling. This book

series, written specifically for readers aged 12 and above, takes readers on an engrossing trip through the realms of horror and adventure within a vibrant Pakistani context.

A "truth or dare" game in the Pakistani town of Karamabad leads the reader to the exploration of Allaudin Shah's abandoned house. The enraged magician curses visitors, turning them into spirits. Escape by solving puzzles, confronting spirits, and navigating an interactive map. Before dusk, discover the mysteries and release the ensnared souls to escape the magician's clutches.



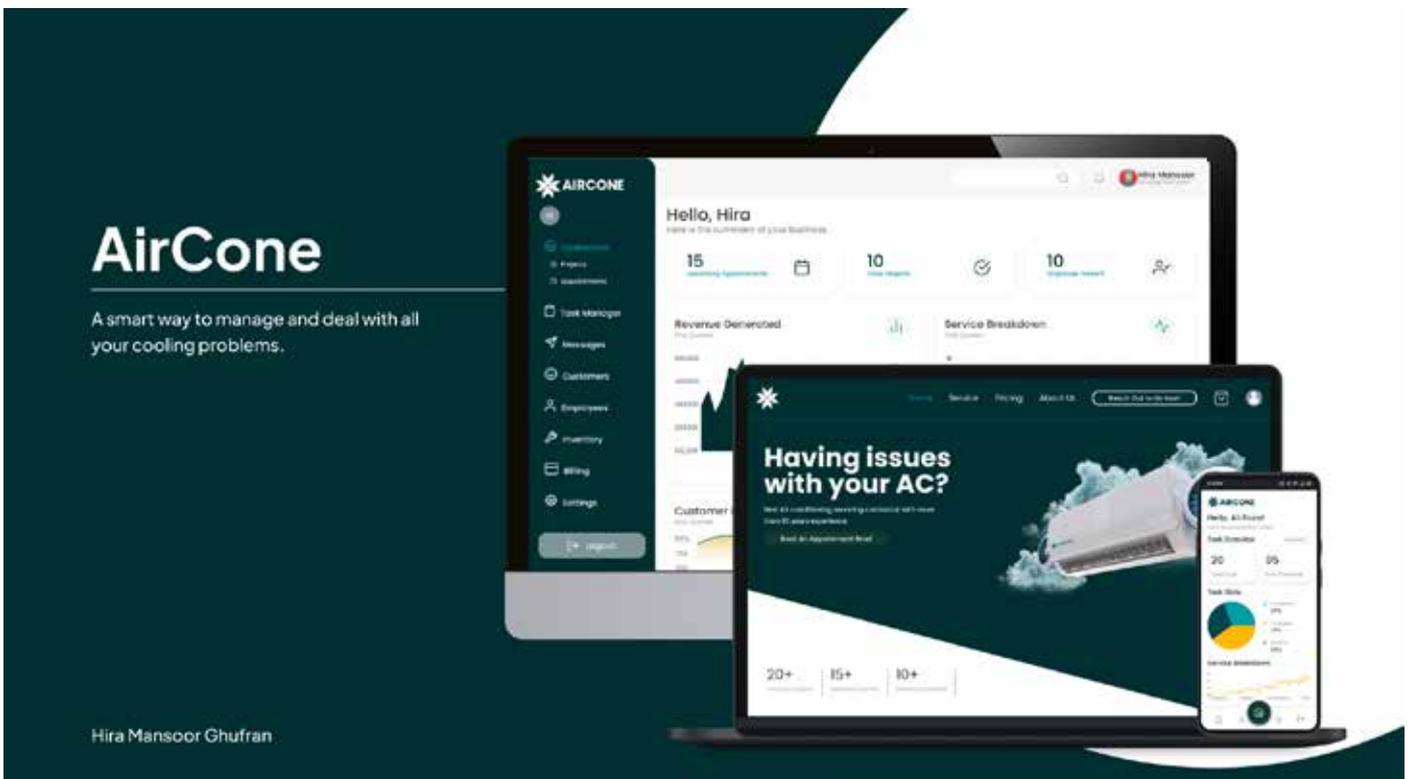
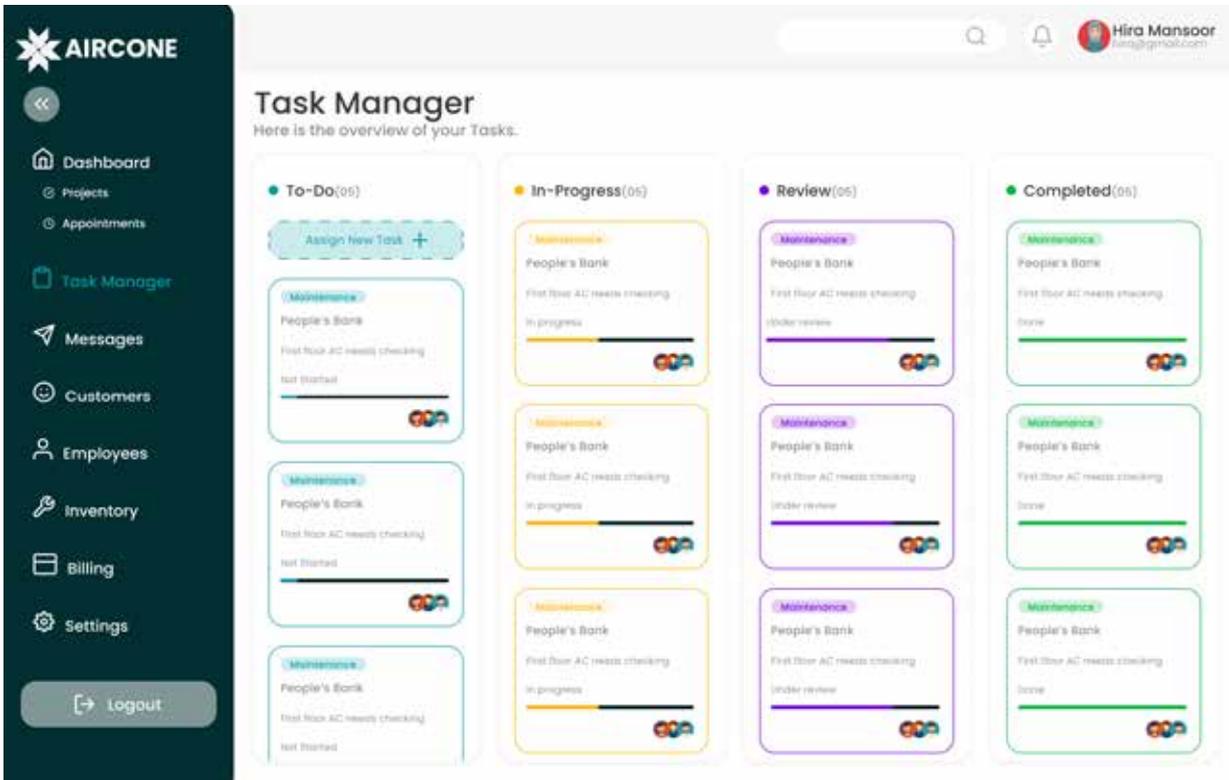


Hira Mansoor

hira.mansoor@student.ivs.edu.pk | 03322729021

AirCone

AirCone embodies a user-centric approach, incorporating cutting-edge technology to streamline operations for service providers, technicians, and customers alike. Through intuitive features such as streamlined appointment scheduling, real-time technician tracking, and transparent pricing models, the platform seeks to enhance operational efficiency while offering an exceptional user experience.





Huda Anis

hudarehman602@gmail.com | 03212040525

Chasing Zero

A Mobile application that measures and tracks your individual footprint, helps you take effective climate action and rewards you on sustainable behaviors!


chasing zero™





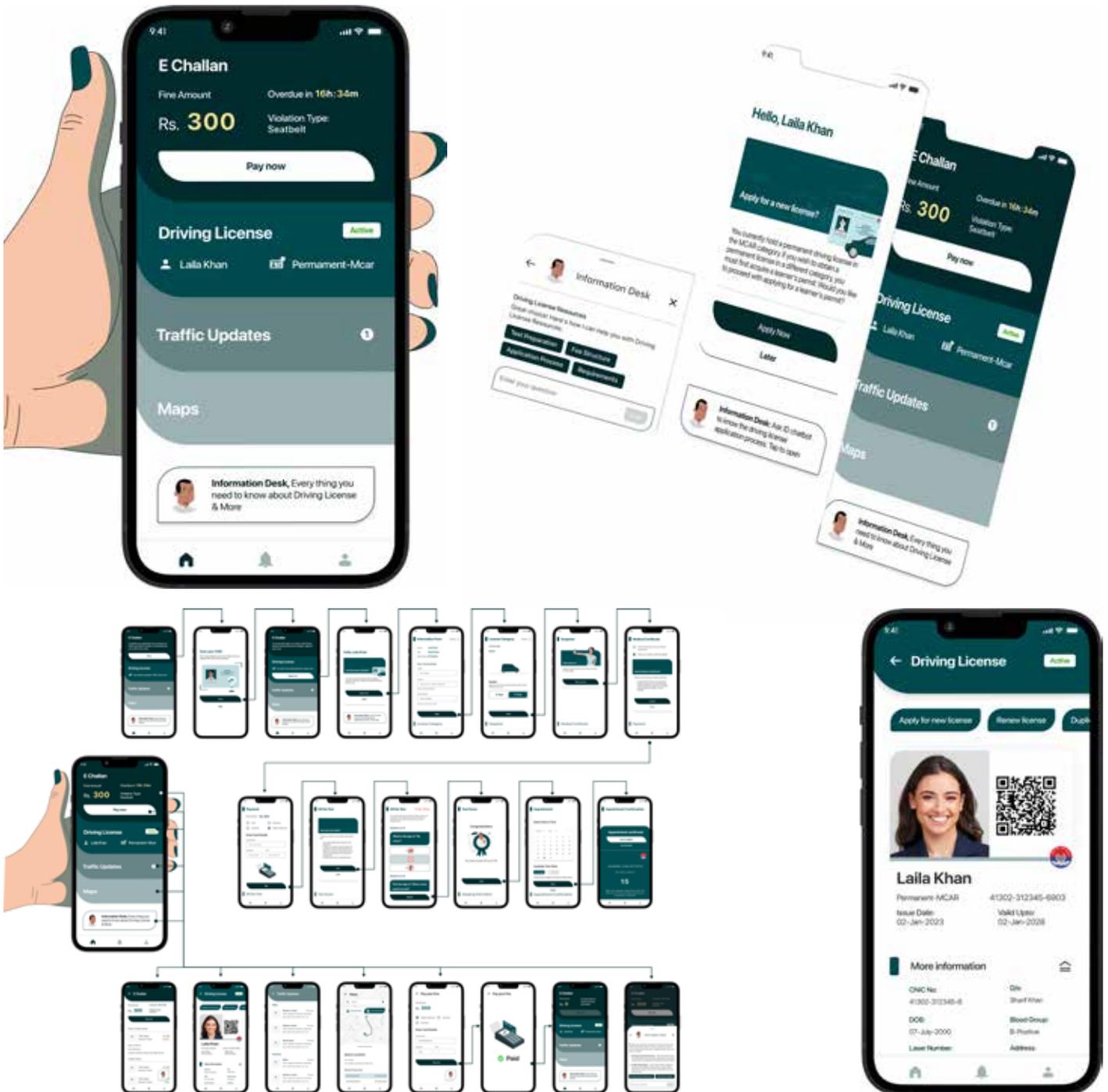
Laila Khan

laila.2208@ivs.edu.pk | 0334-3345486

Lisync

Digitizing Karachi's driving license and traffic challan system, "Lisync"- a comprehensive digital solution

- Integrated e-license, e-challans, online license applications, road safety awareness, real-time traffic updates and information regarding license application procedures, traffic challans, driving license and traffic police department.
- Adopted a Mixed-Method approach, engaging with drivers, license applicants, traffic police, and DLS employees.
- Conducted observational studies and global system analysis to discern user pain points, resulting in seamlessly integrated and user-friendly features.
- Meticulous prototyping and user testing, refining Lisync into an impactful, user-centric driving experience transformation.





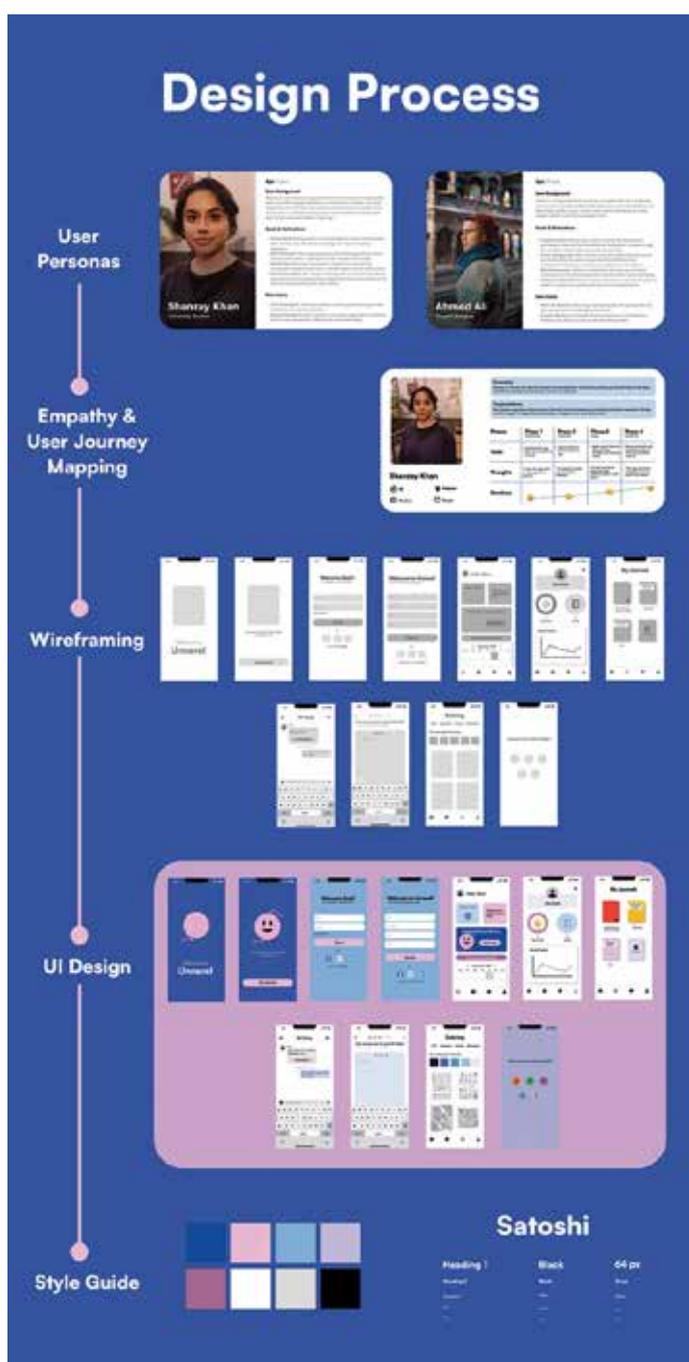
Mahnoor Agha

mahnooraghaa@gmail.com | 03332653603

Unravel

Unravel is one of a kind de-stressing journaling app designed for teens and young adults.

Users can elevate their daily reflections with curated mood based journaling prompts, color uplifting illustrations to de-stress and track their mood seamlessly through personalized customization. Furthermore, the simple breathing exercises and empowering affirmations in the app are a reminder towards accepting yourself no matter how tough it gets. Users are meant to dive into a world where every entry is a step towards unraveling the layers of your authentic self.





Mariya Shaikh

mariya.shaikh@student.ivs.edu.pk

Smells like Home: A Scentsorial Narrative

My thesis delves into the integration of scents within visual storytelling, uncovering their ability to evoke profound emotional resonance. It features illustrated canvases with animated scent transitions, offering an immersive experience. Focused on rain and jasmine scents, the thesis blends storytelling and sensory elements, evoking memories and emotional resonance.

"Smells like Home" is an exploration into the integration of scents within visual narratives, showcasing the transformative power of scent in illustration. This thesis unravels the profound influence of scents, evoking emotional connections and enriching the sensory engagement within visual storytelling. By infusing scents into illustrations, it unveils a new dimension, amplifying emotions and memories, ultimately offering a captivating sensorial experience.





Maryam Memon

maryammemon9@gmail.com | 03322696398

Baat se Baat: Let's Talk Childfree

A card game based on sparking conversations and challenging stereotypes about many topics considered taboo in our society like getting therapy or choosing to not have kids.





Misrah Fatima Nizami

misrah.nizami@student.ivs.edu.pk | 03061605052

CINERAMA

Moral Truth: The medium of cinema is based on stories of the people, not the space/place.

Genre: Drama, Heartfelt, Romance, Comedy and Musical.

Background and Synopsis: In a forgotten cinema named CINE-RAMA, film journalist Sabeel is tasked with reviewing its history to get his career back on the spotlight. Inside the decaying theater, he encounters imaginary spirits embodying the cinema's stories. A cinema owner who shows him these stories, they teleport to different eras to get to the one where a couple bonds over romance, and a faded actress reminisces her past fame. Amid technical issues, Sabeel shares a connection with these phantoms. However, he discovers they're projections of his own imagination. Realizing that stories extend beyond screens, he prepares for the final film screening, embracing the magic of cinema and recognizing the tales hidden in the hearts of people. The cinema's closure becomes a metaphor for the fleeting nature of stories and for Sabeel to find his own story in this universe.





Muhammad Zain Abbas

zain.abbas@student.ivs.edu.pk | 03036911204

Sacred Aesthetic

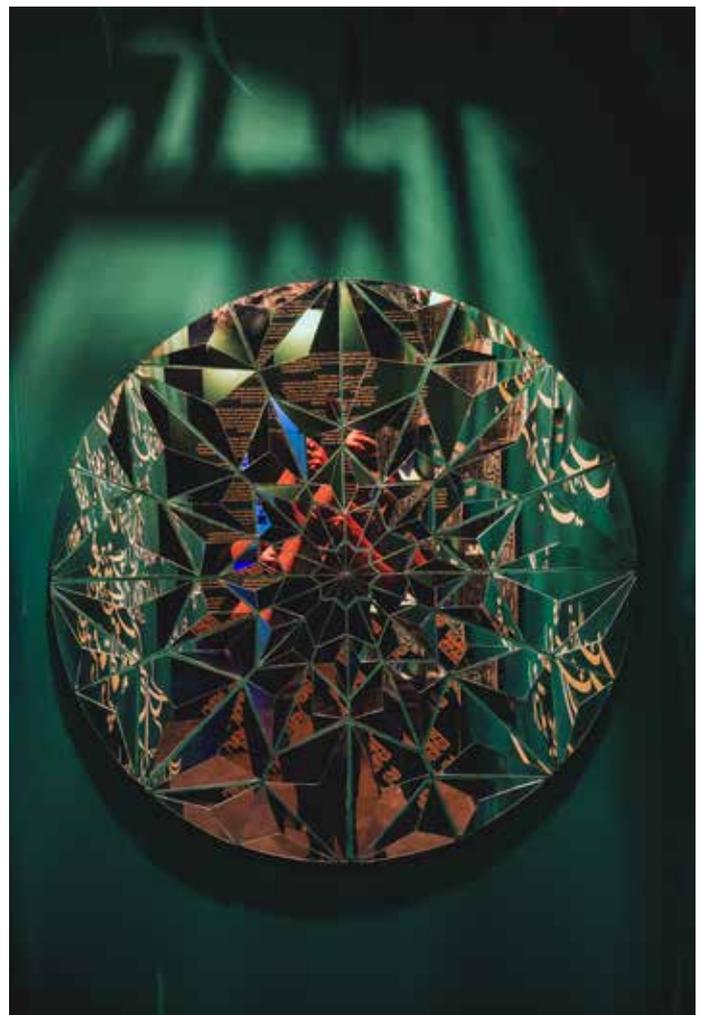
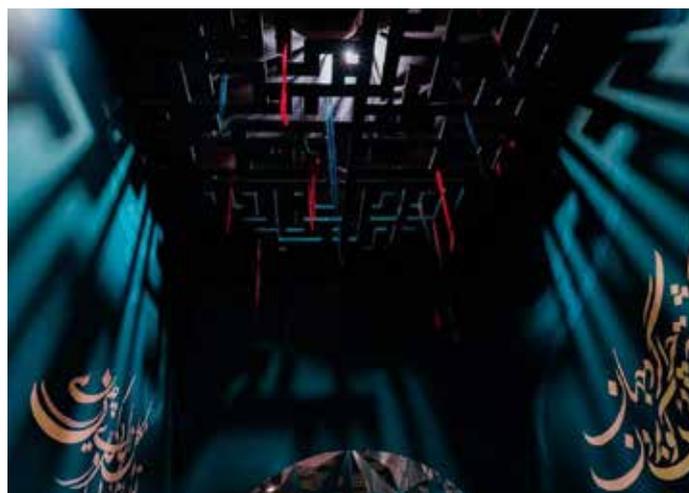
"Sacred Aesthetic" is a focused exploration of Abdullah Shah Ghazi's Mazar, using art and design to uncover the layered meanings of reality within Islam and Sufism. The exhibition delves into the symbolism, typography, and calligraphy embedded in the Mazar's design.

The project begins with a historical journey into Mazaars, spotlighting Abdullah Shah Ghazi's shrine. Typography and calligraphy take center stage, highlighting the evolution of Arabic scripts, with a focus on Kufic and Nastaliq. Key calligraphers' innovative techniques shape the narrative.

The visual journey extends to Islamic geometric patterns, decoding their symbolism and connection to Islamic cosmology. Aina Kari, an ornate mirror art form, bridges the sacred and aesthetic, reflecting light in intricate patterns. The color palette of Islamic design becomes integral, with each color explored for its cultural and religious connotations. Green, gold, red, white, blue, and black contribute to creating a serene environment within the Mazar.

The unique aspect of this exploration is the incorporation of Sufi poetry, particularly the works of Molana Rumi and Farid ud din Attar. The study of their poetry enriches the project, adding a layer of self-reflection. The verses emphasize the journey within, seeking the divine within oneself—an intimate connection with Allah. The exhibition, therefore, becomes not just a visual experience but a poetic and spiritual one.

The exhibition culminates in unique artworks—a metaphorical self-reflection through Islamic-patterned mirrors, intricately carved calligraphy on panels and wood, and the integration of Islamic patterns, providing an immersive experience. "Sacred Aesthetic" invites visitors to explore the profound meanings within Abdullah Shah Ghazi's Mazar, where the sacred and the aesthetic converge in a visually rich and spiritually significant journey.



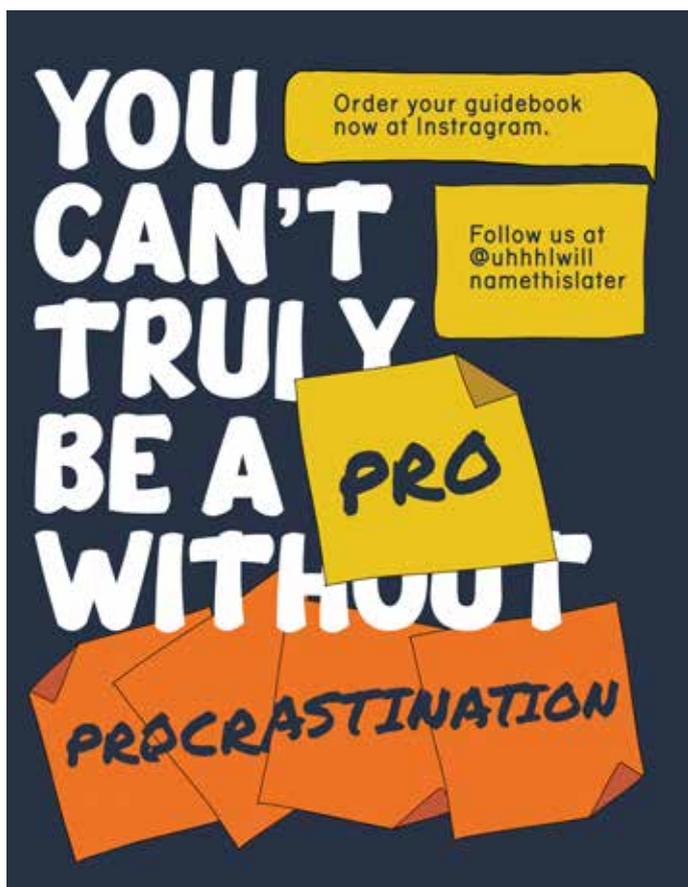
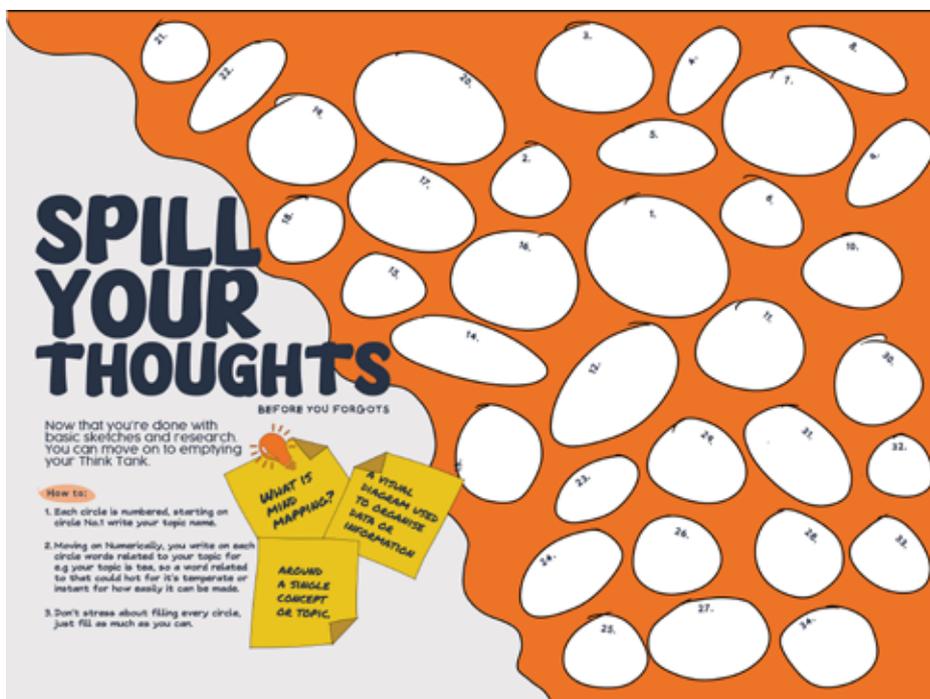


Muhammad Zakaria Nadeem Siddiqui

zakaria.nadeem@student.ivs.edu.pk | 03415701525

Uhhh...I'll Name This Later

"Uhh..I'll Name This Later" is about leveraging Procrastination for creatives by using the Design Thinking skills. A well known method of problem-solving to help them give direction to their Procrastination by doing bite-sized exercises in their personal guidebook that will also help them measure their progress as well.



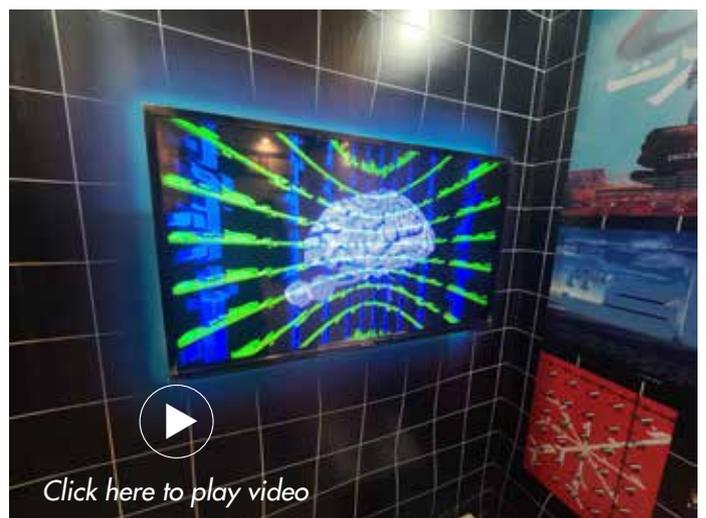


Muzamnil Ali Shahani

muzamnilali1029@gmail.com | 03153330660

Urdu Typeface, A contemporary Perspective

A fully functional Urdu Typeface with the contemporary look and feel, and also showcasing its aesthetic capabilities in a multitude of mediums.



[Click here to play video](#)





Narmeen Akhter

akhter@student.ivs.edu.pk | 03311166002

Catachi

"In a city lost to machines and corruption, three brave cats defy the odds to reclaim light and justice."

In a dystopian city called Catachi, three innocent cats—Zulfaan, Furris, and Purrveen—become victims of horrifying experiments conducted by the nefarious General Meowzaar and his ruthless robotic army. Distorted and left for dead, the cats miraculously survive and are rescued by a mysterious scientist. Under the guidance of this enigmatic figure, the cats undergo intensive training to heal and harness their newfound abilities. As the city plunges into chaos, overrun by corruption and robot patrols, the cats rise as unlikely heroes. With resilience and unity, they confront the oppressive regime, fighting for justice and reclaiming light in a world dominated by machines.

Through action-packed sequences and a quest for justice, the feline trio defies the odds, showcasing their bravery and determination to restore hope and bring change to their city, standing as a beacon of defiance against tyranny.



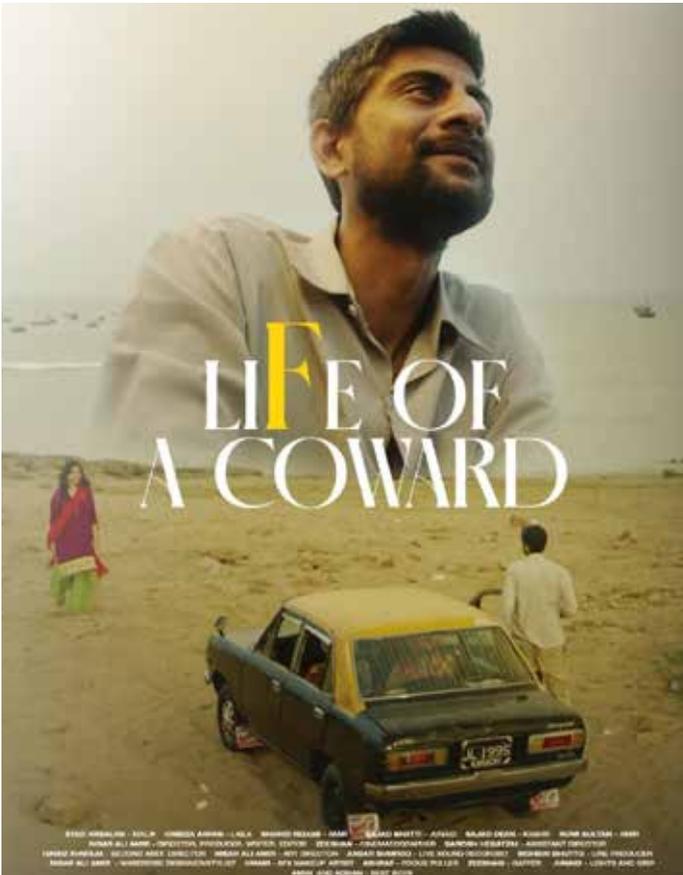


Nisar Amir

nisar.amir@student.ivs.edu.pk | 03142344700

Life of a coward

"Life of a Coward" unfolds in a train station where Amir, influenced by Aristotle's philosophy, shares a story-in-progress with a curious young woman during a delay. The narrative delves into the life of Malik, a compassionate taxi driver whose encounters with a nameless prostitute challenge societal norms. Their shared moments in the cab become confessional and healing, culminating in a dance of liberation. When strangers disrupt their tranquility, Malik's defense of the prostitute leads to violence and chaos





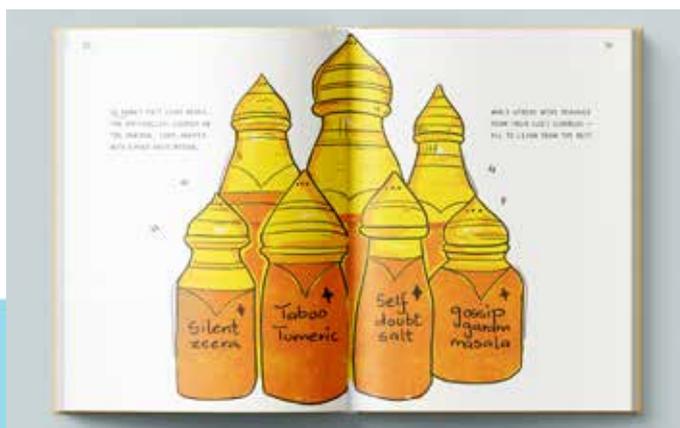
Noor Munir

noormunir@hotmail.com | 03012519959

Generational Falooda

In my graphic novel, I've created an immersive narrative experience featuring Auntie Musibtan, a character who epitomizes the everyday person we encounter who effortlessly spews offensive remarks. This story explores her transformative journey from a habitual dispenser of hurtful comments to someone who develops empathy and understanding. The novel underscores the importance of emotional boundaries and the idea that respect is a

two-way street, urging us to contemplate the impact of our words. Within this narrative, each recipe is more than just a culinary guide; it symbolizes a journey of transformation. These recipes, inspired by the kind of negative remarks that Auntie Musibtan often utters, represent her unique method of converting such negativity into masalas and ingredients for positive recipes. This metaphorical journey from insensitivity to empathy illustrates the potential to transform harmful words into nourishment for the soul.



Auntie Musibtan's eyes, usually so familiar with her own signature dishes, sparkled with curiosity. She savored a new sweetness, a flavor that beckoned everyone to reconsider, reimagine, and warmly welcome fresh perspectives. "I'VE ADDED SPICES TO COUNTLESS DISHES OVER THE YEARS," SHE MUSED, "BUT TODAY, YOU'VE UNVEILED A FLAVOR I NEVER NOTICED IN MY ENTIRE LIFE."

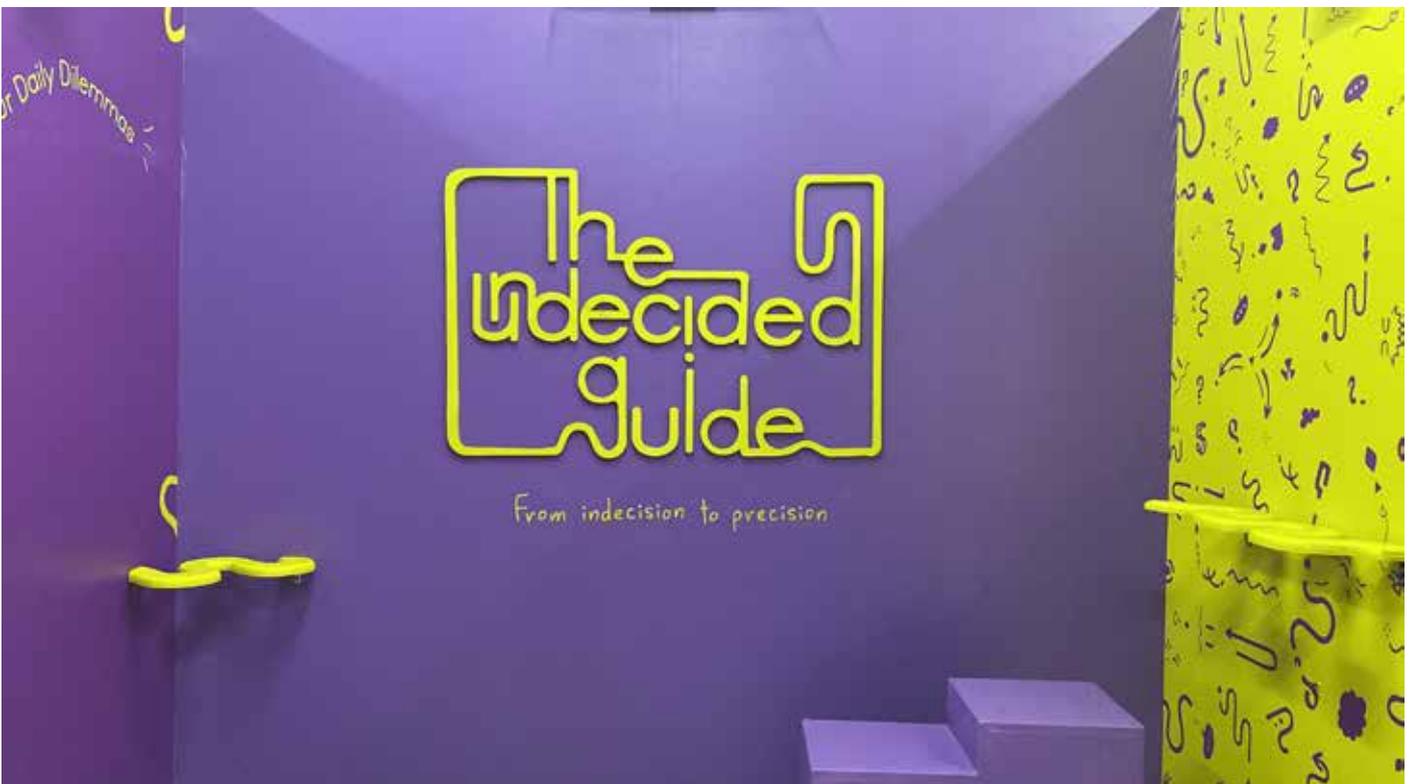
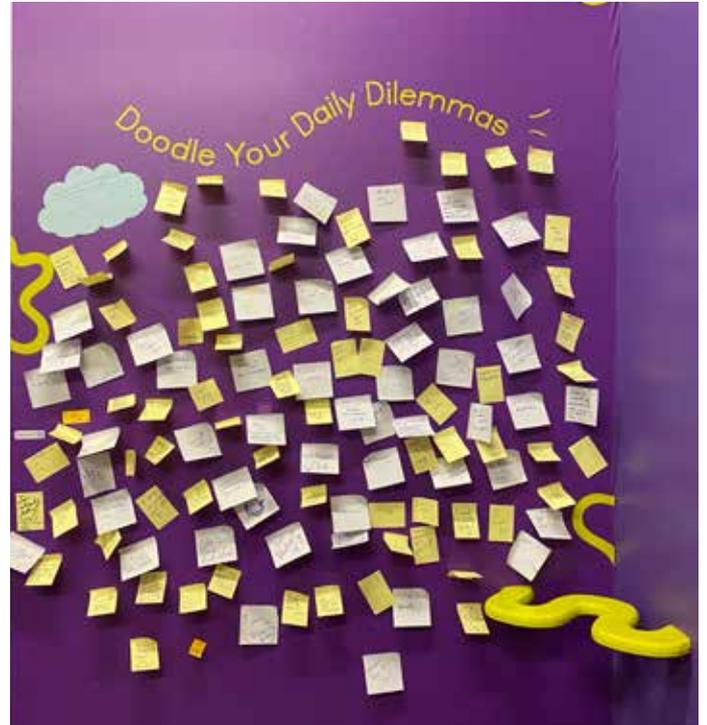
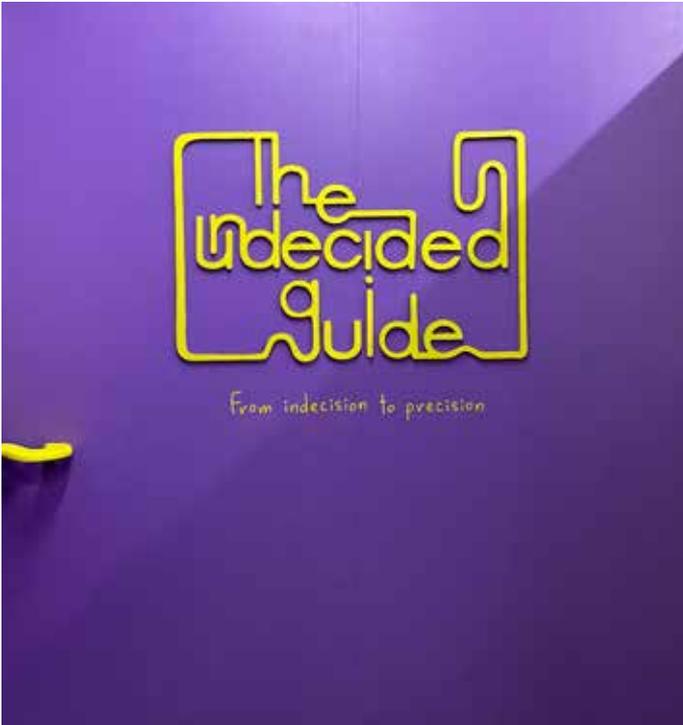


Onaiza Aijaz

maryammemon9@gmail.com | 03322696398

Baa

Acting therapy or choosing to not have kids.





Rabia Karim Sachwani

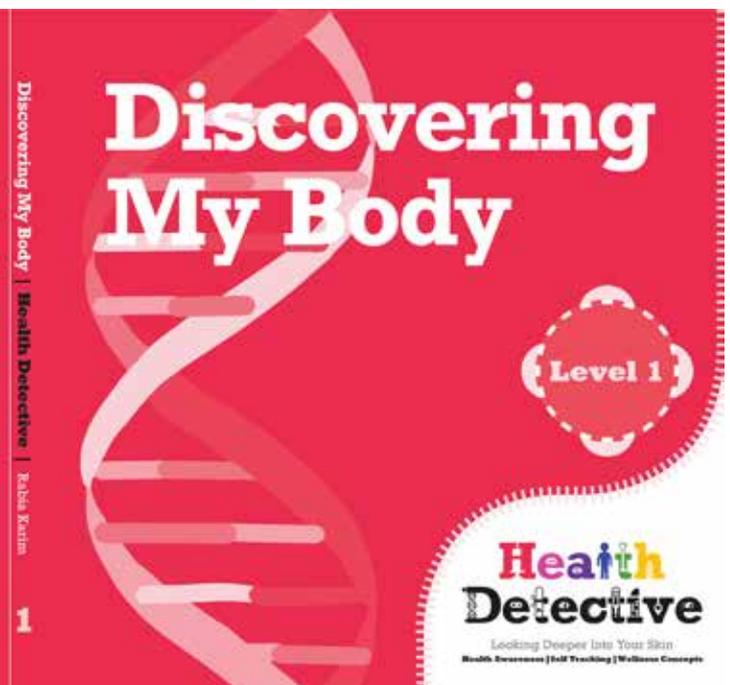
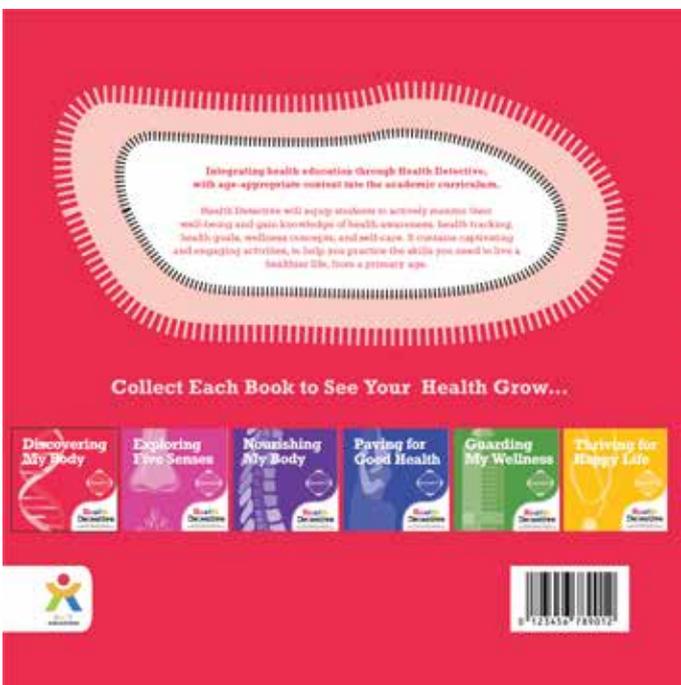
Health Detective

Looking Deeper Into Your Skin
Health Awareness | Self Tracking | Wellness Concepts

Designed by
Rabia Karim



Collect Each Book to See Your Health Grow...





Radiyah Zeeshan

radiyahzeeshan@gmail.com | 03033111379

THE RAD BOOK

The Rad Book is an immersive journey into the realm of self-expression and personalization. Combining vibrant colors, interactive design elements, and experiential pages, it serves as both an inspirational guide and a canvas for individuals to explore the transformative power of light and color in their living spaces. From holographic pages that create mesmerizing shadows to fluorescent displays that glow under blacklight, each section invites users to embark on a unique adventure of creativity and design. The inclusion of sensory experiences, affirmations, and practical insights on color psychology further elevates the book, encouraging readers to infuse their surroundings with their unique flair. More than a book, it's a catalyst for sparking joy, inspiring creativity, and radiating one's reality through the magical interplay of personalized design and vibrant aesthetics.





Rafael Chandna

rafael.chandna@student.ivs.edu.pk | 03151222-060

Qaumute

Qaumute is a centralized planner, connector and conveyor of information on the bus transport system of Karachi. It seeks to help users struggling with getting on time and provides them with options to better plan their journey and stay in the loop with each touch point.

Qaumute takes away the burdens of manual planning, getting a ride for your last mile and most importantly conveys exactly what the bus route is, stops, timings, alerts and delays on your bus journey so you're always on track. Keeping the people informed on bus conditions, crowding and accessibility of the buses through active feedback allows them to feel more included within the transit system.



Qaumute



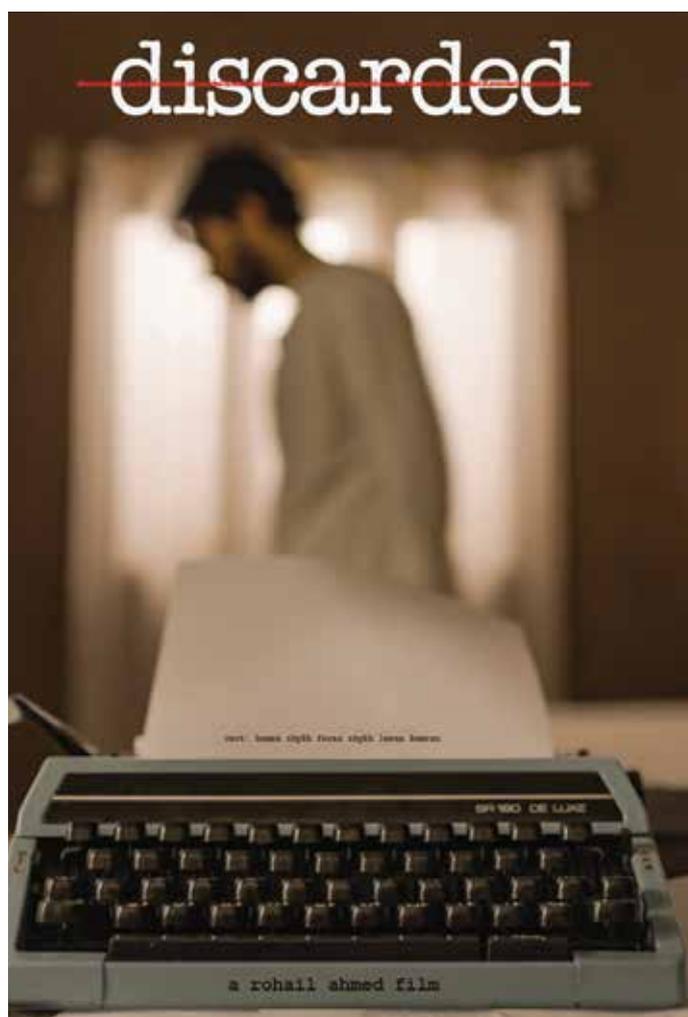


Rohail Ahmed

rohail.2331@ivs.edu.pk | 03362449409

Discarded

We often find ourselves stuck in a cycle of not being able to get past a particular benchmark or a particular standard, that we as humans and creatives set for ourselves. Mix that with the feeling of losing a loved one and the forebearing consequences of living a life with regret, suppressing unwanted memories and then you add to the mix the sleeplessness that comes with it, you've got Discarded, my thesis film. An idea that came to me 5 years back, finally came to life. It's a psychological thriller, that delves into the idea of confronting our inner fears, thoughts, suppressed emotions, things that we take for granted, which may blow up in our face, if not dealt with properly.





Samar Nadir



uNiFTies

A Place Where Nifties Unite.



Website Ground Artworks

Scribble your thoughts

Have you ever thought of entering into the NFT space?

Social Media

Persona's

Person 1	Person 2	Person 3
Avatar, Name, Bio, Interests, Goals, Pain Points, Needs, Behaviors, Attitudes, Values, Personality, Demographics, Psychographics, Socioeconomics, Geography, Education, Occupation, Income, Assets, Liabilities, Net Worth, Credit Score, Risk Tolerance, Investment Style, Portfolio, Tax Status, Legal Status, Marital Status, Children, Pets, Hobbies, Skills, Talents, Strengths, Weaknesses, Opportunities, Threats, SWOT Analysis, etc.	Avatar, Name, Bio, Interests, Goals, Pain Points, Needs, Behaviors, Attitudes, Values, Personality, Demographics, Psychographics, Socioeconomics, Geography, Education, Occupation, Income, Assets, Liabilities, Net Worth, Credit Score, Risk Tolerance, Investment Style, Portfolio, Tax Status, Legal Status, Marital Status, Children, Pets, Hobbies, Skills, Talents, Strengths, Weaknesses, Opportunities, Threats, SWOT Analysis, etc.	Avatar, Name, Bio, Interests, Goals, Pain Points, Needs, Behaviors, Attitudes, Values, Personality, Demographics, Psychographics, Socioeconomics, Geography, Education, Occupation, Income, Assets, Liabilities, Net Worth, Credit Score, Risk Tolerance, Investment Style, Portfolio, Tax Status, Legal Status, Marital Status, Children, Pets, Hobbies, Skills, Talents, Strengths, Weaknesses, Opportunities, Threats, SWOT Analysis, etc.

Color Palette

Icon Design

Typeface

Montserrat

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Medium, SemiBold, Bold, ExtraBold, Black

NFT 101 Videos

User Flow



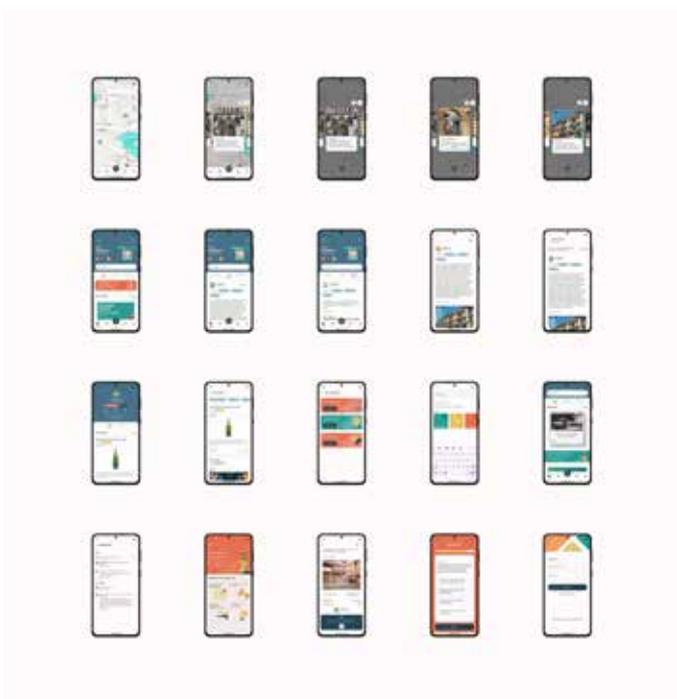
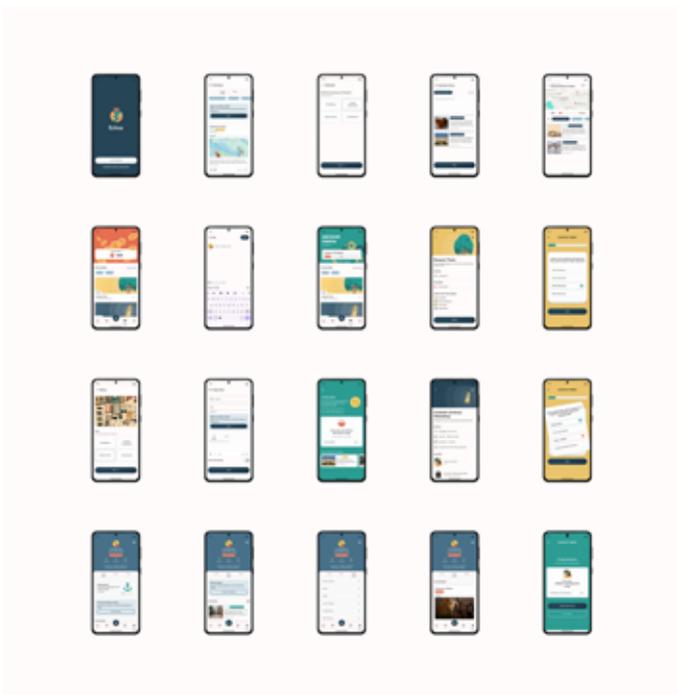
Sana Mohsin

sana.mohsin@student.ivs.edu.pk | 03171188092

Echos

The primary message underpinning the research for my thesis is to emphasize the significance of reconnecting people with the historical and cultural tapestry of their cities. In an increasingly fast-paced and urbanized world, the memories, stories, and rich heritage of our urban environments are often forgotten or overshadowed. The research aspires to provide a unique solution: a digital platform named "Echos."

The central theme revolves around instilling a sense of curiosity and exploration within individuals, encouraging them to dig deeper into their city's untold stories. It's about transcending the concrete and steel to uncover the hidden narratives that have molded these spaces. The goal is to make every user an active urban archivist, dedicated to documenting and sharing the vivid stories embedded within the city's fabric.





Sarosh Ahmad Hebatzai

sarosh.hebatzai@gmail.com | 03331542399

Where Is my Yellow?

A painter is imprisoned and sentenced for creating a painting of a banned object— a flower. M stumbles upon a banned object by the Bureau that controls his World— a dandelion. In order to immortalize it without being caught, he decides to paint it and that sparks intense emotions and profound connection to nature in him. However, a routine inspection leads to his arrest and imprisonment for possessing a painting of a flower(non-asthenia). In prison, he grapples with the loss of color, nature, and creativity.

Encounters with fellow inmate N which prompts M to contemplate art's impact and question his own perspective. Despite rejection, N's resilience and hope challenge M's outlook, prompting a transformation. M's interactions with the prison warden lead to confrontations, further highlighting his dedication to art and imagination despite harsh conditions. M's newfound understanding of connection and empathy leads to an internal shift. He faces his impending execution with a sense of contentment, evident in his transformed cell adorned with paintings. Through a vivid monologue, he envisions freedom and an open field, representing his liberation through art.





Shafaq Bashir Muhammadi



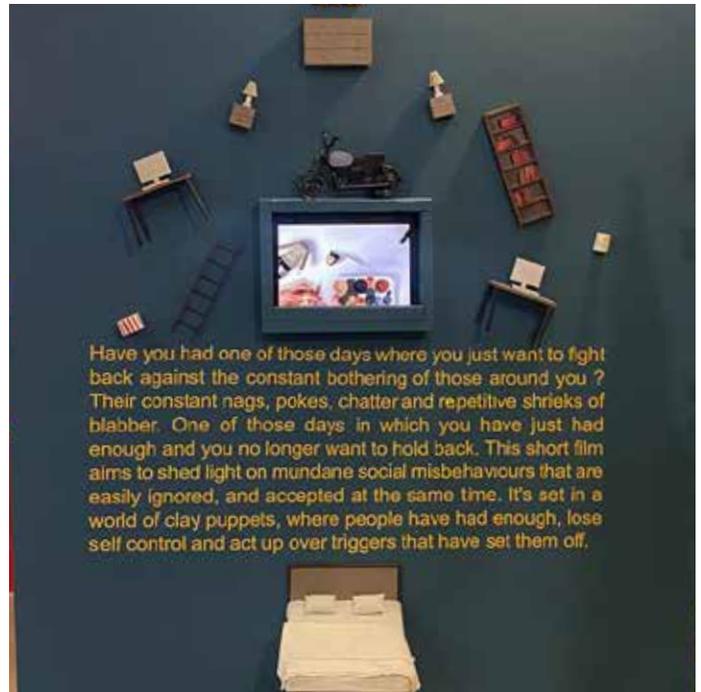


Sheherazad Siddiqui

maryammemon9@gmail.com | 03322696398



Syeda Batool Zehra





Ummekulsoom Halai

ummekulsoom.halai@student.ivs.edu.pk | 03322623290

Aahat

"Aahat" is an urban fantasy interactive narrative mobile video game that explores the overarching theme of urban legends and supernatural entities within our culture. The central narrative follows Hasan, a man cursed with the ability to see spirits, as he embarks on a journey to change his fate after learning about an urban legend. Set in a mystical version of Karachi, the game introduces players to a supernatural realm where Hasan navigates through the city, determined to undo his fate. However, as the story unfolds, Hasan discovers his complex past which is intertwined with the lives of other characters in the game. As players engage with the narrative, they will delve into a unique blend of urban legends, unravel mysteries of the past, and confront dilemmas, immersing themselves in a rich and mysterious world that challenges their perceptions of right and wrong.





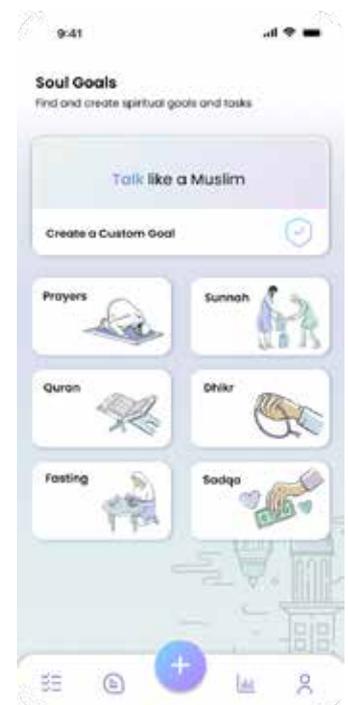
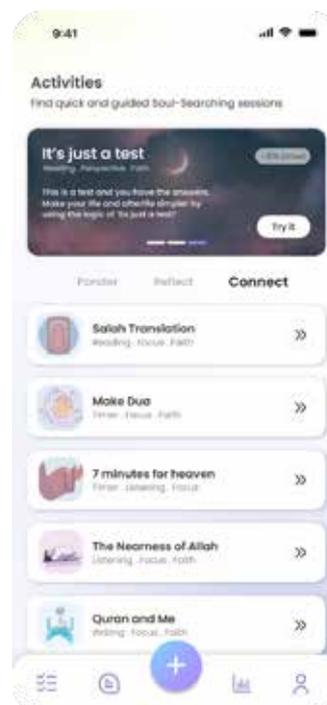
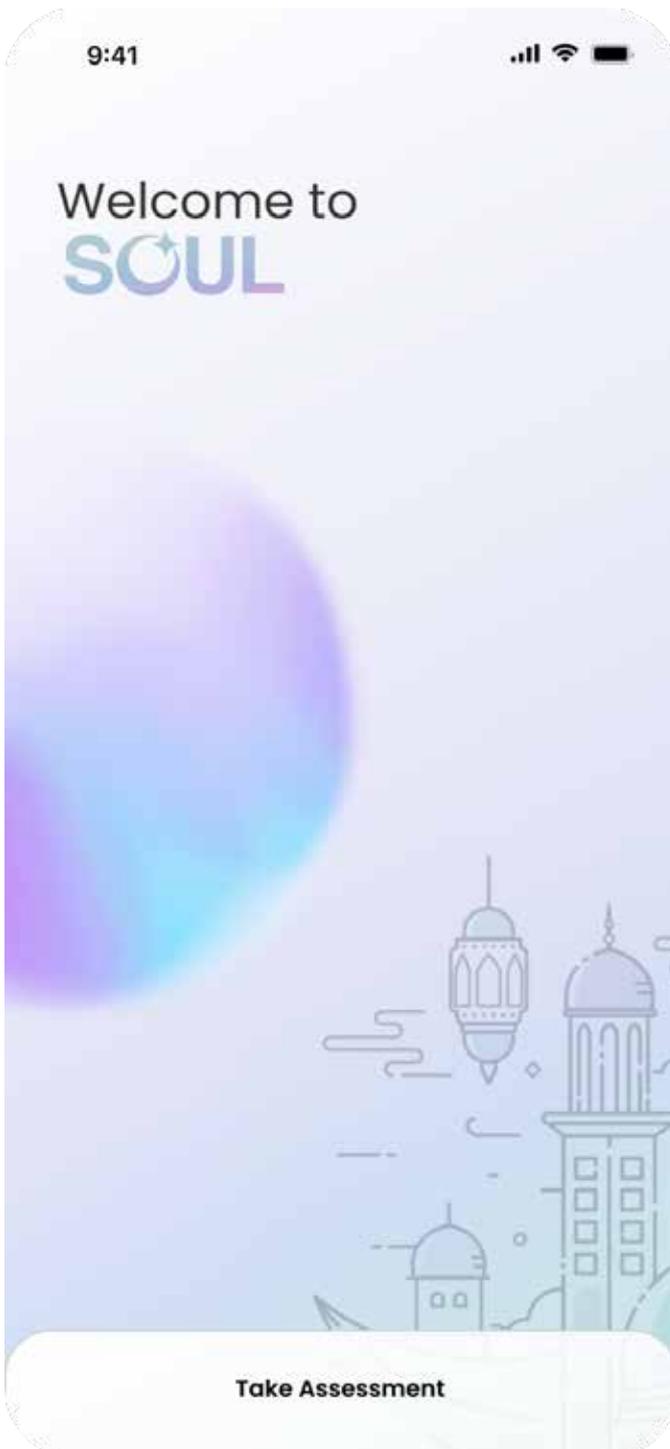
Wania Suleman

wania.suleman@student.ivs.edu.pk | 03049268589

Soul

"Soul" is an app that pioneers personal growth and spiritual development among Muslims, bridging the crucial gap between intent and action within Islamic teachings by facilitating planning and Goal setting. Tailored for Muslims, it offers goal-setting tools, AI guidance, and accountability support, viewing Islam as a continual journey rather than a static identity. Beyond practicality, "Soul" delves into spirituality, enabling exploration of Islamic teachings via

innovative activities, fostering profound introspection and connection. By embodying Islamic values of striving to be better and growing intrinsically, the app provides a comprehensive framework for proactive growth, consistency, and a supportive community for those seeking spiritual enrichment.



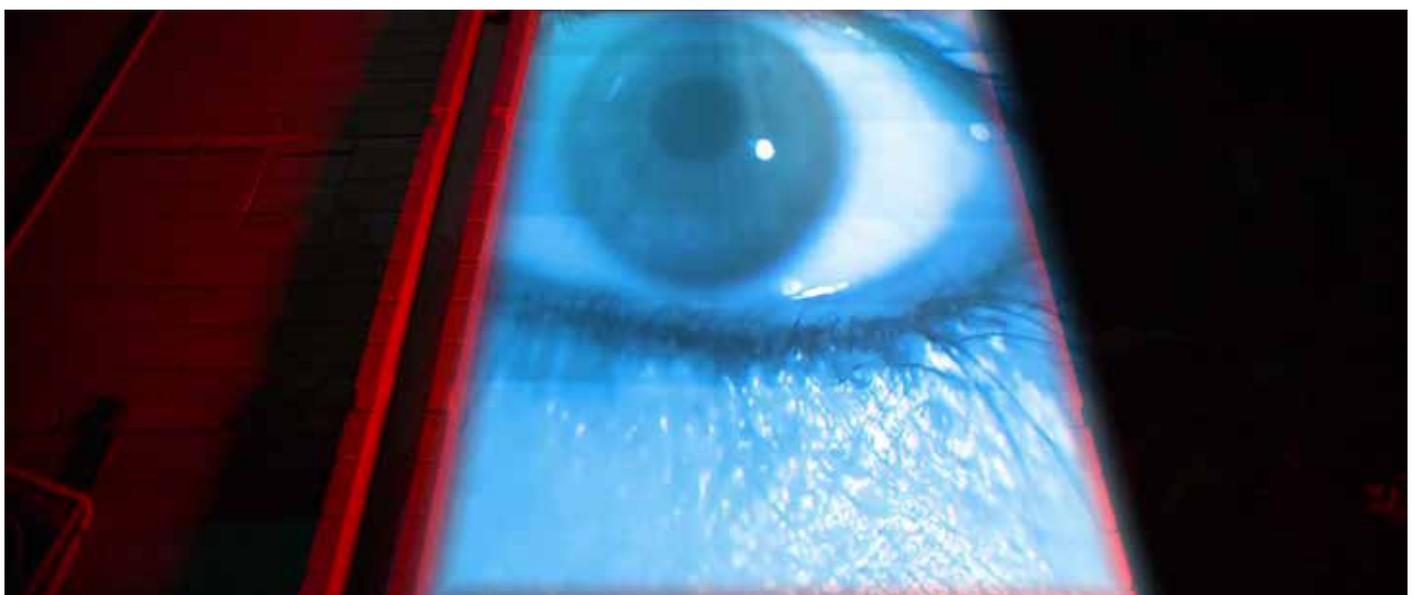


Zain Ali Qazi

zain.ali@student.ivs.edu.pk | 03318042989

Sentinel Jet

In a meticulously dystopian society, where every aspect of life is tightly regulated and controlled, Silas Jet begins to question the prescribed reality. Fueled by a thirst for truth and a desire to break free from the confines of the established order, he embarks on a journey of self-discovery and rebellion. This odyssey challenges his beliefs, confronts the consequences of his actions, and ultimately leads to a profound awakening, triggering a revolution against the oppressive system. It explores his journey from being a loyal tool of the AI authority to becoming an awakened individual after discovering a photograph of his late wife among human remnants. It leads him to question his purpose, identity, and the nature of reality. The film culminates in Silas' transformation into a symbol of resistance, as he stands on the brink of change, challenging the very fabric of the world controlled by algorithms, until a twist of fate.





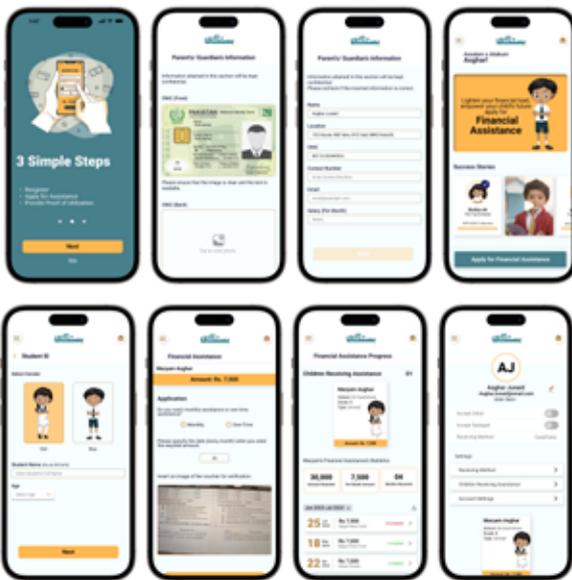
Zainab Hanif

zainab.hanif@student.ivs.edu.pk | 03032091395

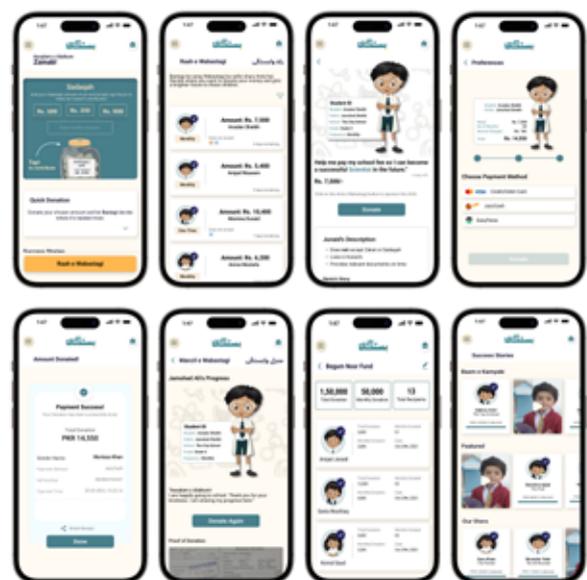
Bastagi

Bastagi is a platform that crowdsources and connects individual donors with those in need. Through this platform, donors extend crucial financial assistance for children's education. What sets this thesis apart is the commitment to transparency; the entire process is diligently kept transparent. Donors not only contribute, but they also witness the tangible impact of their generosity, ensuring a meaningful difference in the lives of the recipients.

KEY SCREEN - RECIPIENTS



KEY SCREEN - DONORS



ONBOARDING SCREENS



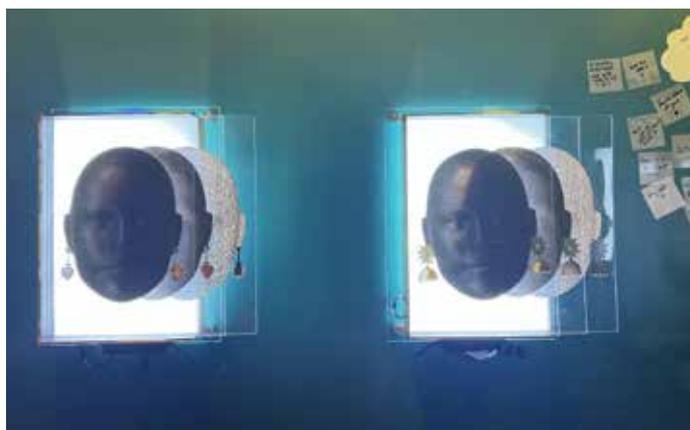


Zareen Hyder Chohan

zareen.hyder@student.ivs.edu.pk | 03111229907

OrnaVision

This thesis explores a paradigm shift in jewelry shopping through the integration of augmented reality with jewelry design. The objective is to redefine the shopping experience, emphasizing personalization, security, and enjoyment. The AR-powered platform is meticulously designed to align with individual preferences, enabling a leisurely exploration and decision-making process. This research aims to bridge technology and personalized retail, offering a cohesive and transformative approach to the contemporary jewelry shopping landscape.





Zoha Shahzad

zoe.shahzad@gmail.com | 03342151334

Afsanah Shanasi

This thesis is about designing a themed amusement park inspired by stories from the region. Its purpose is to inspire designers to come up with new, original, and exciting ideas for entertainment spaces. The space, its rides and attractions are conceptualized as dynamic challenges, encouraging visitors to be active participants in the unfolding stories.

The designed Characters serve as ambassadors of the region's stories, strategically integrated into the fabric of the amusement park. It employs Augmented Reality features to help make the experience more immersive.





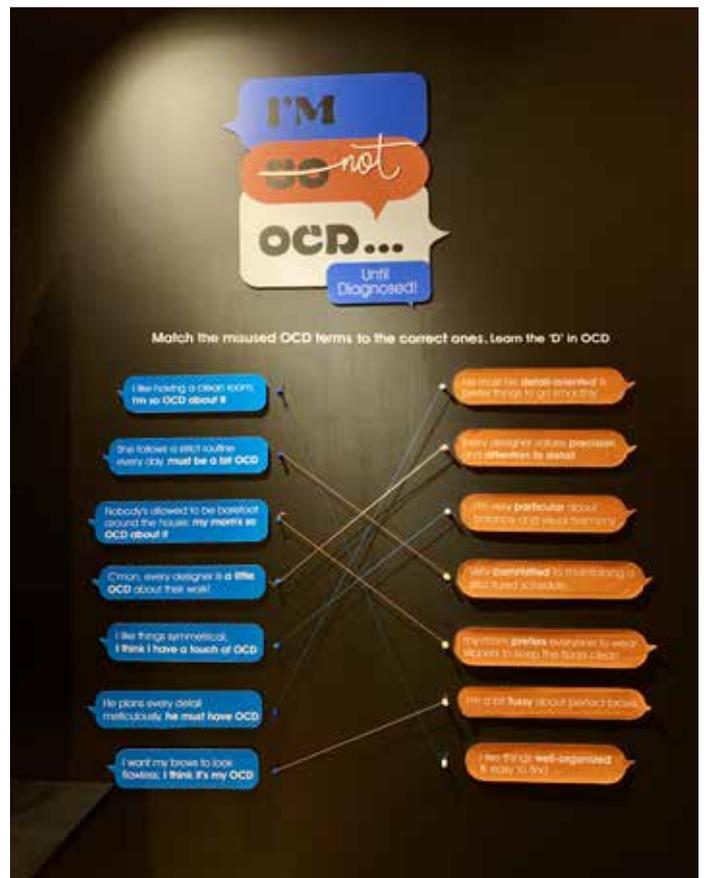
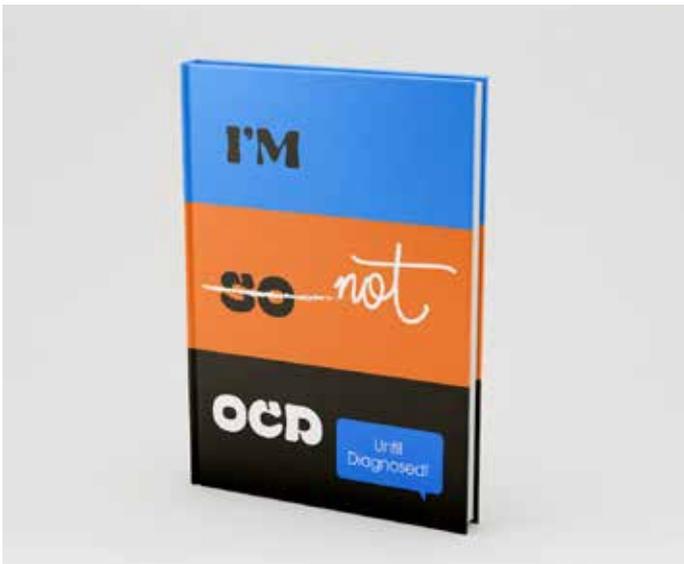
Zubia Qasim

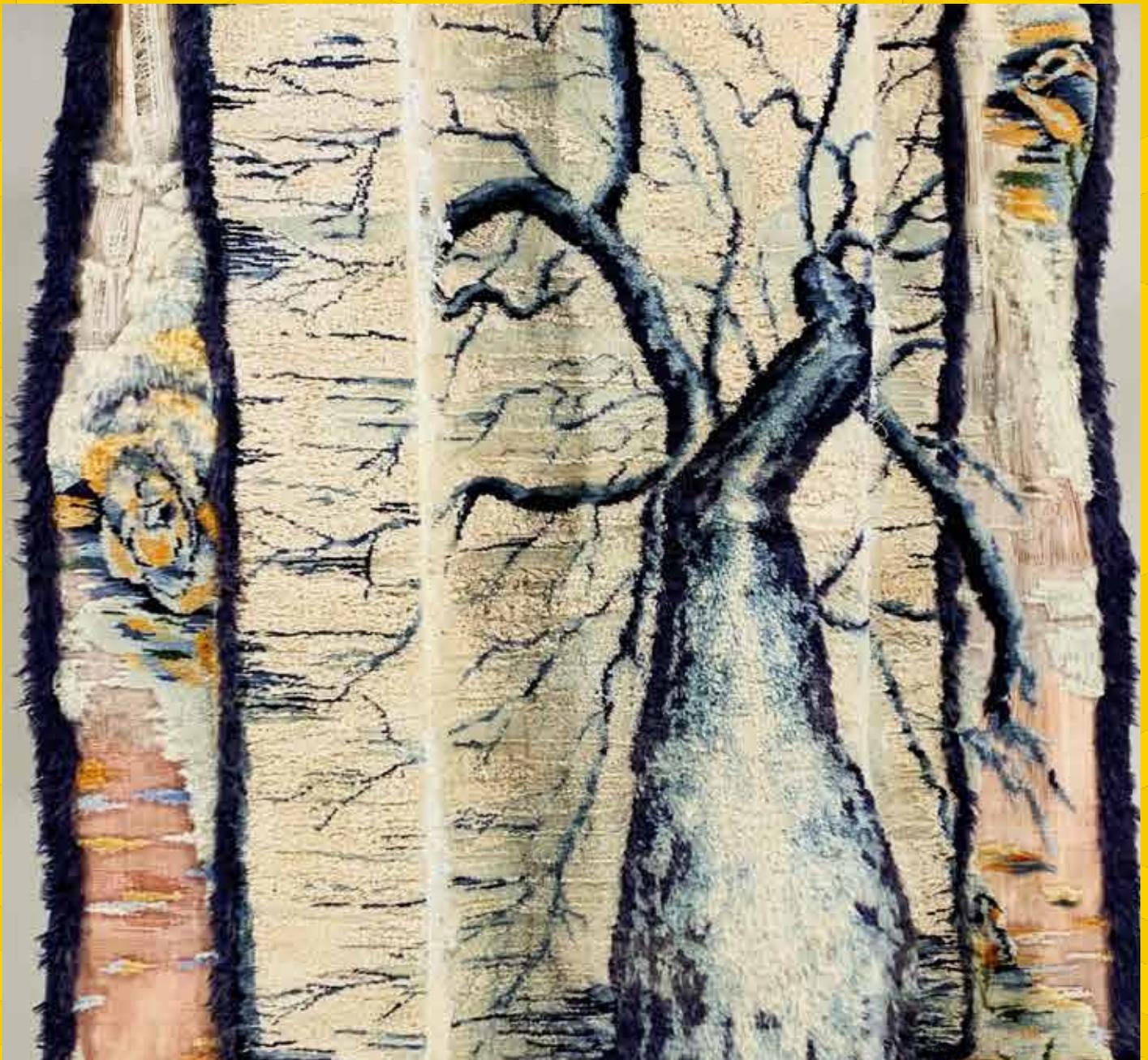
zubia.qasim5@gmail.com | 03172626006

Im so OCD

In this awareness campaign, I aim to shed light on the widespread misuse of the term "I'm so OCD" as a catchphrase, especially prevalent among the younger generation. The central idea is to tactfully confront individuals who casually claim mundane preferences as OCD, fostering introspection. Drawing from personal observations in Gen Z, I noticed a casual usage of OCD-related terms. Unlike existing designs that cater to those genuinely affected by

OCD, my focus is on addressing the misuse of this terminology. Through a subtly humorous approach, I intend to provoke critical thinking—prompting individuals to question whether preferences for order truly equate to the complexities of OCD. The campaign seeks to bridge understanding by engaging people in a language familiar to them while addressing a serious mental health issue.





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.

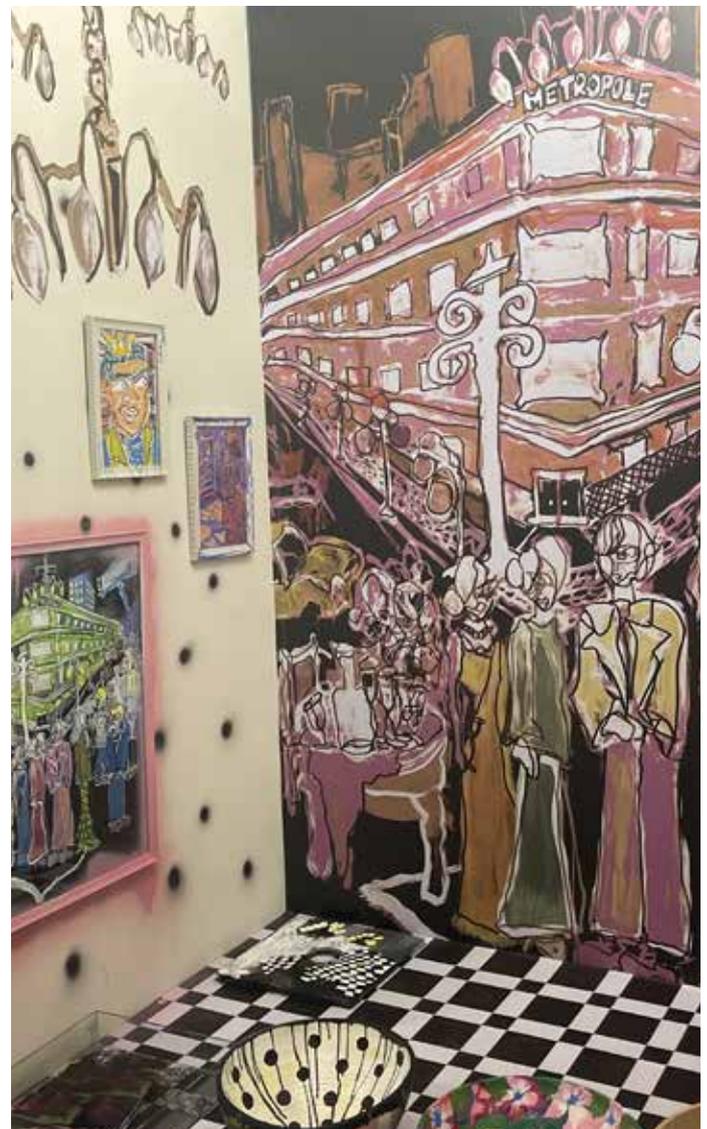
The programme aims to nurture creative thinkers, motivate innovation and foster an inspiring, student-centered learning and research environment.



Adeen Habib
adeenhabib@gmail.com

A Little Party 4 Everybody: Cheers to Metropole!

My thesis pays homage to the nightlife of Karachi in the 1960s. I chose to research on the Metropole Hotel because it was symbolic of the city's social scene at that time with the events, prominent figures and festive atmosphere it hosted. Being a central party hub, the hotel exuded elegance and sophistication which concludes the 1960s time period very well. I chose to create a powder room because it is a small, private space but this wallpaper along with the other elements accompanying it creates a luxurious atmosphere making it a memorable place for guests to remember and recount.





Aisha Imran Jan

aisha.imran@student.ivs.edu.pk | 03062280111

Foliage in Urban spaces

This thesis delves into the theme of Forestation, drawing inspiration from The Urban forest with a specific focus on the foliage within. The utilization of the Miyawaki method for tree and plant growth serves not only as a source of inspiration but also contributes significantly in enhancing the ecological cycle. Against the backdrop of prevailing climate change, the urban forest emerges as a strategic initiative dedicated to the restoration of Karachi's deteriorated environment.

The woven compositions derive inspiration from the colors and textures representative of the species planted in the urban forest. Through the integration of experimental weaving techniques in the samples, particular emphasis is placed on the dominant green hue across all pieces.

An exploration of diverse materials, predominantly natural fibers like cotton, jute, and patsan, was undertaken to create varied textures. This thesis not only explores urban forestation but also translates the concept into tangible expressions through experimental weaving techniques. By integrating the essence of the Urban forest's foliage into the woven compositions, the thesis not only celebrates the colors of society's restored greenery but also symbolizes a harmonious coexistence between nature and art.





Aisha Mateen

aishamateen43@gmail.com | 03332994048

Shoreline Symphonies: Exploring Coastal Sand

My thesis embarks on a creative journey inspired by the visual harmony and textural allure of sand. The project delves into the intricate textures of sand, acknowledging the diverse tactile perceptions individuals encounter when interacting with this natural element. Through meticulous weaving techniques and thoughtful material selection, I seek to evoke the varied sensations that contribute to the overall calming experience contributed by sand at the beach.

The visual aesthetics of the woven rugs draw inspiration from the gentle movement and accumulation of grains, impacted by wind and water, aiming to capture the tranquil essence of the element.





Aleeza Khan

aalezakhann2000@gmail.com | 03215318084

Fragments of Nostalgia

This thesis delves into the intricate tapestry of memory, weaving together a rich narrative through fabric, form, and emotion. In this exploration the artist employs the metaphor of "fragments" to represent the fragmented nature of memory and the nostalgic yearning for the past. A visual exploration of the interwoven threads of personal and collective recollections. Each textile element serves as a vessel for memory, carrying with it the echoes of moments long gone. Through the careful selection of fabrics, patterns, and textures, a dynamic dialogue between tradition and contemporary expression is constructed.

A range of textile techniques are employed such as photo-manipulated images, prints, and crochet work, symbolizing the multifaceted aspects of nostalgia. The technique of patchworking fabrics becomes a deliberate choice, symbolizing the inherent gaps and imperfections that characterize our recollections. Through this intentional imperfection the authenticity and complexity embedded in the layers of nostalgia is conveyed

As the narrative unfolds, the thesis aims to prompt introspection among viewers, encouraging them to reflect on their own moments of nostalgia. The juxtaposition of different materials and textures creates a multi-sensory environment, wherein the layers of the installation serve as a metaphor for the layers of our collective memories.





Amna Sohail

amnas.shaikh26@gmail.com | 03325551221

Gentrification of lesser-known Buildings in Saddar

This thesis explores the multifaceted impact of gentrification on both the architectural and societal fabric, particularly addressing housing issues, and its profound consequences on the historical and cultural identity of communities. Focused on Karachi City's Saddar Town, renowned for its rich heritage, the research underscores the neglect and alteration of pre-partition heritage buildings, with a specific emphasis on three lesser-known structures in the Pakistan Chowk area. Informed by insights from Marvi Mazhar's Heritage Walk, the project aims to revitalize these structures by integrating traditional craftsmanship and academic inquiry. The culmination takes the form of three light installations, employing simple geometric shapes and brass elements. Serving as visual metaphors for gentrification, these installations not only accentuate design but also spotlight the intrinsic beauty of the buildings, embodying a commitment to preserving historical essence through a fusion of modernity and tradition.





Areeba Tariq

areeba.tariq@student.ivs.edu.pk | 03338778344

Textures Of Bougainvillea

My thesis aims to focus on bougainvillea; a plant. Bougainvillea is known to be a very tough plant that can survive in tough conditions, such as high temperatures and droughts. Similarly, humans also have the ability to adapt and persevere in the face of adversity. Like the bougainvillea, we can learn to bounce back and thrive even in difficult situations. Moreover, subtle colors and striking appearance make it a popular ornamental plant. It is human nature to be naturally drawn to beauty and aesthetics and bougainvillea serves as a reminder of the importance of appreciating and cultivating beauty in our lives. In my thesis one can see the bougainvillea motifs woven using hand-woven jacquard loom technique which has reduced over the period of time as people have shifted towards power looms. I wanted to explore the technical challenges of adapting the loom to mimic the organic irregularities found in nature, pushing the boundaries of traditional jacquard weaving. Pure silk has been used while weaving using jacquard loom found from scraps shops in Banaras, Karachi to reflect upon the topic of sustainability in today's time. Lastly, my yardages are a celebration between traditional craftsmanship and cutting-edge technology. It invites viewers to witness the evolution of textile artistry as the jacquard loom becomes a vessel for translating the timeless beauty of bougainvillea into a contemporary piece.





Bhavana Kumari

bhavana.2114@ivs.edu.pk | 03333910145

Exploring Mehrgarh's pottery motifs through Mud Resist Block Printing, patchwork and Kantha.

In my thesis I explored the potential of the traditional mud resist block printing technique with natural dyes, kantha and patchwork with the existing motifs of the ancient Mehrgarh pottery in a contemporary way. It emphasizes the significance of this craft from a social, cultural, and

sustainability perspective.

These motifs represent the cultural heritage of the region and have a significant social and cultural value. The project aims to preserve and promote this heritage by incorporating these motifs into textile production. The project also emphasizes the use of sustainable materials and practices, to minimize waste and promote environmental sustainability.

By using this old technique of Mud resist block printing along with patchwork and kantha I made contemporary Dulai's (Rali). It is aimed to create awareness as well as keeping alive the craft that has been practiced by our ancestors. The project will provide employment opportunities to these artisans, empowering them economically and socially.





Fatima Tahir

fatimatahir2499@gmail.com | 03332618102

Timeless Threads: a contemporary take on khes

My thesis focuses around one of the oldest craft of Pakistan, even before the partition which is weaving of "Khes". Khes is a thick piece of cotton textile that was hand woven in eastern and western parts of Punjab, as well as parts of Sindh. It holds cultural importance even today in many Punjabi speaking families, but the context has changed. In the past, it was woven using yarn that was hand spun by the older women of the family, to be given away to their daughters for dowry. Its making was a manifestation of their love.

I came across a weaver, Mr. Muhammad Zafar at IVS, who weaves Khes using a traditional handloom. During our conversation he told me about his skill and experience he has acquired over years. It intrigued me I and decided to work with him by intervening in antiquated weave patterns to create exceptional samples by incorporating different colours, designs and thread count and making sure to use pure cotton for threads.

Creating menswear out of Khes has allowed me to strike a balance between tradition and modernity. It enables the creation of menswear that is culturally rich yet contemporary, appealing to those who appreciate the fusion of traditional elements with a modern sensibility.





Fatima Zehra Talpur

zehra0221@hotmail.com | 03373210990

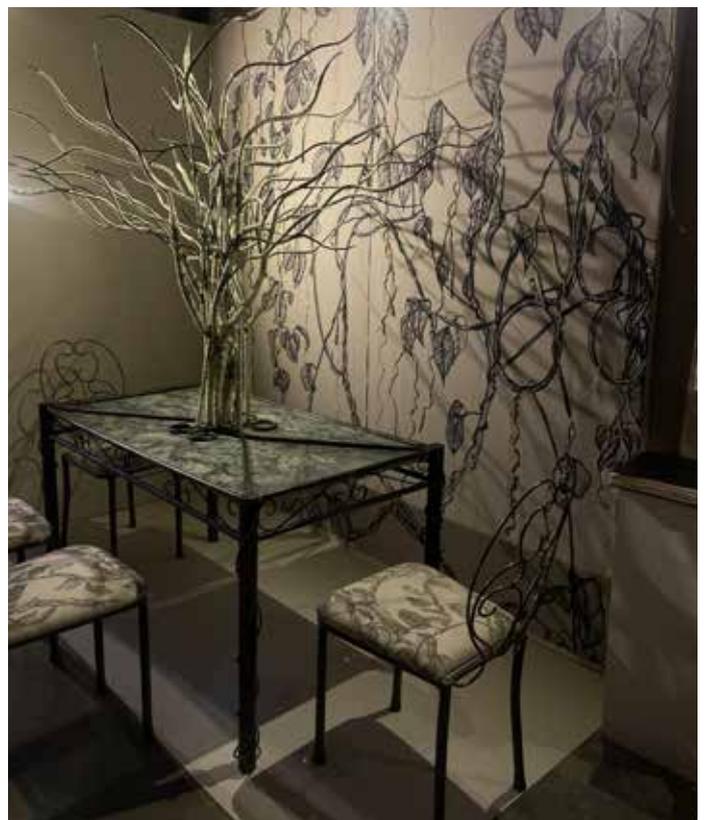
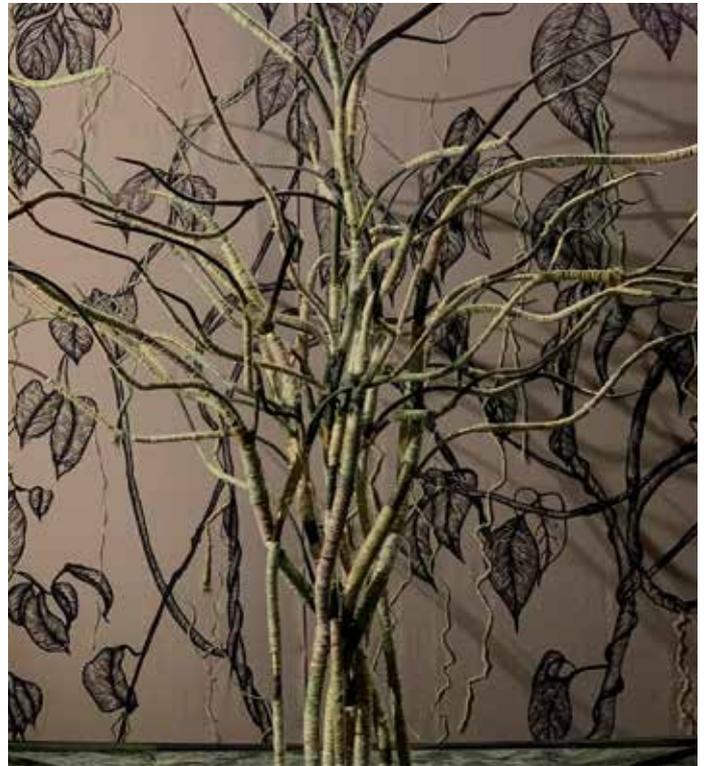
Chanak Dhanak

The concept for my collection revolves around the variation of “chooriyan”. These colorful ornaments have been a significant part of every South Asian woman’s costume. From materials like glass to gold and silver, these shimmery and brightly coloured bangles are loved by women nationwide. Coming from the city of Hyderabad which is famous for its bangles, I was always mesmerized by the stalls that had these ‘chooris’ piled high. I also observed that the ‘choori’ making industry has grown rapidly. They have progressed from making plain designs in limited colors to creating a vast variety of designs, colors, and patterns as well. The bangle industry has also grown in terms of better equipment which has made the artisans’ life much easier. Previously, the laborers had to suffer from health hazards due to the outdated methods of producing bangles which has changed now due to the advancements in technology. My products are a celebration of these colorful bangles and I have depicted the variations of colors, sizes, and designs in my dupattas.





Fiza Saleem Mukati





Hajira Hanif Samma

hajira.hanif@student.ivs.edu.pk | 03352470508

Mai Kolachi's Tapestry: Translating Sindhi Folklore into Textile Design

As a young Sindhi woman, living in the vibrant and livid city of Karachi I wanted to find a strong woman from my heritage and culture as my source. This piece of land that we call Karachi, this coastal area where my forefathers have lived, the Manora Island where my mother spent her childhood was named after a woman called "Mai Kolachi". Most of us know that Karachi was called Kolachi but not many of us know its origin. The female figure of

Mai Kolachi is a symbol of strength and resilience like the city Karachi.

This thesis delves into the rich tapestry of Sindhi folklore, with a particular focus on the captivating narrative of Mai Kolachi. A legendary figure deeply embedded in the cultural fabric of the Sindhi community. Drawing inspiration from this folklore, the research aims to explore and reinterpret the essence of Mai Kolachi's story through the medium of textile design. The aim of this work is to bridge tradition and contemporary design in the realm of textile design. It transcends the boundaries of conventional storytelling, offering a visually captivating and emotionally resonant journey that interlaces together the threads of tradition and innovation in the vibrant patchwork of Sindhi patterns.





Haniya Ahmed

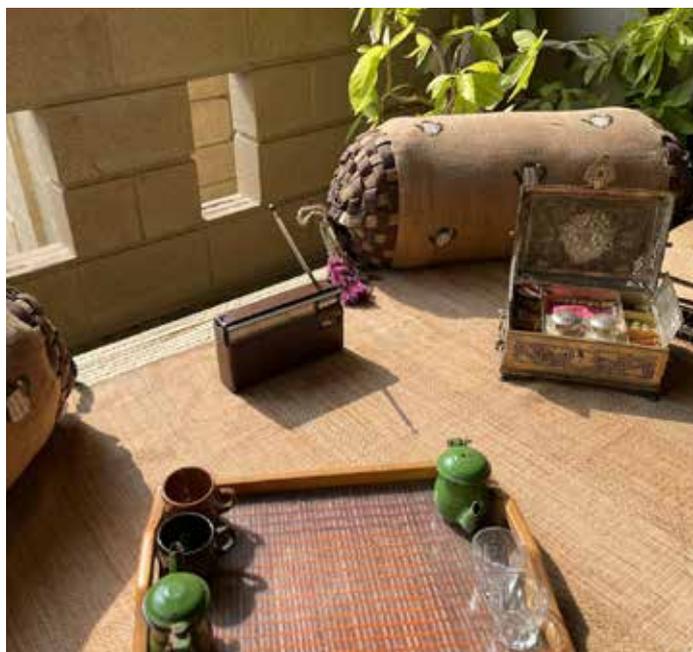
ahmed.haniya2000@gmail.com | 03327999441

Chai ki Baithak

This thesis dives into how chai, along with being a drink can also be a source for natural dyeing. This thesis gives a tribute to chai for always being there despite whatever the circumstances may be. For some people chai may only be a drink but for chai lovers, it's nothing less than a drug; a drug to solve all their problems. For years it's been a popular drink among the east. Chai is a symbol of hospitality, love, social bonding and cultural bonding.

Having chai together with our closed ones may not make our worries or problems vanish but it certainly gives strength to overcome those issues. Making chai looks so simple as if it is just made with tea leaves, milk and sugar however it's much more than that; as along with all that, love, friendship and support is also involved in making chai.

The Artist used chai to show cultural and traditional bonding that is reflected and has been reflecting through it since many years. The Artist chose to use the method of natural dyeing from chai as this method aligns with the growing demand for sustainable and eco-conscious practices in the textile industry. By using chai as a dye, the process reduces the reliance on synthetic and potentially harmful chemical dyes, minimizing the environmental impact. Along with this chai, a beverage with cultural significance in many parts of the world (especially the Eastern side), adds an extra layer of meaning to the fabric dyed in chai.





Insia Hasan

insia.hasan@student.ivs.edu.pk | 03363677627

Kintsugi-The golden joinery

Kintsugi, a fusion of 'kin' signifying gold and 'tsugi' denoting joinery, is a Japanese art aesthetic inspired by Wabi Sabi philosophy, which cherishes the beauty found in imperfections. This captivating artistry revolves around the meticulous restoration of cherished ceramic pieces, where cracks are deliberately highlighted and repaired using gold and lacquer. The gold in kintsugi symbolises optimism, permanence and beauty which serves as a profound

inspiration for my thesis.

My compositions are inspired by the historic kintsugi artifacts from 16th to 19th centuries. I have meticulously woven samples using various threads, predominantly thin threads, to depict the delicacy of ceramic pieces, thus evoking a reminiscent impact in my creations.

Along with exploring different weave structures, I have used two prominent weaving techniques that are dovetailing in order to highlight the golden lines and slit weave to represent the cracks inherent in the broken ceramic pieces, before they repaired by the technique of kintsugi.

Recognizing ceramics association with home decor, my products seamlessly blend into the realm of home textiles, offering a fusion of artistry and functionality.



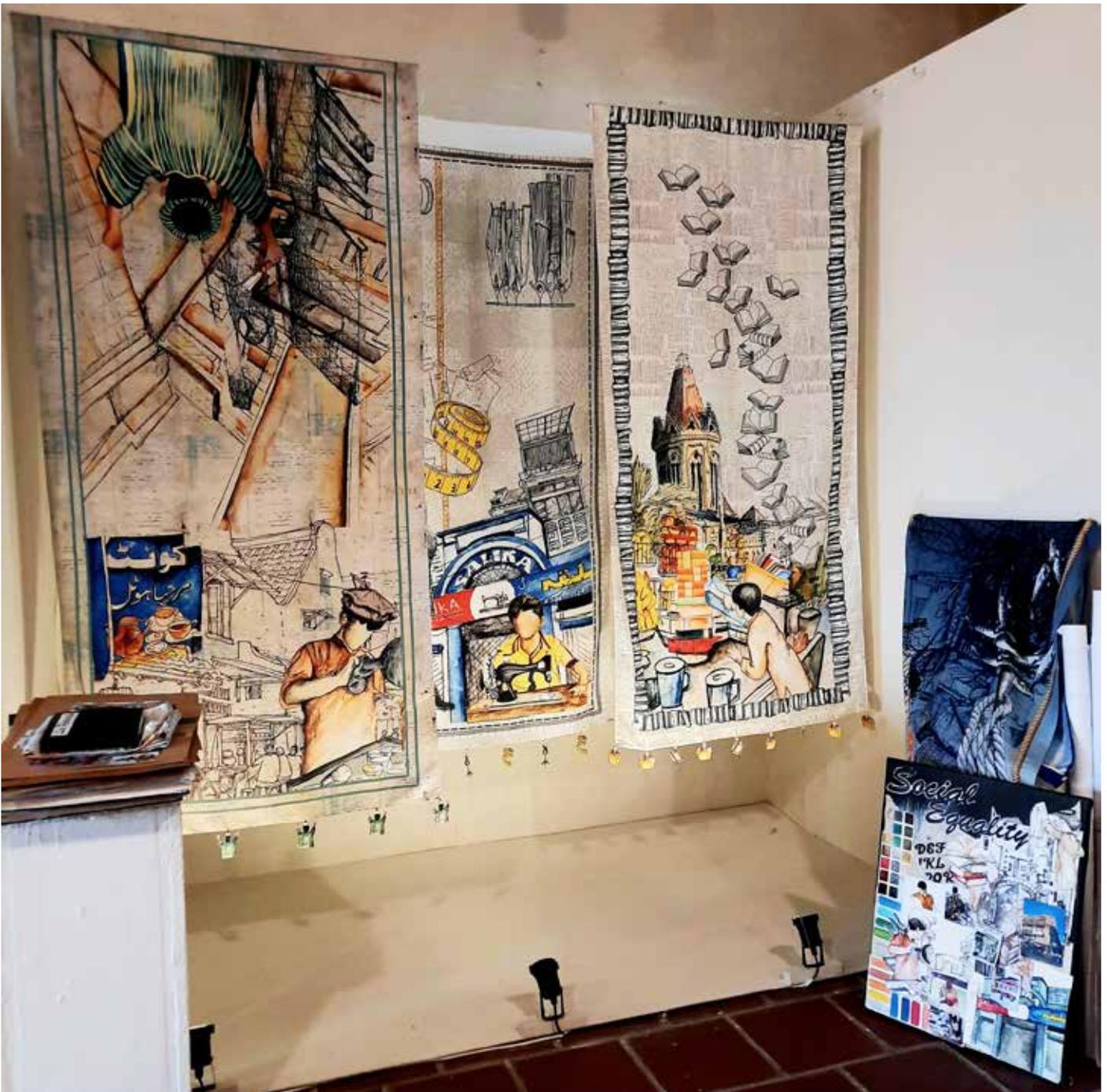


Javeria zaheer

Javeriazaheer57@gmail.com | 03009224932

Fragments of Nostalgia

When I chose this topic for my dissertation, the scope was limited only to the street child laborer but within no time domestic violence against children started for educated people. And I started thinking beyond that and thinking about my topic while reading. A recent example is Rizwana Casey. And now my imagination goes like this. Street child will also be added to domestic violence, this is very difficult for me, I will not be able to do live photography in this regard. And I will have to take the help of the Internet. But I'm full try to do justice to your subject. Like all intelligent people, I also see the whole issue happening only through an intelligent, educated society. We all come together to raise our voices for Child Domestic Labour & Violence. Children are fragile and vulnerable no matter what strata they belong to, it is only with the help of proper education in rural and urban communities that we can decrease the number of children labourers. Welfare workers & policy makers can only do enough, us as a nation we must push the government to seriously consider creating laws that can protect the future of our children, rich or poor.





Khadijah Shareehuddin

khadijahajmeri@gmail.com | 03313446554

Whispers of Strength

In this textile art installation, the artist unveils the profound narrative capturing the life cycle of marginalized women within our society. Delving into the stark realities of their existence, the artwork portrays the inception of their challenges at an early age, persisting as a constant companion throughout the various stages of their lives. Within the confines of cramped and overcrowded abodes, these resilient women persistently rise each day, tirelessly dedicating themselves to alleviating the burdens of others with an enduring spirit that remains unbroken amidst daunting adversity.

Through this evocative portrayal, the artist invites viewers to reflect upon and empathize with the resilience of these unsung heroines, shedding light on a narrative often overlooked in the broader tapestry of societal awareness.





Laiba Masood

laiba.masood@student.ivs.edu.pk | 03350125824

Landscape of Contrast

My thesis revolves around the stark juxtaposition of the gleaming high-rise buildings against the humble settlement of flood-affected victims, left to rebuild without external assistance in Gulistan-e-Johar that highlights the glaring disparities in our society's resilience and support systems.

Through evocative and crafted art installations, my aim is to contemplate the human impact of natural disasters and the subsequent socio-economic disparities. This thought-provoking exhibit seeks to foster empathy, raise awareness, and prompt conversations about societal contrasts, resilience, and the human spirit in the face of adversity.

Central to this multidimensional art installation are juxtaposed visual elements in the print capturing the towering presence of modern high rises shown with the repousse techniques using aluminum sheet in contrast to the humble dwellings of those impacted by floods. The use of Aluminum effect is to emphasize the stark contrast and to reflect and amplify the vibrant colors used in the artwork.

The installation delves deeper into the aftermath of floods. At the heart of the installation lies a dedicated section celebrating the art forms and remnants of crafts and artifacts salvaged from the flood-affected settlements take center stage. These remnants symbolize the enduring spirit of these communities, showcasing their craftsmanship, and cultural heritage amidst adversity.





Laiba Noor

laiba.noor@student.ivs.edu.pk | 03073319535

Timeless Threads: a contemporary take on khes

I moved from a quiet village to Karachi for my studies, and the busy and spirited city life there became the topic of my thesis. The fast-paced energy and lively scenes of Karachi inspired me to capture that in my work. I want my samples to reflect the city's liveliness, using bright colour and geometric patterns.

The patterns in my textiles are like the constant movement and activities in Karachi's streets, and the colour are a mix of the vibrant city life. I aim to show the essence of Karachi's busy streets through my designs, turning the spirited into visually interesting textiles. The look and feel of my work showcase the mix of old traditions and new city vibes, combining detailed traditional elements with modern, bold ones inspired by buildings.

In simple terms, my thesis is a way to let people feel the lively spirit of Karachi through textiles. I want my designs to be like a story, weaving together the traditions of the past with the energetic buzz of the city, bringing the vibrant life of Karachi into the fabric.



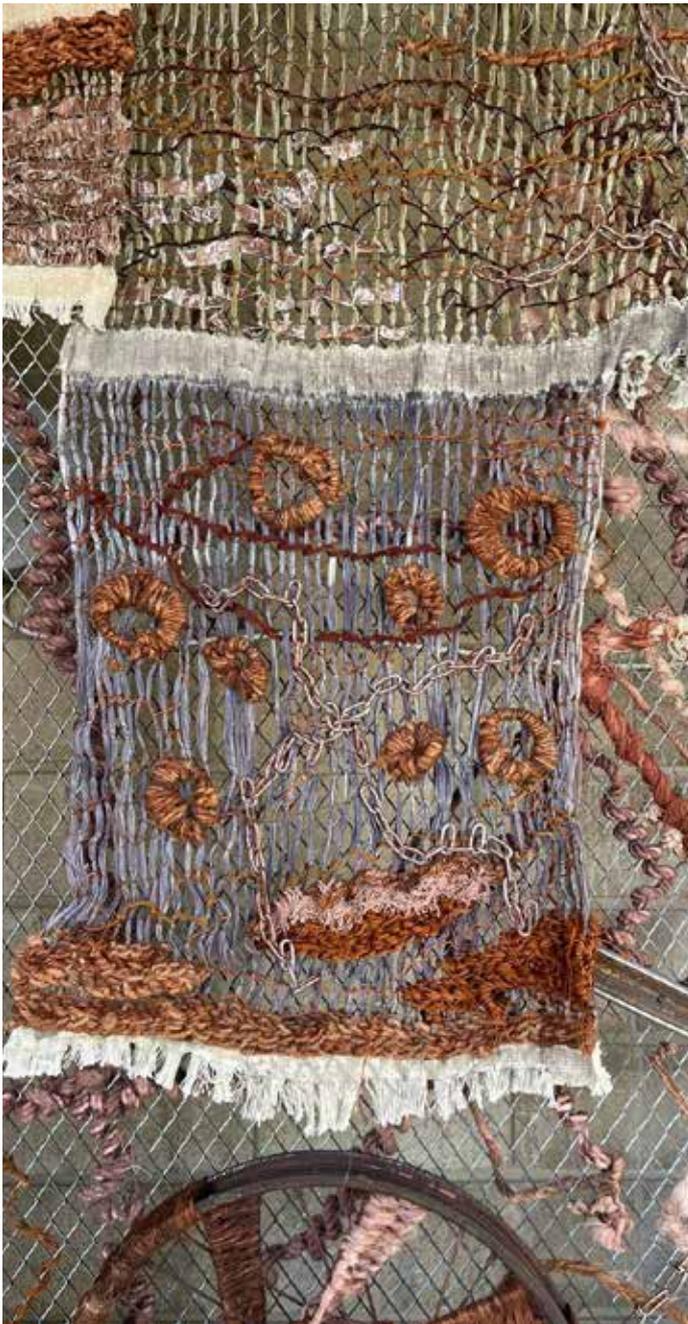


Fatima Zehra Talpur

zehra0221@hotmail.com | 03373210990

Chanak Dhanak

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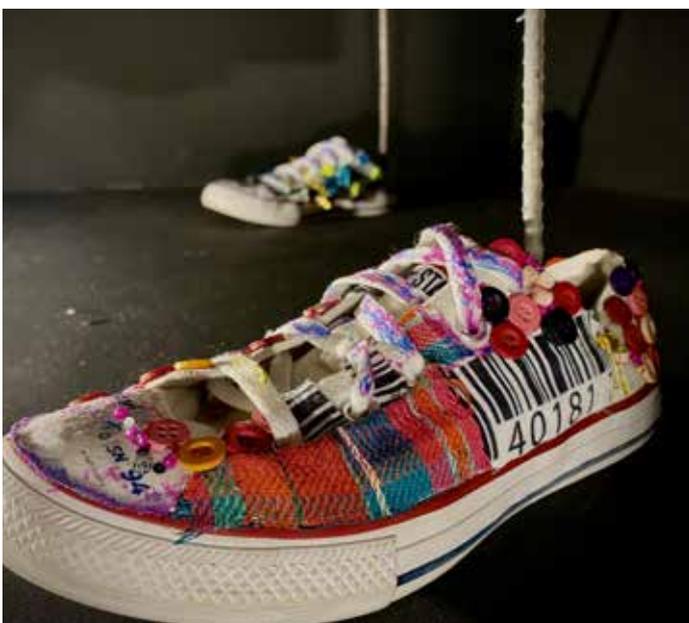
Marium Hasan

hasanmarium1999@gmail.com | 03315154567

Dry port canvases

Exploring the vibrant intersection of textile ingenuity and maritime commerce, this project unfolds a narrative around Karachi's Dry Port. A spotlight on containers, the lifeblood of global trade, intertwines with the artistry of thrifted materials. At the heart of this exploration lies the creation of a distinctive central product, a 'Jacket.' Crafted exclusively from thrifted items sourced within the dry port, the jacket becomes a symbol of sustainable design.

Emphasizing the transformative power of repurposed textiles, our focus extends beyond the bustling logistics of the port to highlight the environmental ethos inherent in each fiber. This project advocates for a circular approach to fashion, seamlessly weaving together the port's dynamic energy with a commitment to responsible design. By repurposing textiles within the container context, we reimagine not just the physicality of garments but also the broader narrative of sustainability. Through this textured voyage, the project aims to encapsulate the spirit of renewal, revealing the latent beauty within thrifted textiles while echoing the sustainable heartbeat of Karachi's Dry Port.





Noor Rashid Zuberi

noorzuberi2000@gmail.com | 03041102133

Sustainability x On-going transformations

My thesis revolves around sustainability, upcycling, and advocating for social awareness by repurposing discarded bags into sustainable, embellished vintage luggage. Partnering with Artistic Milliners, known for their sustainable denim process, I discovered their recycling methods, utilizing leftover fabric and consumer waste.

I aimed to highlight small-scale artisans' skills in suitcase stitching. The artisans I worked with were keen on learning, I trained them in handling and stitching technical prints, introducing them to embroidery and intricate designs on fabrics for suitcases. Exploring leather materials, I learned the importance of selecting suitable leather for flexible luggage closures.

Collaborating with these artisans, I intend to continue uplifting them and even guide them in reselling techniques. Additionally, I'm discussing with Artistic Milliners a potential collection combining their denim with my prints on upcycled luggage for humanitarian purposes as it is a multi-purpose, economically friendly product.

My design inspiration stems from under-construction sites, focusing on sustainability by using reclaimed wood, recycled metal, and reused bamboo. Use of machinery, precision, and labor force brings architectural visions to life, symbolizing growth and success. Rapid urban development in Karachi's Defence Phase 8 area serves as an example of this under construction phenomenon, paired with opportunities and challenges, creating what is metaphorically termed a 'Concrete Jungle.' These visuals are transformed into linear drawings, reflecting the evolving landscape, printed on sustainable denim and skillfully stitched onto vintage luggage.

Together, my thesis is a social awareness project centered on sustainability, upcycling, economic feasibility, and empowering artisans. It aims to educate and inform, fostering positive change within communities by promoting understanding and a sustainable mindset.





Sakshi Chodda

sakshichodda@gmail.com | 03337222789

Timeless Threads: Sacred Bloom

My thesis is inspired from the Lotus flower which is the symbol of purity, enlightenment, and rebirth in many cultures and religions especially in hinduism. It grows from muddy water to a beautiful bloom is something I personally can relate to, how I have risen above challenges and how I have unlocked my inner potential by passing every year of my life.

Embarking on a captivating journey through the artistry of textiles as the woven threads depicts the delicacy and the tales of the lotus flower. This symbolic blossom unfolds its significance through delicate pure cotton threads woven into the uncut cloth, which is a timeless garment and is often known as 7 yards of grace and beauty and for enhancing this drape more the Jamdani technique has been used for showing the lotus flower more prominently. The work has been explored through a variety of weave structures, motifs and colors. As this textile symphony reveals the seamless blending of delicacy, culture, and enlightenment.





Sidra Shakeel

sidrashakil29@gmail.com | 03322258084

Interplay of shadow

My thesis is inspired from an architectural shadows, main area of focus being geometrical shapes, i explored the interplay of architectural shadows as a muse for woven fabric i was creating and my focus for the fabric was the patterns deriving from intricate grills through the different paddling.

By delving into the intricacies of these shadows, one can truly appreciate the hidden details and nuances of the buildings design. These shadows play an important role in highlighting the unique features of the architecture and can create a sense of drama and intrigue that captures the viewers attention.

This fusion of architectural pattern and threads gives a combination that one may not think of where the play of light and dark threads gives life to the architectural shadows through which they find expression in a tactile world of textile.





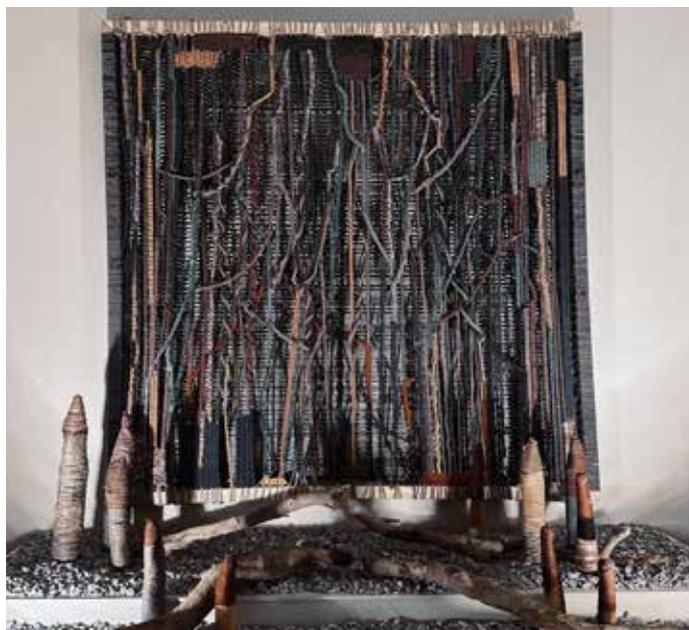
Urooba Latifi

uroobalatififi2000@gmail.com | 03083979965

Threads of Harmony: Mangroves

"Threads of Harmony: Mangroves" is an immersive art installation that weaves together the delicate beauty of mangroves with the transformative power of textile-based materials. This experience gives a multisensory journey through the intricate branches and roots of mangrove ecosystems, utilizing sustainable fabrics and interactive elements to convey the importance of conservation. The colors are derived from the natural aesthetic of the roots,

colors from mangrove roots contribute to a harmonious aesthetic that complements the organic forms present in the installation. The muted palette allows for a seamless integration of the structure with the natural surroundings, creating a cohesive and immersive experience. Mangrove roots often exhibit earthy and muted tones, ranging from various shades of brown to gray. These earthy tones can create a calming and grounding atmosphere within the installation, connecting visitors to the natural essence of mangrove landscapes. It appears to be a deliberate and thoughtful decision that combines ecological awareness, aesthetic appreciation and a commitment to sustainability. The installation serves as a platform to inspire positive change, encouraging viewers to appreciate, protect, and actively participate in the conservation of mangrove habitats.





Yusra Tanveer

yusra.tanveer@live.com | 03369877220

Remnants of Grief

This thesis unfolds the intricacies relating to my memory of a lost home. It speaks of the fragility of memory - its tendency to fragment, alter, split, and eventually fade into nothingness. It explores the impact of time on the act of remembering and memory itself, the connection between the past and the present and the intangibility or the falsehood in the memories stored in one's body. Its journey comes to an end with the idea that though it feels safer to hold on to a memory, one forgets unconsciously. In that forgetting lies a sense of tranquility and calmness as time forces one's memory to slip away. Through the means of hand knotting a carpet, a craft that has been used as a medium of story-telling for centuries, I showcase my journey of healing. The project hopes to intervene with the craft by means of design elements and revive this dying craft. It also tries to make the process more sustainable and open it to a larger population, mainly to women.

My work approaches the end through a month long production of a hand-knotted installation that captures the slivers of memory. The carpet represents the memory of a home, and is split in to three strips. If viewed from the front, the imagery seems complete. However, as one walks around the carpet, in present time, while viewing the carpet – a memory of the past - the imagery breaks and reforms, disrupts and rebuilds in a constant continuum, showcasing the way a memory moves through time.





DEPARTMENT OF FASHION DESIGN

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.



Abeer Babar

alishba.ali@student.ivs.edu.pk | 03120128800

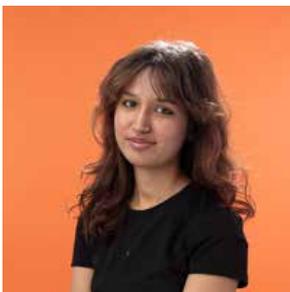
Rung Kahani

"Safarnama," is a homage to the profound memories made during a road trip from Karachi to Skardu with my friends. My friends hold great significance in my life, bonding over shared moments during the trip, the memories we've created together have become the driving force behind my decision to conceptualize. The connection with my friends, forged through the adventures and experiences of that road trip, serves as the foundation for this meaningful exploration in fashion.

My concept goes beyond the confines of traditional fashion, capturing the essence of memories, nostalgia, and adventure. It draws inspiration from a road trip, weaving a vivid narrative into women's wear that resonates with the viewer's emotions of reminiscence, nostalgia, and a spirit of exploration.

This concept is an ode to the transformative power of memories, offering a narrative of the road trip by incorporating cyanotype printing, an alternative photography printing process brought to life with sunlight. Each piece becomes a vessel for the nostalgia and shared moments from the journey, creating a connection to the past. The concept reflects the evolution of personal experiences into a fashion narrative, transcending the boundaries of mere attire into a wearable photo archive.





Alishba

alishba.ali@student.ivs.edu.pk | 03120128800

Safarnama

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Amna Hasan

amna.hasan@student.ivs.edu.pk | 03442219862

Miss Fit

The term "misfit" often has negative connotations attached to it as it implies a sense of not belonging or being out of place. I wanted to focus on the positive aspects; embracing one's uniqueness and not having to confine or fit in a box. As, every individual is one of a kind, different, and a little quirky in their own way.

My vision was to create garments that evoke a sense of joy and excitement into people's wardrobe, allowing them to express their unique personalities through my creations. I like to sprinkle a bit of humor into my designs through embellishments that will make my customers smile and giggle.





Amna Rehan

amna.rehan@student.ivs.edu.pk | 03360347770





Anoocha Naseem

anoosha.haq99gmail.com | 03332201197

Revived as Treasure

"Revived as Treasure" is an innovative DIY (do it yourself) fashion collection that draws inspiration from the sweet and whimsical world of candies and confections. A DIY fashion collection that encourages individuals to actively participate in the creation and personalization of their clothing and accessories. This collection is a celebration of repurposing and creativity, as it utilizes old stuffed toys and discarded materials to create captivating fashion add-ons. The main goal is to give your old wardrobe pieces a longer life by providing them with upcycled, and trendy fashion add-ons such as yoke, collar, cuffs, pockets, brooches, and other design elements that reflect the designer's efforts toward being socially responsible. The collection targets the female audience who appreciates unique and one-of-a-kind pieces. Women who consider fashion a source of joy, positivity, and self-expression, and love to follow fashion trends, but put their unique spin on the outfits.





Arfa Iqbal

arfa,iqbal@student.ivs.edu.pk | 03242122955

Phool Bazar

My concept "Phool Bazaar" is to make fashion meet nature in a whole new way! The concept arises from the love I myself have for flowers, running an online floral business, I was fascinated to recycle the leftover flowers and leaves. Visited "Teen Hatti" the famous wholesale Phool Bazaar in Karachi, while documenting I noticed the whole place had a grey, murky and a concrete vibe but the only thing that brought happiness and light to the place were flowers. Without flowers, the place would have no value at all.

In this collection, the outfits are inspired by beautiful flowers and leaves but with a twist, the leftover and thrown away flowers and leaves are recycled, repurposed to extract colors and craft intricate prints that tells us a story of renewal. Being big on sustainability, instead of using harsh chemicals the collection is created with eco dyeing and eco printing. The story does not stop here, there is a use of intricate running stitch, a delicate detail that adds a touch of artistry to each garment.





Arshuma Aftab

arshuma.aftab@student.ivs.edu.pk | 03353526241

Swings Of Nostalgia

Embark on a nostalgic journey with 'Swings of Nostalgia,' a clothing collection that encapsulates the vibrant essence of Punjab. Inspired by the joyous spirit of childhood swings and the comforting embrace of Khes, each piece in this collection is a homage to the lively ambiance of my grandparent's house in Lahore. The visual representation of playground equipment on the garments serves as a bridge to carefree youth, invoking a sense of joy and nostalgia.

Beyond fashion, 'Swings of Nostalgia' is a commitment to preserving traditional Pakistani textile techniques, particularly hand weaving inspired by the iconic Khes. Step into a world where each garment tells a story, connecting the past with the present, and celebrating the rich tapestry of Punjab in a timeless fashion experience.



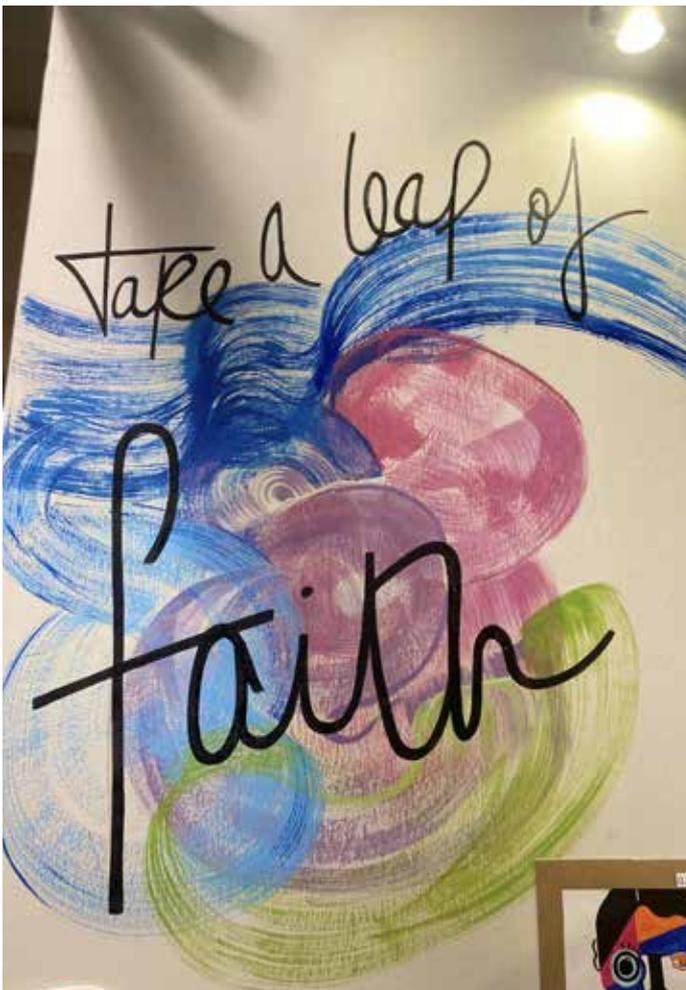


Daniya Jawwad

daniya.jawwad1@gmail.com | 03232988370

A leap of faith

A leap of faith is daring to step into the unknown, embracing uncertainty, and taking risks without a safety net. It signals a commitment to growth by pushing unfamiliar boundaries. Such a concept resonates with my desire for personal growth and exploration, inspiring me to overcome fears and discover untapped potential. Advocating the value of risk-taking creates a culture of innovation, urging others to unlock hidden potential. This transformative journey, filled with anticipation, culminates in the sweet taste of success on the other side. I want to contribute to a society that values resilience and the pursuit of personal fulfillment in a constantly evolving world. It's a call to action, encouraging individuals to take that leap they've been dreaming of. This holistic approach to embracing the unknown fosters a sense of purpose and empowerment, making the journey worthwhile and essential.





Delisha Nadeem Jafri

delisha.nadeem@student.ivs.edu.pk | 03177772001

Karachi Rhapsody

Growing up in Karachi, I didn't fully grasp the beauty of the city and failed to recognise and value the vibrancy that surrounded me. However, through a fresh perspective gained by revisiting familiar places as if seeing them for the first time, I discovered a newfound appreciation for my hometown. This shift in perception became a wellspring of inspiration for my creative journey. The essence of my concept lies in undertaking a voyage into the vibrant culture of Karachi, intending to pay tribute to the city. Through my creative lens, I seek to use my perspective to weave together the spirit of Karachi using a rich palette of colours and a variety of artistic forms. The city's dynamic nature is employed through a myriad of artistic techniques. Beading, embroidery, screen printing, sequins work, applique, etc intricately come together to weave a narrative that reflects the multifaceted culture of Karachi.





Fatima Khaqan

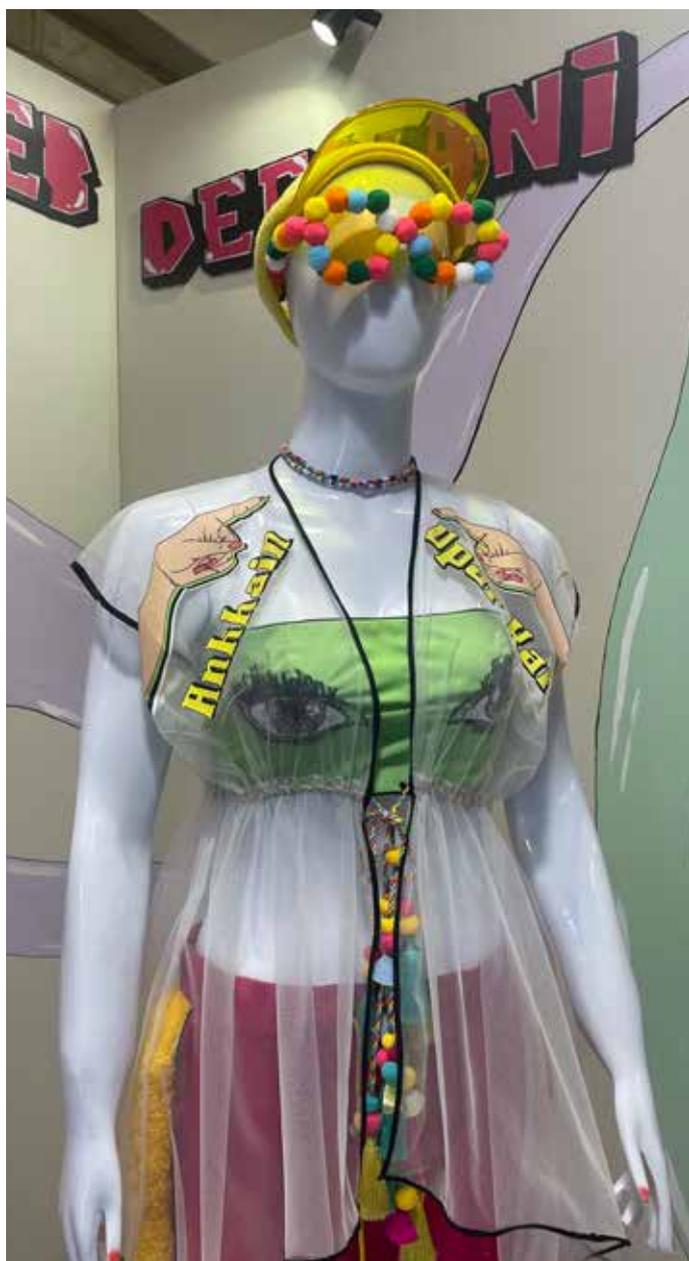
fatimakhaqan16@gmail.com | 03343518071

Ajeeb Deewani

“Ajeeb Deewani” is a reflection of my bubbly and fun-loving personality, crafted for those who revel in being the center of attention and embody a carefree spirit. This culture seamlessly blends elements of pop art, kitsch, and Gen Z vibes, all with a subtle infusion of the vibrant spirit of Karachi. This unique amalgamation has given birth to a culture that resonates with my fun-loving, offbeat nature.

In crafting this culture, I’ve curated a tapestry that goes beyond fashion, inviting individuals to embrace their quirkiest selves. It’s a celebration of diversity and individuality. The culture I’ve envisioned is one where fun is not just a feeling but a way of life, where the mundane is transformed into the extraordinary.

My culture is a world where every element, from personalized emojis reflecting my features to the vibrant colors, contributes to an environment where people can express themselves freely and authentically. In essence this subculture is an invitation to join a community that embraces uniqueness, revels in the extraordinary, and dances to the rhythm of its own vibrant beat. It’s a way of life that transcends fashion, becoming a lifestyle where being “ajeeb” is not just accepted but celebrated.





Fatima Ovais

fatima.ovais@student.ivs.edu.pk | 0325221106

To Safia, with Love.

To Safia, with Love weaves the essence of cherished memories and the enduring influence of a beloved grandmother. As an ode to my grandmother, who played a pivotal role in shaping my life, this concept encapsulates the essence of her radiant personality—sophisticated, easy-going, and filled with joy. Additionally, the incorporation of Urdu poetry, reflecting her love for poetic expression, adds an extra layer of depth and emotional resonance. Particularly poignant are the couplets she wrote to motivate me during challenging times. To Safia, with Love is a transformative journey of self expression and the significance of emotional connection, radiating positivity and individuality by reflecting on the fondest memories. This concept brings me a personal fulfilment by enabling a celebration of her profound influence in my life. It serves as a deeply meaningful and personal channel for creative expression, simultaneously tapping into market trends. Ultimately, it has become a vehicle for introspection allowing me to deeply reflect on my identity and values.





Hanniya Khan

hanniya@live.com | 03112959620

The Other Side

a transition between two contrasting styles: the sophisticated, representing one facet of my personality, and the kitschy, embodying my alter ego. This relation of one with their alter ego is general to most people these days. The sophisticated side exudes one's elegance, refinement, and a polished demeanor, mirroring their sense of "me" that appreciates timeless and classic aesthetics. On the other hand, kitschy elements introduce a vibrant, playful, and perhaps unconventional side, showcasing one's impulsive alter ego. The juxtaposition of these styles illustrates the dynamic spectrum of one's identity and it's a celebration of contrasts, where each piece tells a story of transformation and embracing the duality within.

Transforming quirky traditional party decorations into symbols of sophistication, these party decorations, with their bright colors, detailing, and playful elements, inspire us to capture the essence of joyous Pakistani celebrations and infuse it into a collection that allows women to embrace their sophisticated side while unleashing their inner funk.

Each outfit in the collection can totally change its design and color with just a swipe of your hand, from pastel colors to bright neons. using printing techniques such as reversible sequins and lenticular printing to make it happen. With lenticular printing creating my own embellishments all together having kept in mind the younger generation and their hunger for something ever new and exciting. The sequins flip to reveal a whole new look, and the lenticular printing adds a cool 3D effect that makes the outfit come alive.



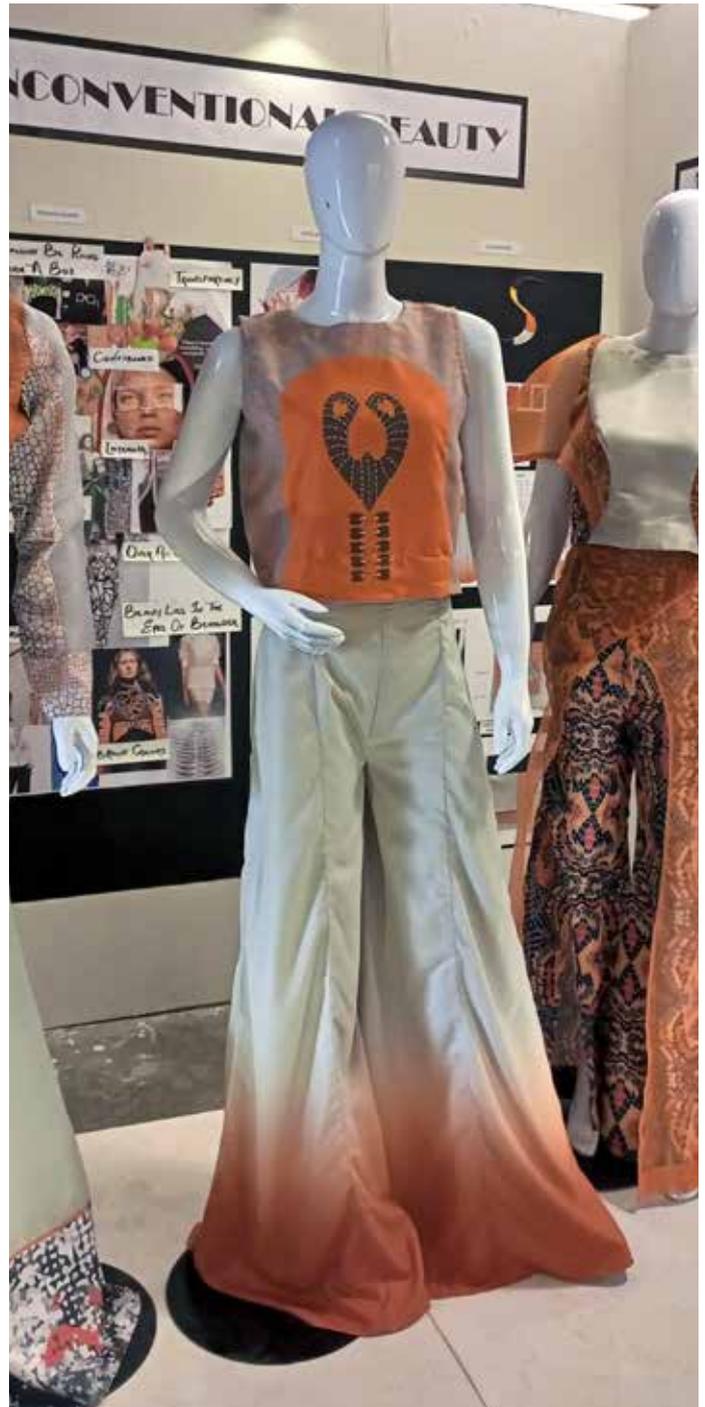


Hiba Fatima

hiba.2340@student.ivs.edu.pk

Unconventional Beauty

The concept of my thesis is 'celebrating unconventional beauty' because beauty cannot be placed in a box hence everything is beautiful in its own way. 'Unconventional beauty' is often described as beauty that does not fit the normal beauty standards and rather look and presents itself with a unique physical trait or characteristics. Although beauty is subjective, society has created standards of beauty and things that don't meet the criteria of beauty are considered outcast. The purpose of this collection is to change the stigmas attached to beauty standards and celebrate everything even if it's considered imperfect by someone because it might be beautiful in other person's perception.





Kainaat Alvi

Kainaat.alvi@student.ivs.edu.pk | 03312164547

Super Sawaari

In the bustling tapestry of urban existence, where chaos and routine intertwine, I discovered inspiration for "Super Sawaari." The concept blossomed from the recognition that even amid the daily grind, there exists an opportunity to unearth the extraordinary within the mundane. The fashion collection delves into the notion of glitch, drawing parallels with the glitches we encounter in the form of daily traffic jams – symbolic interruptions in the rhythmic flow of life.

My personal journey navigating through these urban glitches sparked the idea to reimagine them in a surreal manner. The seamless fusion of urban chaos, motion blur, and surrealism unfolds in tandem with a streetwear aesthetic inspired by Pakistani attire. The blend of traditional silhouettes with a Western edge adds dynamism to the contemporary fashion landscape, bridging cultures and creating a unique visual narrative.

"Super Sawaari" is not just a collection; it's a personal reflection on the unexpected beauty found in the glitches of our daily lives. It encapsulates my journey through the chaos of city living, transforming disruptions into artistic expressions. The result is a fashion experience that invites individuals to embrace the extraordinary within their own urban narratives, inviting them to escape the glitches and revel in the fusion of chaos and creativity.





Maha Mustafa

Around Sindh in 96 Hours

This fashion thesis intends to redefine the perception of Sindh by presenting a vibrant and dynamic collection that challenges conventional stereotypes associated with the region. Titled Around Sindh in 96 hours, it is a collection that seeks to showcase Sindh as a kaleidoscope of colors and joy, moving beyond its historical and literary representations.

Drawing inspiration from the rich cultural visuals of Sindh province, the collection explores a palette that goes beyond traditional earthy tones, embracing a spectrum of vibrant hues that mirror the vivacity of its people. By blending traditional Sindhi imagery with contemporary design elements, the garments aim to convey a fresh perspective on the region's identity, shifting the narrative from a land of poets and ancient traditions to a dynamic, modern cultural hub.

The collection emphasizes the fusion of traditional Sindhi visuals with playful and eclectic doodle patterns, celebrating the diversity and exuberance inherent in Sindh's cultural mosaic. Fabrics reflect the region's cultural abundance, incorporating motifs inspired by its landscapes, festivals, and daily life.

Through this exploration, Around Sindh in 96 hours thrives to evoke a sense of pride and excitement, encouraging a broader appreciation for the multifaceted nature of Sindh. The intention is to break free from preconceived notions and present a vision of Sindh that is as contemporary, lively, and diverse as the people who call it home.





Saman Arshad Chohan

saman.2267@ivs.edu.pk | 03322359344

The City of Lights

The 'City of Lights' is a personal exploration of my fascination with the city's nightlife, inspired by the long exposure photography of the places where I shared my happiest moments with my friends.

As a designer, my journey through highs and lows of life has been shown in my work. Choosing this topic was a personal journey of capturing the essence of freedom that I feel when immersed into the atmosphere of city nights. The movement and vibrancy inherent in long exposure photography reflects my own experiences. My work is a celebration of self-expression, encouraging wearers to embrace their bold and carefree side.

'The City Of Life' seeks to resonate with individuals, like me, who find liberation and joy in the uninhibited spirit of the night. In a world that often demands conformity, this collection aims to empower people to break free from the ordinary and revel in the infectious energy of the night.





Mashal Nawaz

mashalnawazinfo@gmail.com | 03061735800

A Road Trip To My Village

My concept "A Road Trip to My Village," is inspired by my journey to Larkana—my hometown. It was born from the adventures shared with my family during the trip—the laughter in the car, the passing sign boards, the interaction with traffic police, the joyous mela rides and the connections made with people and the cultural richness of my surroundings allowed me to encapsulate the playful essence of those moments through my concept.

Throughout time, Sindh has been renowned for its intricate designs, unique techniques and rich cultural heritage. However, through my concept, I aim not only to highlight the cultural and traditional aspects of Sindh but I wanted to break these boundaries and celebrate Sindh and people of Sindh in a more fun and playful way; borrowing the essence of their everyday life, their inside jokes, the connections they make, their fun and playful way to life—weaving it into a fashion tale. Beyond being a mere concept, it reflects the emotions stirred during that unforgettable road trip—shared laughter, strengthened bonds, and the joy found in the simple moments. It is a personal narrative through which I want to encourage young women to confidently explore their roots, embarking on a playful adventure and expressing their unique style guided by road signs and the soulful spirit of Sindh.





Nadia Deedar Ali

nadia.deedar@student.ivs.edu.pk | 03179649337

Gul -e - Balochistan: A Tribute to Strength and Simplicity

In my collection, titled "Gul-e-Balochistan," I pay tribute to the unyielding spirit of the Baloch community by envisioning it as a delicate yet powerful flower. The designs emphasize simplicity with functional cargo pockets and extended pockets, reflecting the grounded and fearless nature of the Baloch people. Utilizing unique sleeve techniques, such as pleats, gathers, and curves, I aim to express the community's resilience and fortitude, creating a narrative that is both impactful and evocative, serving as a celebration of the community's enduring spirit.

Drawing inspiration from both Baloch men and women, I blend traditional and contemporary elements to create a harmonious blend of the two. Muted tones like off-white and earthy shades echo the community's strong connection to the earth, highlighting its quiet grace and cultural richness. The collection features three-piece ensembles that symbolize unity and interconnectedness within the community, underscoring the importance of togetherness and solidarity in Baloch culture.

To infuse the collection with the essence of traditional Balochi embroidery, I employ screen printing and embossed printing techniques in a unique approach. This fresh perspective offers a contemporary reinterpretation of the intricate craft, providing a nuanced representation of the community's rich cultural heritage. The combination of these printing methods amplifies the homage to the Baloch community, serving as a testament to its enduring legacy and the enduring strength embedded within its cultural tapestry.





Nimrah Ahmed

nimrah.bham@gmail.com | 03473574014

Resonance of Renewal, life beyond the veil phenomena

Resonance of renewal life beyond the veil phenomena" is a positive fashion design concept that talks about the expressionist point of view towards the theme of life after death as a continuation of existence, transformation, and spiritual evolution. This concept acts as a canvas for me where I'm able to infuse my creative expression, allowing me to communicate not just an aesthetic vision but a deeply rooted narrative in my own understanding of existence. A means to share my perspective on life after death, and the transformative nature of the human experience. Life beyond the veil phenomena creates an interconnectedness with one's body and soul. Using the skeleton as a source of inspiration to show it in a different light rather than it being registered as scary and gory, for it to act as a reminder that this is what unites every individual regardless of their body, age, race, gender, this is what we all have in common; what we turn into which is a skeleton. Taking that into consideration, a combination of the two mediums of what we leave behind and what our soul goes through has been shown using the skeleton as a vessel going through this whole experience of finally feeling the freedom of being in its true form, to have that experience is extremely valuable and that the human body is just like a mask. The transition from feeling fearful and anxious to feeling dopamine like never before.





Rumaila Khan

rumailakhanivs@gmail.com | 03361851868

Pat... Pat... Patakha

In the quest of creating something meaningful, and something closely connected to myself, I discovered the close similarities between my personality and a firecracker. Ever noticed how firecrackers light up their surroundings with bursts of energy and fill it with the sound of excitement? How they gather people around and unite them, forming a harmonious environment? How they spread smiles and laughter to those watching, creating a sense of cheerfulness?

My thesis concept is based upon these exciting characteristics of my personality: bursting optimism and energy, spreading sparkles of joy, expressing vividly, bringing people together, and celebrating life.

An interesting part of the concept is 'From H to B Analysis', it illustrates how the characteristics of harmony and burst have a unique coexistence; they have contrasting meanings, yet they are present at the same time. There is a transition from harmony to burst, which suggests that harmony among various personality traits leads to burst as a firecracker. "Pat...Pat...Patakha" not only celebrates my firecracker personality, it also underscores the beauty in the fusion of creativity and individuality.





Saman Arshad Chohan

saman.2267@ivs.edu.pk | 03322359344

The City Of Lights

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Shanzeh Jafrani

shanzeh.jafrani@gmail.com | 03242122955

Velocity Verve

Velocity Verve is a concept that was inspired by my loved ones. It is an ode to my family and friends. My father was a drift racer back in his teen years and the echoes of that exhilarating era resonated throughout my life. Meanwhile all my friends are Formula 1 enthusiasts who love cars and are very passionate about it, so since childhood I have been very fond of cars. This led to my inspiration for my concept of doing a collection on racing as a subculture in Pakistan.

My concept transcends the boundaries of fashion, encapsulating the raw, visceral energy of racing as a subculture in Pakistan. It's a vision, and a vivid narrative spun into garments that evoke emotions – power, electricity, and excitement. Velocity Verve is a testament to the transformation of racing subculture in Pakistan from the fringes into mainstream fashion. It offers a bridge between the subculture's vibrant energy and the world of menswear. Through this vision, I invite my audience to immerse themselves in a world where every heartbeat is in tune with the engine's roar, and where the electrifying atmosphere of the racetrack is translated into garments that convey a sense of unbounded excitement. I aim to transport my audience to a realm where the exhilaration of racing is woven into the very fabric of their attire.





Suraiya Tabeen

suraiya.tabeen@student.ivs.edu.pk | 03208208888

Suraiya Tabeen

"From the Streets, For the Streets" is not just a collection; it's a tribute to the strength and creativity that flourish in Lyari, an often overlooked part of Karachi. Inspired by the stories of individuals who faced tough times yet made a mark, the collection mirrors the vibrant spirit of this community.

This streetwear line draws inspiration from the music and sports scene in Lyari, capturing the energy and resilience of its people. Despite limited opportunities, the individuals from this neighborhood have triumphed, and this collection aims to tell their untold stories through fashion.

The designs are a fusion of urban style and the raw authenticity found in Lyari's streets. They embody the ethos of self-expression and celebrate the unique blend of culture that defines the neighborhood. The collection is more than just clothing; it's a visual anthem, a celebration of individuality, and a recognition of the creative force that thrives amidst challenges in the heart of Karachi. "From the Streets, For the Streets" transcends fashion trends, becoming a symbol of empowerment and a showcase of the resilience that defines Lyari's identity.





Zara Shahid

Zara.2436@ivs.edu.pk | 03351219871

Second Life Thread

"Second Life Thread" is a heartfelt love letter to our Earth, a concept that transcends mere fashion. It pays homage to the raw beauty of clay, where imperfections tell tales of authenticity.

Much like the potter's hands shaping clay with purpose and care, each product bears the imprint of thoughtful creation. The fabric choices are a nod to responsible fashion—made entirely using denim woven using pure cotton and recycled fibers, the collection saves around 120 yards of cloth from going in the landfill.

Clay, a symbol of earthiness and organic abundance, serves as a catalyst for the creation of products that allow us to harmoniously intersect creativity and environmental responsibility. Fostering an appreciation for authenticity and individuality, clay promotes imperfection as a form of beauty. This deliberate departure from conventional perfection challenges the industry to innovate and think beyond the traditional boundaries of perfection.

In a world where fashion can harm the environment, this sustainable collection takes a step towards a future where beauty is synonymous with sustainability. It envisions a fashion narrative of regeneration rather than depletion, aligning with a more conscious and responsible approach to style and design.





DEPARTMENT OF
FINE ART



Ahwar Nasir

ahwar.nasir@student.ivs.edu.pk | 03363812796

Unstitched

Our family never stayed in one place for too long, and have shifted various homes. While I cannot recall the precise details of these places that I lived shortly in such as wallpaper patterns or square footages, what I do remember are the kind of emotions I have felt within these homes.

My grandfather is a cloth merchant due to which a constant influx of fabric took over our house. I became increasingly fascinated with the texture of textiles and the embroidery done on them and got particularly drawn to the fragility and translucency of muslin. It became symbolic of my transient experiences in imperfect homes.

I employ embroidery, to encapsulate my fragmented memories and emotions within different homes and create abstract, pastel-hued visuals to evoke feelings of comfort and confusion. I precisely cut my fabric and contrast it with my arbitrary and asymmetrical drawings to impose order upon the chaos inherent in my nomadic lifestyle.





Alizeh Afzal

alizehafzalstudio@gmail.com | 03082268000

Notes from M's bedroom

A couple of years ago, my friend had been through a breakup and impulsively deleted all photographs with her ex. She regretted it later because she had nothing to remember them by. When she saw a flower that resembled the ones that grew outside her ex's house, she took a picture of it because it served as a way to hold on to the memory of someone who is no longer around.

This is symbolic of an intrinsic human urge to hold on to the past, which is the crux of my practice. To preserve the memories I don't want to forget, I stage photographs in my friends' homes to resemble a past moment of intimacy. I notice how being allowed into their spaces, to curate them and spend time in them allowed new conversations and intimacies between friends, lovers and spaces to emerge and engage with one another. I tell these stories through writing and photography as a way of holding onto them and having something to remember them by





Ayesha Jamal

ayesh_3533@hotmail.com | 03172104053

Unheard Souls

My artistic process encompasses photography, drawing, and painting. I utilize a range of materials like wood, paper, and images, depending on the concept for each piece. I like to experiment with the reference materials I've collected, arranging them in different ways to create novel compositions. This approach allows me to explore fresh perspectives and new ways of presenting often-overlooked aspects of our city. A central objective of my work is to reveal the hidden aspects and bring the unnoticed to light. I achieve this by employing a diverse array of colors that draw attention to these typically inconspicuous elements of the urban landscape, such as pipes that most people pass by without noticing. I've integrated these pipes into my artistic practice, studying their forms and shapes through photography. As I delve further into this creative journey, I've come to appreciate the unique shapes and designs they possess.





Ayla Nusrat Farook

aylaxhan64@gmail.com | 03363029672

Untitled

My thesis research started with me observing interior spaces around me, specifically places of comfort for me which mostly consisted of niches and corners where I would isolate myself from the rest of the world; my haven. Through my practice I explore the emotions I associate with the said space. My work consisted of soft, somber colors, and blur and ambiguous shapes that would hint the audience of the space but would still maintain its privacy. Through

my work, I talk about the suppressed emotions that come through one way or another due to the limitations of sharing a personal space in a joint family household.





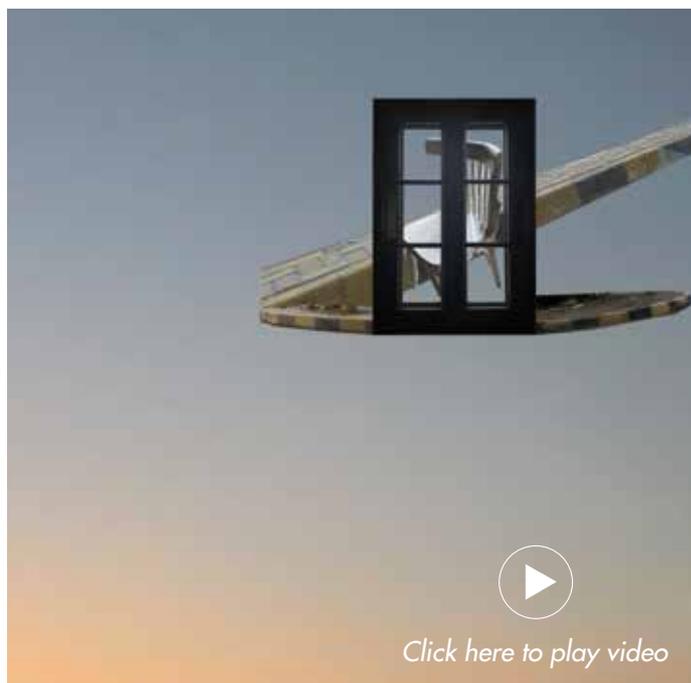
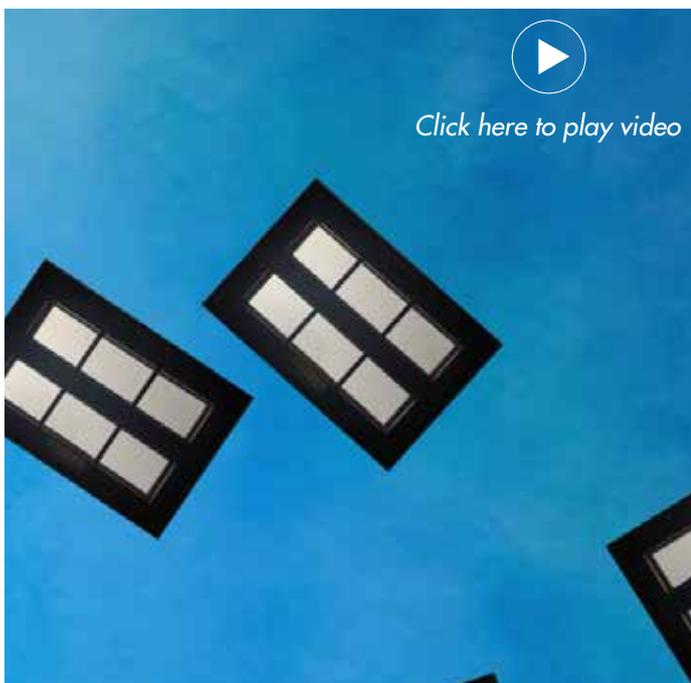
Hamda Imran

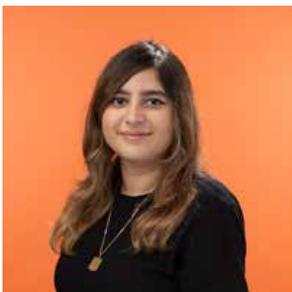
hamdaimran987@student.ivs.edu.pk | 03233060061

Everyday transits

I digitally create animations by cutting out photographed objects from their environment to reveal the feelings of yearning and exhaustion in our everyday journeys. I include shoes, windows, and door handles, amongst others, those objects which help us move between outdoor spaces and homes. The varying speed and duration of the videos reflect the strain and competition on the roads of Karachi.

Electronic devices offer a portal into a digital realm that we often rely on while commuting to distract us from our immediate surroundings. Through these works, I encourage viewers to reflect on their journeys and those specific moments when they eagerly await arriving at their destinations.





Iman Asma Ahmed

imanahmed.studio@gmail.com | 03093889998

The Indoor Garden

Longing is an inevitable part of grief, a yearning for what we have lost. It is especially painful when objects and heirlooms that once belonged to passed loved ones continue to exist in our present living spaces. A living drawing room becomes a dead drawing room, and the carpets and upholstery a ghostly reminder of a past that only exists in photographs.

As a metaphor for the experience of loss, I use printmaking techniques of woodcut and image transfer to memorialise the floral patterns of carpets and upholstery textiles that belonged to my father. I study grief as a state of transition, from experiencing to overcoming loss, in relation to how the preservation of carpets becomes a method of retaining memories.





Javeria Aziz

javeria_aziz@hotmail.com | 03062712702

Untitled

As we grow older, society ties us to these strings to control our behaviour to make us more acceptable people in society. It eventually becomes exhausting and tiring for an individual experiencing various forms of control from childhood to adulthood. I build sets and use puppets as a metaphor to show controlled human beings. Everything needs to be boxed and contained in order to be understood. Control and surveillance is engrained in children so that they can become socially approved humans. No matter how hard one tries, one cannot escape from this dilemma. It's a forever cycle that one is stuck in. My work also utilizes digital platforms such as video games and animation to make the audience understand the means that may influence a child's personality. Toys, cartoons, video games carry subliminal messages which play a part in how one develops from a young age and transits into adulthood.





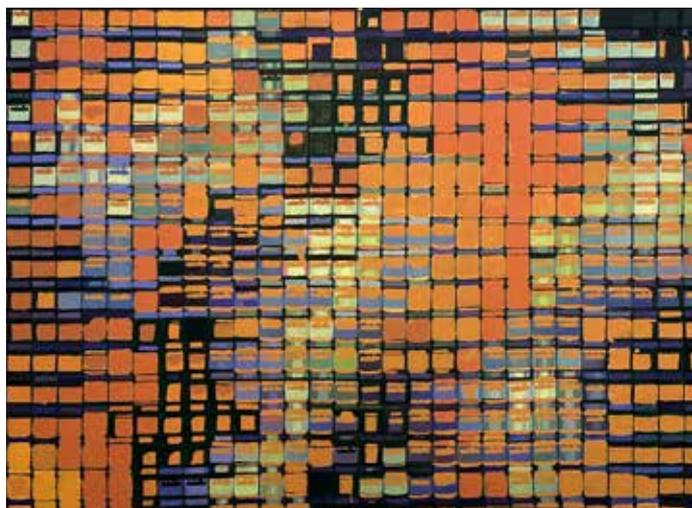
Kainat Waseem

kainatwaseem1996@gmail.com | 03333395898

21 parting notes

I confront the monotony ingrained in the roles imposed by a patriarchal society—those of a daughter, wife, and mother. My work is a dialogue with the domestic consumer products that fill my daily life, a narrative told through the repetition of their silhouettes, painted in acrylic. Each stroke on the stretched canvas is deliberate, an act of acknowledgment. Through the repetitive portrayal of these mundane objects, I explore the dichotomy of their perceived insignificance against their central role in my domestic sphere.

The movement created by my brush is more than art; it is a testament to the fluid, often overlooked labor that sustains the rhythm of household existence. This movement is my voice, an expression of life within the stillness of routine, offering a glimpse into the unspoken tribulations that define my experience.





Khadija Asif

Ka__km@hotmail.com

Your Toys

Have you ever noticed the packaging of toys? Have you ever noticed that when a toy comes out of the packaging, its shape remains the same? So I made the same thing. A plastic shopping bag, right, there's a plastic thicker than that called acetate sheet. I heated it a bit, so it became a little loose. Then I placed it on a toy. A packaging like form was created. When I removed the toy from the plastic, it retained its shape. Then I painted my figure on top of it, so it became a toy.





Maham Qureshi

mahamq.work@gmail.com | 03452090270

of Belief and Belonging

I am interested in how we connect and care for ourselves by engaging in acts of cleansing and purification- how they help confront ourselves with our own vulnerabilities. It is the dichotomy that fascinates me - the juxtaposition of the pure and the impure, the visible and the invisible, the sacred and the profane.

I draw from the materiality of the space itself, creating life-sized sculptures of white tiles and mirrors, to create reinterpretations of the bathroom space. The structures appear as though they can be used but at the same time are inaccessible in their design. My work invites the viewers to step into a private sanctuary- to become an active participant in a performative act that reflects on the physical and the spiritual.

In interacting with these pieces, the viewer unknowingly performs a ritual of their own.





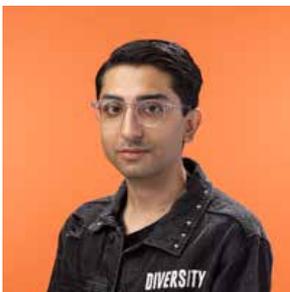
Maira Husain
maira.husain29@gmail.com

Curtain Raiser

Initially inspired by the everyday visuals of animal exploitation, my assemblages create dysfunctional, quirky characters that highlight various spectacle situations in Pakistan where power dynamics come into play - such as theatre, media, political rallies, protests, and street performances.

I carefully select objects I find compelling during my regular market visits. These include both rusted and discarded, along with those in pristine condition. I also incorporate wallpaper, faux animal skin fabric, and rexine, amongst other materials as portraits of characters in an everyday spectacle. By employing strategic transformations and absurd humour, these objects and materials take on identities - engaging viewers in a thought-provoking manner about societal dynamics and forms of exploitation.





Manoj Kumar Khatri
whoismanoj@gmail.com

Twelve is Not a Number

Being in a state of comfort is very dear to me, because it helps me think. Performing religious rituals which tabulate into an yearly routine puts me in that state of solace. One such ritual is the pilgrimage to Mata Rani Mandir in Balochistan called Hinglaj.

In this body of work, I revisit the fragmented rituals performed during Hinglaj through crafts such as embroidery and metalwork. I am drawn to methods that are meditative and materials that are dense or heavy such as metal chains that are cold to touch and layered fabric like the rali which I cannot sleep without.

I encounter fabric and chains in religious spaces and stories in their neutral state and I read this gesture as a method of conveying a journey of research.





Mareeha Tariq
mxrxxha@gmail.com

Untitled

In my empty rooms, paradoxically devoid of life but filled with the clutter of human possessions, I find my canvas for exploring the intricate web of emotional and societal constraints that individuals face within the intersection of patriarchal dynamics and constricting architecture. It is not merely the absence of human presence within these spaces that I seek to depict, but rather the void in human connection and fulfillment.





Sadia Zia

Sadia.2237@ivs.edu.pk | 03356635352

untitled

The role of a mother and a woman in our society is neither appreciated nor acknowledged. Being a mother of two infants, I was always surrounded by their things and thoughts. It's a feeling of fulfilment which comes with a lot of sacrifices, frustration and loneliness. While I was expecting my second child, I saw that my body was changing, not just physically but emotionally as well.

Managing myself with my daughter, my studies and my domestic responsibilities was frustrating and depressing. I started making figurines using different colours of polymer make and bake clay, crochet double and single loop technique that portrayed my emotions and the slowly transforming body. I felt relieved making them, was enjoying working on them and was able to communicate my physical and emotional variations through them. I started feeling like myself again.





Muhammad Sami Shahid Siddiqui

sami.u.rfd@gmail.com

Beyond the Ordinary

Embarking on a journey within the everyday, my art unfolds narratives through the lens of enlargement and transformation. Mundane objects, like a dog collar or a clamp, undergo a metamorphosis, shedding their conventional roles. The weight scale, usually a bearer of judgment, extends an invitation for empathy when magnified. Precision, embodied by the vernier caliper, takes on new dimensions, symbolizing a quest for profound insights. A desk ring bell, amplified in size, transcends its office connotations, calling for broader attention. These enlarged forms are not just visual marvels; they are clues prompting viewers to reconsider the familiar. This exploration is a pilgrimage into the ordinary, urging contemplation on deeper truths and sparking a fresh dialogue with the commonplace.





Samina Hassan

saminahassan130@gmail.com | 03472447867

After 1992

By 1992, my village Khair Mohammad Laghari, located in the center of Sindh, had been destroyed and rebuilt more than 4 times by rippling climatic conditions. My visuals suggest the irreparable loss of a lingering past that predicts a painful, difficult future. I document the transforming landscape through satellite maps, photographs, and videos that show ephemeral traces of human and non-human habitats. Droughts and floods plagued the land for two decades, and ecological erosion and human displacement, silent landscape videos conflicts with their heavy surroundings to show how human interventions impact on natural environment.





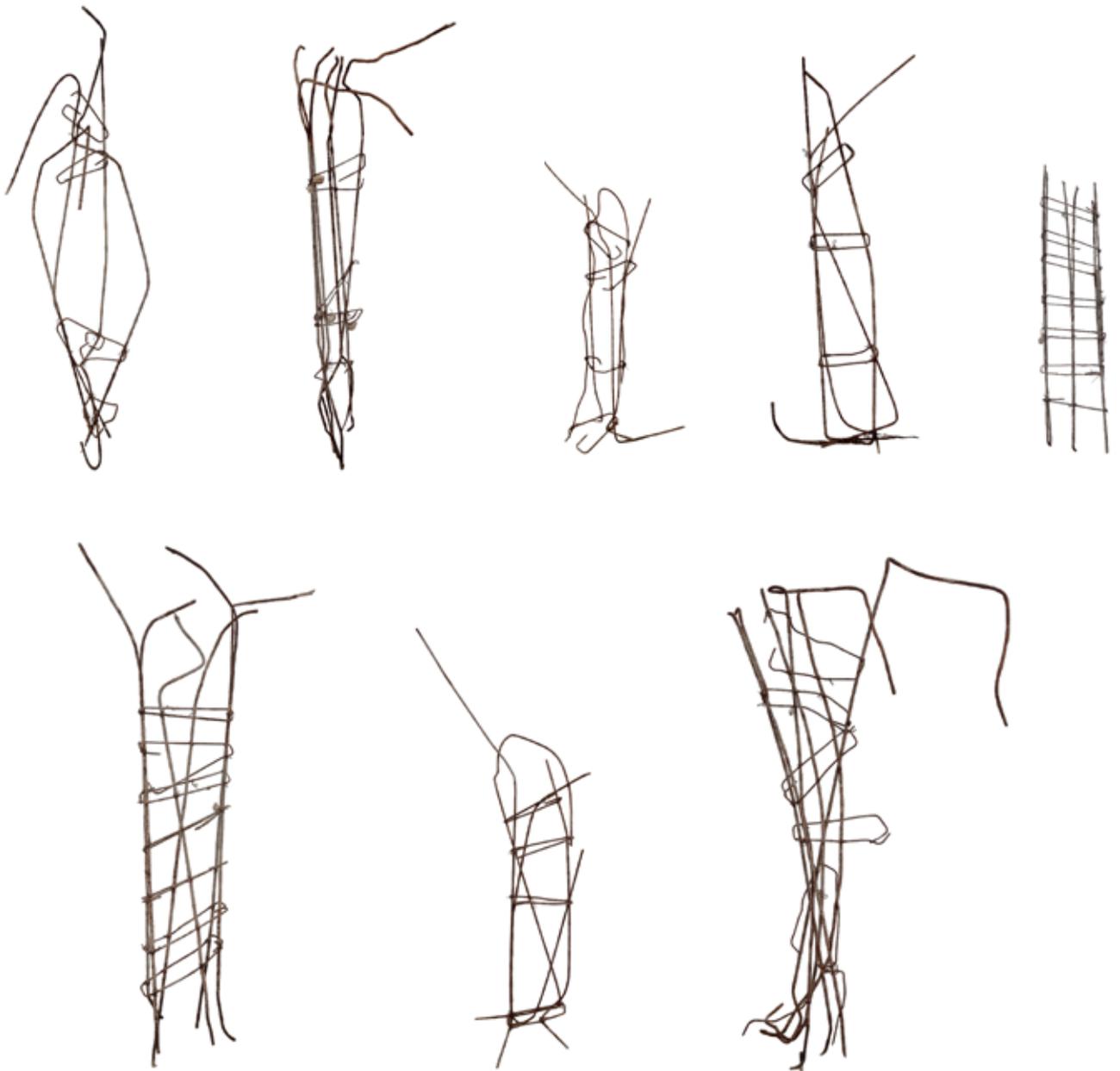
Samira Yaqoob

samirayaqoob97@gmail.com | 03322866052

False Dreams

My work revolves around the repurposing of discarded rebars sourced from scrapyards within the city. These rebars, once integral components of building structures, bear the physical and metaphorical scars of urban development and demolition.

The selection of rebars extracted from demolished pillars on building sites serves as a poignant commentary on the false promises perpetuated by real estate developments. Being a former employee of one such development evoked an unsettling guilt inside me. In Karachi, the relentless pursuit of urban expansion often leads to the forced reclaiming of lands and the destruction of existing structures. I seek to establish a visual dialogue that reflects the dichotomy between the orderly facade of development promises and the inherent disorder revealed upon closer inspection.





Summaya Khan

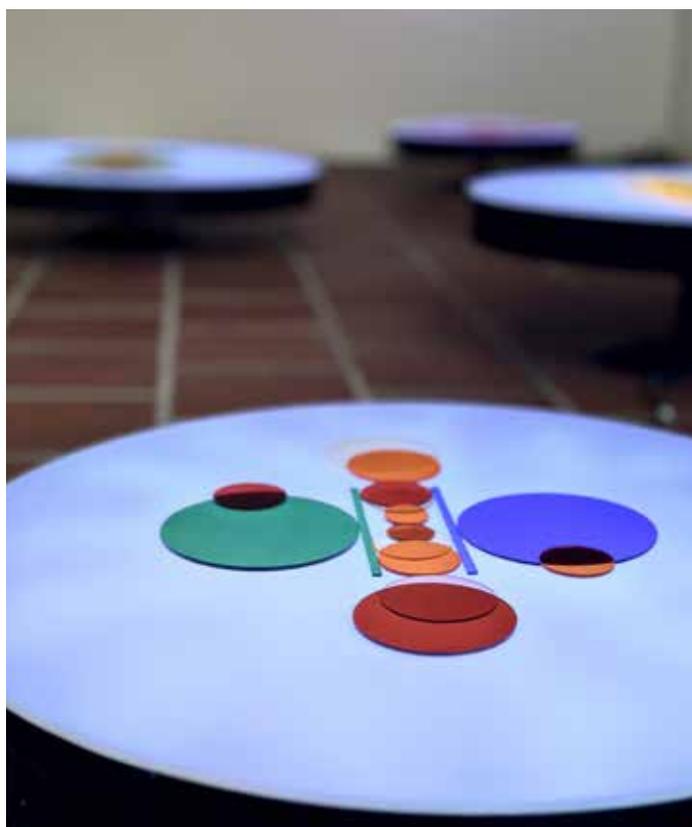
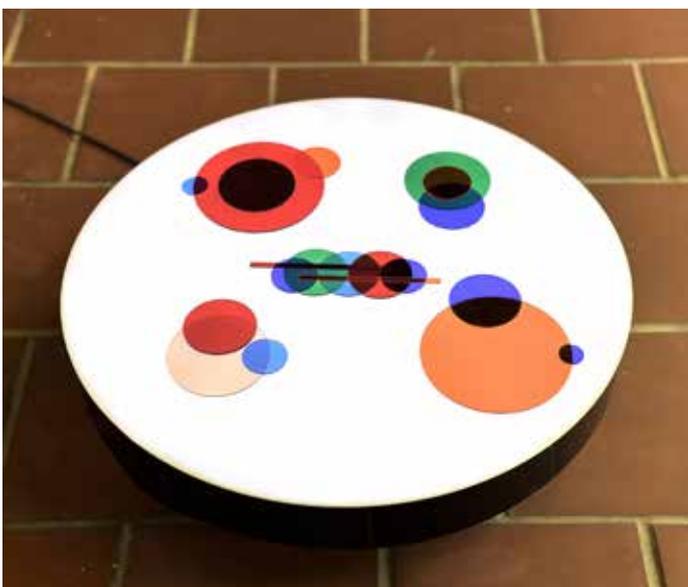
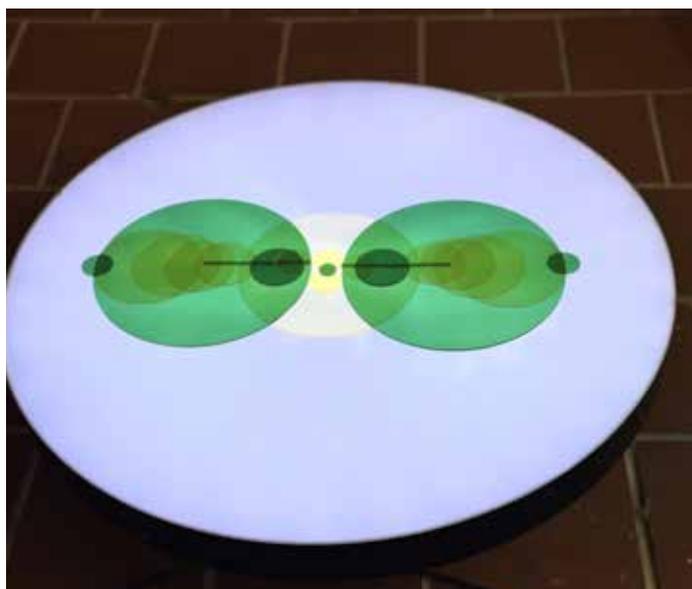
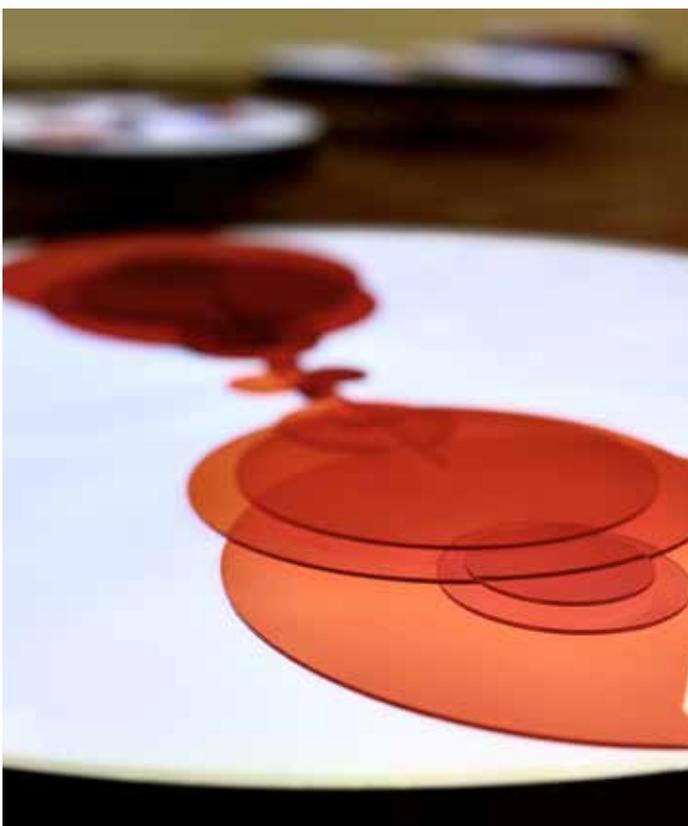
summaya.123@hotmail.com | 03337789334

Co-existing feelings

I recall a relative's home adorned with a soothing blue light that would softly illuminate the space at midnight. That space became my 'therapy room', since it evoked a profound sense of calm. This experience resonates with my work, as I understand the deep impact of colors and shapes on our emotions. Every color carries a distinct feeling, and shapes like circles evoke a sense of security, unity, and togetherness. Through my art, I seek to convey the

different sorts of 'feelings' within the realm of one's family. By intertwining these elements, I strive to craft narratives that resonate with viewers and invite them to explore the intricate emotions that bind us.

I express my narrative through the acrylic sheets of varying tones I carefully position, atop different-sized lightboxes. This technique allows me to craft distinct compositions that communicate my narrative.





Tahura Kamran

tahurakamran664@gmail.com | 03218792500

The Ungarden

The home gardens of Karachi are scattered unequally across the city, with wealthier areas boasting a greater abundance of green spaces. These are commonly partitioned by concrete walls, leaving a smaller portion outside which often serves as a stop for passersby to rest, chat and drink water. This year, I engaged in frequent conversations with people I met in these outside garden strips, as well as more individuals that they mentioned and I sought out.

My network expanded over diverse settings such as streets, homes, and parks, where I asked questions about planting, growing, and tending and in return received stories, memories, objects, and sometimes even secrets—of these, I photographed, gathered and wrote.





Syeda Yumna Fatima
yumnafatima966@gmail.com

Untitled

Being a frequent traveler to the Northern areas of Pakistan, I have witnessed specific changes in its landscape over the last 5 years. With every visit, I would document these changes and compare them to previous years. Through my work, I intend to address the way natural resources are being used time and again to accommodate a human for temporary moments. I use the language of modular structures to put together scenic landscapes to express how the construction is causing damage to something that may be picture perfect. It beckons us to see ourselves not as masters of nature, but as humble participants in the ongoing creation of a shared masterpiece, a masterpieces that deserves preservation, respect, and mindful ownership.





Zoha Masood

Nostalgia

Nostalgia is an affectionate feeling one has to his/her past one of the major part of my childhood is object is from 2000s like snacks, old tv shows video games and etc we spend our afternoon sitting playing ludo. Stuffing our mouth with snacks and candies. These things will definitely bring back childhood memories to every Pakistani kids which are now replaced by mobile phones, fancy restaurants and play houses. I have incorporate objects from 2000s.

My thesis is a fun depiction of my childhood memories from 2000s that values and portrays my whole childhood journey.

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

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



INDUS VALLEY SCHOOL OF ART AND ARCHITECTURE

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