



UNDERGRADUATE PROSPECTUS 2025

The photograph for this year's prospectus cover was taken by Shabbir Tayyab Jamali, a final year student in the Bachelor of Architecture programme. In this image, Shabbir has beautifully captured the spirit and essence of IVS.

Below, he provides insight into his creative process and the inspiration behind the photograph:

*"Just as the timeless adage 'slow and steady wins the race' is embodied by the turtle, students at IVS learn that patience and tenacity are indispensable in refining their craft. The design process is inherently a patient endeavor, requiring careful and intentional effort. This deliberate approach is paramount to creating work that resonates deeply and holds lasting significance. The scene exquisitely portrays the symbiosis between the innate wisdom of nature and the disciplined journey toward artistic brilliance".*

– Shabbir Tayyab Jamali, final year Architecture student.



# **UNDERGRADUATE PROSPECTUS 2025**

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## THE SYMBOL

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

**Water** symbolises knowledge, its acquisition and dissemination.

**Waves** symbolise the cyclical motion of life.

**The Tree** symbolises the evolution and growth of thought and vision.

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

**Zahoor-ul-Akhlaq 1941 – 1999**

# IVS HISTORY AND MISSION

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

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

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

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

# CORE VALUES

A member of the IVS community

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

# VISION

Indus Valley School of Art and Architecture is dedicated to producing artists, designers, and architects who are technically competent, intellectually curious, politically conscious, and socially responsible. These independent thinkers and makers imbibe the vast sources of knowledge from the past and present of human experience, gesturing to the future with confidence, introspection, and humility.

Academic instruction along with professional training is stressed in all our programmes, in order to prepare students to enter the professional community as highly qualified architects, creative practitioners, and design professionals. At the same time, we believe that a healthy degree of autonomy and independence from immediate industry needs and benchmarks drives excellence and leadership in these fields. In the thirty years since its inception, IVS has produced leaders in every field of creative thought and critical innovative practice who have restored art and design to the everyday experience of citizens, and have set precedents and pathways for many to follow.





**Dr. Faiza Mushtaq**

## MESSAGE FROM THE DEAN AND EXECUTIVE DIRECTOR

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

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

The IVS philosophy has always emphasized a holistic approach towards learning, one that recognizes our responsibility towards the community that we are part of, and engagement with local, regional, and global developments. The research and creative practice of our students and faculty is grounded in the urban context of Karachi while also being informed by ideas, resources and collaborations reaching across our inter-connected, globalized world. Within the IVS community, we are firmly committed to upholding the values of academic and artistic freedom, compassion, dignity and inclusivity.

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





# CHARTER / HEC COMPLIANCE

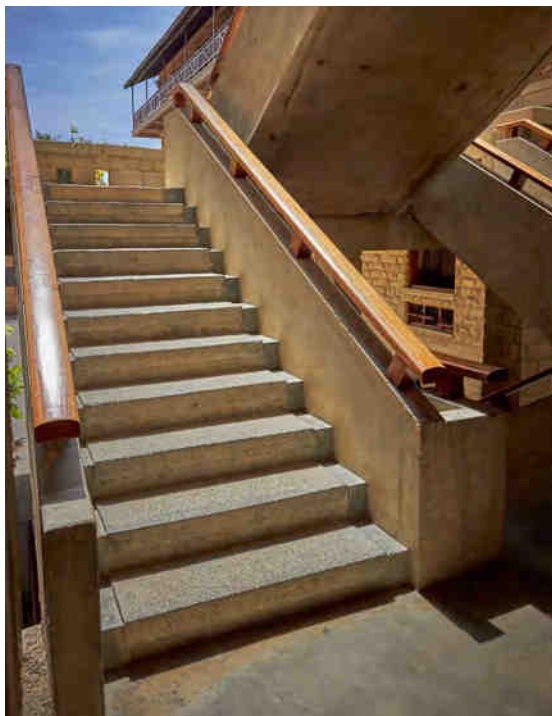
IVS is registered as a not-for-profit, non-commercial institution and is managed by an Executive Committee, by way of the office of the Executive Director. The Executive Committee and the Executive Director work with an independent Board of Governors that includes distinguished educationists, artists,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





# THE IVS JOURNEY

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



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

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

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



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

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

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





# IVS OUTREACH

## Research Initiatives & Engaged Practice

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

## Hybrid - IVS Research Journal

Hybrid is a thematic journal aimed at fostering a culture of research and writing at the Indus Valley School of Art and Architecture and beyond. It is transdisciplinary in nature, and

focuses primarily on those practices and projects that seek to apply any combination of art, design, architectural, and related genres, to issues of critical, cultural, political, and educational significance, inclusion, and social justice. It emphasizes praxis by providing a forum for research into the creative practices that exist within urban, academic, developmental, and other milieus, especially in the national and regional contexts of Pakistan and South Asia. Hybrid offers a platform for disseminating research by established and upcoming academics and practitioners as well as students, and includes sections for lead essays, a photo essay, interview, portfolio, and a spotlight on crafts. Its objective is to bring new and multiple perspectives, grounded in Pakistan and the region, to a local, regional and international audience, and to further pertinent debates. An editorial board spearheads the journal which was initiated in 2016, and the seventh volume will come out by the end of 2024. Previous versions can be purchased on campus and are available online.



## IVS Architectural Design Research Lab (ADRL)

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

The lab focuses on design research which is undertaken as research into, for and through design as a way of creating new knowledge or testing existing knowledge in local context through a systematic investigation. It strives to function as a platform to bring together theorists, academics, practitioners, researchers, public and private stakeholders, and students to produce interdisciplinary, multidisciplinary and trans-disciplinary knowledge pertaining to the design of the built environment – starting from the local and extending into the global.

The current areas of research focus are: Design for the Public; Housing; Natural, Rural and Urban Ecologies; and Heritage Architecture.

## Curating Culture and Design Archives

### IVS Gallery

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



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

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

### **Mariam Abdulla Library**

The establishment of the Mariam Abdulla Library (MAL) coincided with the inception of the Indus Valley School of Art and Architecture in 1990. MAL aims to encourage and support academic and research activities of university students, researchers, faculty members and university staff. MAL houses approximately 14,387 resources, including dissertations based on research work carried out by the IVS students every year, CDs/DVDs and School Archives. The Library offers open access to stacks. The MAL Library also provides rich electronic resources which include ebooks on the catalog page ([catalog.ivs.edu.pk](http://catalog.ivs.edu.pk)).

Art and Design related subscribed magazines are also available in the library. The Library is equipped with core i7 computers that have Internet Wi-Fi connectivity and OPAC (Online







Public Access Catalogue) where library users can search the library database. MAL also has access to PERN 2 and online databases like JSTOR. Readers enjoy full-text databases of periodicals and books (electronic library): JSTOR along with the digital library provided by HEC (Higher Education Commission of Pakistan).

#### **Agha Hasan Abedi Computer Lab**

Agha Hasan Abedi Computer Lab is named after the renowned philanthropist and founder of INFAQ Foundation. With the generous help of Infaq Foundation, the School has been able to transform a traditional computer lab into a state of the art learning space. Agha Hasan Abedi Computer Lab is equipped with 31 high-performance all in one 13th Gen Intel Core i7-13700 computers in the main Lab and 16 computers in IVS End user Lab with 24 hours Wi-Fi facility throughout the campus. Agha Hasan Abedi Computer Lab serves approximately 1000 users. The lab is conveniently used as a classroom with multimedia. All computer stations are fitted with comfortable furniture and spacious work areas. Laser printers and scanners provided in the lab that students use extensively.

#### **The Agha Hasan Abedi Textile Resource Centre**

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



# ADMINISTRATIVE OFFICES

## Executive Office

**Dr. Faiza Mushtaq**  
Dean and Executive Director

**Ashmal Amyn Essa**  
Dean's Fellow

**Rushna Shamsi**  
Deputy Manager, Resource Mobilization

**Sabreen Atiq**  
Deputy Manager, Communications

**Momina Naveed**  
Assistant Manager, Alumni Affairs

**Batool Azra**  
**Danyal Abbas**  
Student Counselors

## Registrar's Office

**Umair Saeed**  
Registrar

**Kashif Nisar**  
Academic Coordinator

**Nida Naeem**  
Assistant Manager, Academics

**Beena Zafar**  
Academic Officer

**Sana Naqvi**  
Deputy Manager, Student Relations

**Omar Khalid**  
Assistant Manager, HR

## Marium Abdulla Library

**Asif Nawab**  
Librarian

**Asif Ali**  
Assistant Librarian

**Hafiz Muhammad Huzaifa**  
Assistant Librarian

## Agha Hasan Abedi Computer Lab

**Muhammad Ilyas Abdullah**  
Information Technology Manager and Webmaster

**Tariq Noor**  
Assistant Manager Information Technology

**Anil Jaidi**  
Web Officer

**Usama Rehman**  
Information Technology Assistant

## Finance Office

**Muhammad Atif Salman**  
Senior Manager Finance and Accounts

**Muhammad Salahuddin**  
Deputy Manager Accounts

**Ahsan-ul-Faizan**  
Assistant Manager Accounts

## Administration Office

**Adnan Hanif**  
Manager Administration

**Faraz Ahmad**  
Deputy Manager Administration

**Preetum Nanji**  
Assistant Manager Administration

**Saima Fayyaz**  
Receptionist

**Mohammad Usman Khan**  
Supervisor and Resident In-charge

**Raju Preemji**  
Maintenance Supervisor

**Ahsanullah Abbasi**  
Security Supervisor



## STATUTORY BODIES

### IVS FOUNDERS

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

### BOARD OF GOVERNORS

**Mr. Zubyr Soomro**  
(Chair, Board of Governors)

**Mr. Shahab Ghani Khan**  
(Chair, Executive Committee)

**Mr. Sarwar Iqbal**  
(Chair, Finance and Planning Committee)

**Prof. Naazish Ataullah**  
(HEC Representative)

**Justice Zulfiqar Ahmed Khan**  
(Nominee of Chief Justice, Sindh High Court)  
Secretary Education (Universities and Boards),  
Government of Sindh

**Mr. Adnan Asdar Ali**  
**Ms. Afsheen Numair**  
**Ms. Amina Nasim Jan**  
**Mr. Fareed M. Hosain**  
**Mr. Jahanzeb Awan**



**Ms. Nida Azwer**  
**Ms. Noorjehan Bilgrami**  
**Ms. Pouruchishty Sidhwa**  
**Mr. Riyaz Chinoy**  
**Mr. Shahid Abdulla**

**Dr. Faiza Mushtaq**  
(Dean and Executive Director, BoG Secretary)

## EXECUTIVE COMMITTEE

**Mr. Shahab Ghani**  
(Chair)

**Dr. Faiza Mushtaq**  
(Dean and Executive Director)

**Ms. Atiya Zaidi**  
**Ms. Khadija Hashimi**  
**Mr. Riyaz Chinoy**  
**Ms. Ruqayya Rizwan**  
**Mr. Salman Jawed**

**Ms. Seher Naveed**  
(Faculty Representative)

**Mr. Umair Saeed**  
(Registrar and EC Secretary)



## ACADEMIC COMMITTEE

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

**Ar. Khadijah Jamal Shaban**  
(External Member, Architect)

**Mr. Ali Raza**  
(External Member, Designer)

**Dr. Nausheen Anwar**  
(External Member, Educationist)

**Dr. Shabnam Syed Khan**  
(External Member, Designer)

**Ms. Alfiya Halai**  
(Head, Communication Design)

**Ms. Amima Sayeed**  
(Director, CEP)

**Ms. Asiah Seemab**  
(Head, Textile Design)

**Mr. Muhammad Usman Ansari**  
(Head, Interior Design)

**Ms. Nurayah Sheikh Nabi**  
(Head, Foundation Programme)

**Ms. Seema Nusrat**  
(Head, Fine Art)

**Dr. Suneela Ahmed**  
(Head, Architecture)

**Ms. Zarmeene Shah**  
(Director Graduate Studies)

**Ms. Zehra Nabi**  
(Head, Liberal Arts Programme)

**Mr. Umair Saeed**  
(Registrar)



## IVS ALUMNI

The IVS Alumni Association (IVSAA) is an independent body registered under the Societies Act 1860. It was formed in November 2001 with the primary aim to channel the creativity, excitement, ideas and energy of the Alumni to help promote the welfare of the School and to establish a mutually beneficial relationship between the School and its Alumni. The IVS Alumni Association seeks to connect with all IVS alumni and students to foster lifelong intellectual, emotional and inspirational bonds between the School and its graduates. Alumni of the IVS have a strong sense of their roots, both in terms of professional pride and camaraderie. The Alumni Affairs office at IVS was set up in 2023 and is actively working on programmes and services that keep IVS alumni engaged with the School.



# STUDENT LIFE

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



## Office of Student Affairs

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



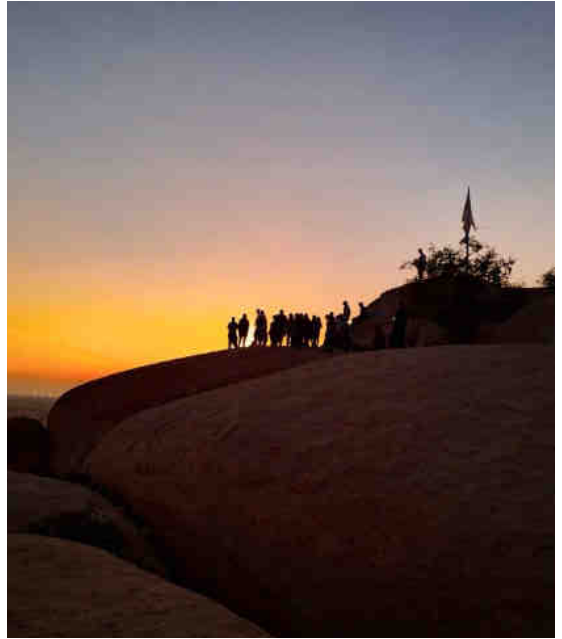
## Office of Student Counseling

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

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

# STUDY TRIPS

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





# STUDENT WEEK

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

# STUDENT COUNCIL

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

The Student Council acts as a liaison between students and the school leadership. It plays a vital role in shaping student life on campus by

organising and facilitating student activities and events, and empowers student initiatives at all levels. The Council comprises representatives from all years of study at IVS and all departments, seeking to be a voice in departmental and administrative decisions that directly impact student lives. The Student Council believes that the student body is the greatest stakeholder in any academic institution, and its inclusion and representation on all forums and platforms is imperative.

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





A photograph of a university courtyard. On the left, a large tree with green leaves and red flowers branches out over a paved walkway. The walkway is made of light-colored square tiles and curves through a green lawn. In the background, a multi-story building with many windows is visible. A few people are walking on the lawn, and a dog is lying down on the right side. The sky is blue with some clouds.

**Admission  
to IVS**



# ADMISSION TO IVS

The Indus Valley School of Art and Architecture seeks to enroll highly motivated and talented students from diverse backgrounds. Applications are considered regardless of age, gender, religion, race, color, creed, or national origin. Admission to the Indus Valley School of Art and Architecture (IVS) is granted strictly on merit. After submission of the application and the verification of eligibility, candidates' final selection is based on clearing the IVS Admission Test and a final interview.

## Undergraduate Admission Process

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

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

**Stage 2 - Interviews:** After in-person interviews are conducted with all eligible candidates, a final merit list is determined. This is based on 70% admission test marks and 30% interview marks.





## Eligibility Criteria

The basic eligibility criteria for admission to IVS are as follows:

- ◆ Intermediate qualifications with minimum C grade (50% marks).

OR

- ◆ Foreign qualifications such as Cambridge A-Level, International Baccalaureate Diploma and Career-related Programme, American High School Diploma, Ontario Secondary School Diploma (Canada), etc., equivalent to a minimum grade of C (50%) in Intermediate qualifications. An Equivalency Certificate obtained from IBCC (Inter-Board Committee of Chairmen) must be submitted. For further details, please visit IBCC's website at [www.ibcc.edu.pk](http://www.ibcc.edu.pk)
- ◆ For Cambridge qualifications, following is required to obtain IBCC Equivalency certificate equivalent to Intermediate qualifications:
  - ◇ 8 O-Level subjects including English, Mathematics, Pakistan Studies, Urdu, Islamic Studies and any 3 elective subjects
  - ◇ Any 3 A-Level subjects
  - ◇ Please note that applicants are responsible for making sure they have passed all of these required subjects. If a subject like Urdu, Islamic Studies, or Pakistan Studies is missing, the IBCC Equivalency Certificate will not be issued and the student will be ineligible for admission to IVS.
- ◆ Students who have taken their Intermediate or Cambridge A2 level exam in the April-June 2024 session and are awaiting results can also apply. Such applicants need to submit their 1st year Intermediate result and Admit Card of second year (April/May 2024 Session), or AS Level results and statement of entry of A-Level exams (May/June 2024 session). Such applicants will only be given conditional admission and their admission shall be revoked if the above minimum requirements are not fulfilled.
- ◆ Students appearing in only ONE subject of Cambridge O/A level in the Oct/Nov 2024 session can apply for admission. However, they will have to sign an undertaking stating that their admission will be revoked if they fail to meet IBCC equivalency certificate requirements in January 2025.

## **IVS Admissions Test**

After submission of the online application and the verification of eligibility, candidates will be asked to appear at the IVS campus for an in-person Admission Test. Students scoring the minimum cut-off marks in the test will be short-listed for the second stage i.e. an interview. The IVS Admission Test is divided into four sections as follows:

### **(1) Section A – Drawing**

The drawing section will test the applicant's ability to translate three-dimensional objects into a two-dimensional form. The applicant must demonstrate observational skills as well as creative decision-making abilities to showcase a unique approach to the question posed. Candidates will be assessed on their observational skills, which involve accurately capturing details, proportions, and spatial relationships from three-dimensional subjects onto a flat surface. Moreover, candidates must exhibit good decision-making skills during the drawing task. This means making careful choices in how they compose their drawings, the perspectives they choose, and line quality they use to express the subject's essence in a distinct and engaging manner.

### **(2) Section B – Creative Visualization**

Imaginative thinking is a prerequisite for creative expression. The originality of these expressions will reflect the visual perception and thought process of applicants, who will be assessed on their ability to think out of the box. They will be asked to reimagine the given visual prompts in a unique and unexpected context while maintaining pre-set conditions, and to express their ideas through creative drawing and text.

### **(3) Section C – English Reading and Writing**

In this section, applicants will be provided a set of information that can include excerpts from essays, lists, maps, tables, and other types of text, and will have to answer questions based on it. They will be required to interpret the information to write concise, structured answers in formal English. Rather than merely identifying a right or wrong answer, applicants should justify their interpretation or opinion persuasively with evidence. One question will require applicants to draw from their personal experience. Recommended answer lengths (30-150 words) will be specified for each question.

### **(4) Section D – Logical Thinking**

This section tests the ability of candidates to analyse and solve logical problems by working through a set of rules or prompts, and also by using mathematical concepts. It will comprise of questions that test logical reasoning capabilities by using methods like identifying patterns, analysing arguments, drawing conclusions, interpreting relationships, and identifying analogies/anomalies. The section could also include questions that use graphics, shapes, drawings, tables, and patterns.

## Interview

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

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



## Merit List

Candidates eligible to apply for admission to IVS will have to clear two stages, which include the Admissions Test and the Interview. The final merit list will be determined based on 70% admission test marks and 30% interview marks scored by the applicants.

Successful applicants will be given admission into the programme of their choice. Students who did not get entry into their first-choice programme will be redirected to their second preference if they qualify for that programme. Applicants on the waitlist will be informed if seats become available.

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

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





# INTERDEPARTMENTAL TRANSFER POLICY

Transfer applications have to be submitted at the end of the first semester in the Spring Semester. Interdepartmental transfers of students are decided on the basis of availability of space in the relevant department. In case there are more applications than the available seats, transfers will be decided in order of the merit list, created on the basis of:

- ◆ Student's portfolio from the 1st semester.
- ◆ Interview with departmental panel.
- ◆ The decision regarding the interdepartmental transfer application will be communicated to the student in writing and shall be considered final.

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

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

# FINANCIAL ASSISTANCE & SCHOLARSHIPS

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

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

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

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

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

## 2) Scholarships

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

- ◆ The Sher Asfandiyar Khan Scholarship
- ◆ Hanif Adamjee
- ◆ Ahmed Jumani Scholarship
- ◆ HBL Platinum Scholarship
- ◆ Gul Muhammad Adamjee
- ◆ Nigaah Tauqee Muhajir (NTM) Scholarship
- ◆ Towfiq Chinoy Architecture Scholarship fund
- ◆ Zeenat Chinoy Interior Design Scholarship fund

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

A request for financial assistance has no bearing on admission to the School, since admission is strictly on merit. As a policy, names of the recipients of financial assistance are kept confidential. Foundation Year students and students of all other years whose semester GPA is below 2.30 and 2.50 respectively at the end of the semester will not be entitled to receive any Financial Assistance. As soon as their GPA for a semester increases to the required level, Financial Assistance will be restored.

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

Scholarship and Financial Assistance Manual

For more information, please contact:

**Mr. Atif Salman**, Manager Finance

[atif.salman@ivs.edu.pk](mailto:atif.salman@ivs.edu.pk)



# FEE PAYMENT PROCEDURE

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

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

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

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

b. Through Debit/Credit Cards:

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

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

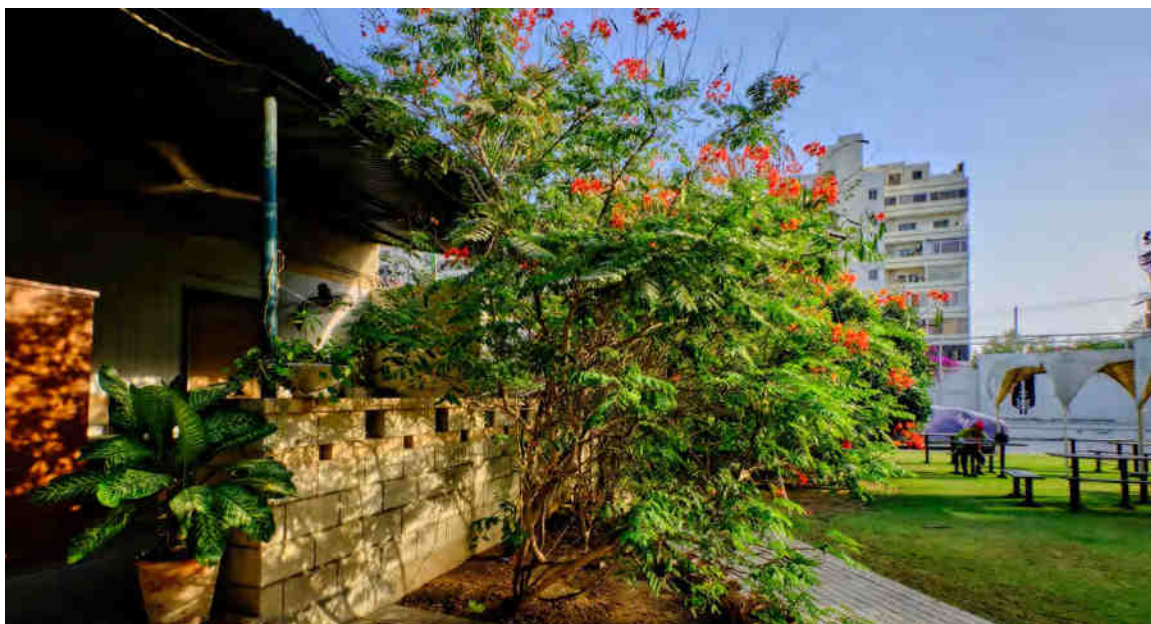
c. Payment through Bank's OTC (Over the Counter):

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

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



- d. Payment through ATM (Automated Teller Machines):
- i. Fee payment can be made through ATM in the designated banks as per the following procedure.
  - ii. Receive PayPro ID URL via SMS and Email
  - iii. Walk into nearby designated bank ATM.
  - iv. Select PayPro ID from the bill payment option.
  - v. Enter your PayPro ID.
  - vi. Make payment after confirmation.
2. Receive payment notification through SMS and Email instantly. Fees cannot be paid in instalments. The total amount mentioned in the challan has to be paid.
  3. Any queries related to this challan may be referred to PayPro help desk, on 0333-2121971 & 0309-0729776 or 021- 3 (8899776). Email: [info@paypro.com.pk](mailto:info@paypro.com.pk). [www.paypro.com.pk](http://www.paypro.com.pk)
  4. Fee is to be paid by due date failing which School will charge late fee @ Rs. 1,000/ per week
  5. Fees must be paid within due date to ensure that the student's name appears in the attendance sheet otherwise the student will be marked as absent till dues are cleared. Hence, defaulting students are liable to fail the course/semester due to short attendance. Liability for this lapse will rest on the student alone.



# FEE REFUND POLICY

Fee refunds are processed according to the following timeline:

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

## Important Points

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



# ACADEMIC CALENDAR FOR 2025

## SPRING 2025

Faculty returns from break	Wed, January 8, 2025
Orientation for Foundation Year 2025	Thurs, January 9, 2025 to Fri, January 10, 2025
Commencement of Spring Semester 2025	Mon, January 13, 2025
Kashmir Day (Holiday)	Wed, February 5, 2025
Ramzan (Working Period)	Sat March 01, 2025 to Sun, March 30, 2025
Student Week	Thurs, March 13, 2025 to Fri, March 14, 2025
Pakistan Day (Holiday)	Sun, March 23, 2025
Mid-term Break	Mon, March 24, 2025 to Sun, March 30, 2025
Eid-ul-Fitr (Holidays)	Mon, March 31, 2025 to Wed, April 2, 2025
Labour Day (Holiday)	Thurs, May 1, 2025
End of Theory Classes (14 weeks)	Sat, May 3, 2025
Evaluation for Theory Courses (Week 15 & 16)	Mon, May 5, 2025 to Sat, May 17, 2025
End of Studio and Graduate Classes (16 weeks)	Sat, May 17, 2025
Evaluation for Studio Courses (Week 17 & 18)	Mon, May 19, 2025 to Sat, May 31, 2025
Grades Submission Deadline	Fri, June 6, 2025
Summer Vacation for Students	Sun, June 1, 2025 to Sun, August 10, 2025
Summer Vacation for Faculty	Sun June 8, 2025 to Sun, August 3, 2025
Eid-ul-Azha (Holidays)	Sat, 7 June, 2025 to Mon, June 9, 2025

## FALL 2025

Ashura (9th-10th Moharram) (Holidays)	Fri, July 4, 2025 to Sat, July 5, 2025
Final Date for Rejoining the Fall Semester 2025	Fri, July 18, 2025
Faculty returns from break	Mon, August 4, 2025
Commencement of Fall Semester 2025	Mon, August 11, 2025
Independence Day (Holiday)	Thurs, August 14, 2025
12 Rabi-ul-Awwal (Holiday)	Fri, September 5, 2025
Allama Iqbal Day (Holiday)	Sun, November 9, 2025
End of Theory Classes (14 weeks)	Fri, November 14, 2025
Evaluation for Theory Courses (Week 15 & 16)	Mon, November 17, 2025 to Sat, November 29, 2025
End of Studio and Graduate Classes (16 weeks)	Sat, November 29, 2025
Thesis Juries	Mon, December 1, 2025 to Sat, December 6, 2025
Evaluation for Studio Courses (Week 17 & 18)	Mon, December 1, 2025 to Fri, December 12, 2025
Degree Show	Mon, December 8, 2025 to Sat, December 13, 2025
Results of Graduating Class	Wed, December 10, 2025
Final date for Rejoining the Spring Semester 2025	Fri, December 12, 2025
IVS 32nd Convocation Ceremony	Sat, December 13, 2025
Winter Vacation for Students	Sun, December 14, 2025 to Sun, January 11, 2026
Grades Submission Deadline	Wed, December 17, 2025
Winter Vacation for Faculty	Thurs, December 18, 2025 to Sun, January 4, 2026
Christmas/Birth Anniv. of Quaid-e-Azam (Holiday)	Thurs, December 25, 2025
Faculty Returns from Break	Wed, January 7, 2026
Orientation for Foundation Year 2026	Thurs, January 8, 2026 to Fri, January 9, 2026
Academic Year 2026 Begins	Mon, January 12, 2026

*\*Subject to appearance of the moon and as per Government notification*





# ACADEMIC PROGRAMMES

# THE FOUNDATION PROGRAMME





# THE FOUNDATION PROGRAMME

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

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

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

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

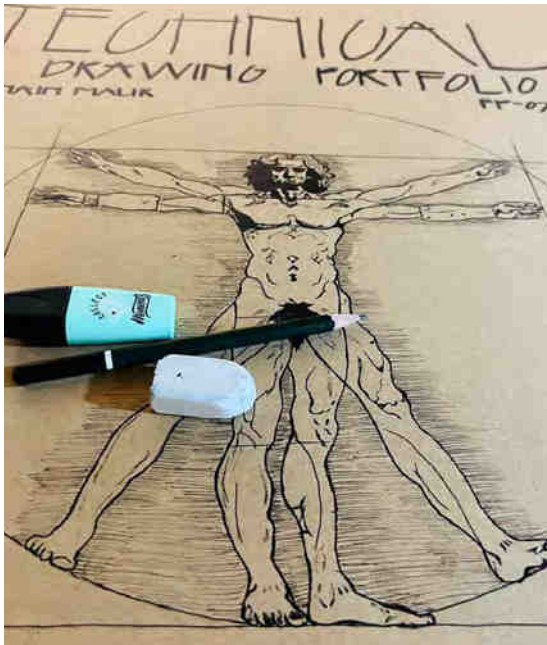


# CURRICULUM

## FIRST SEMESTER & SECOND SEMESTER

### Drawing I & II

Drawing is the key skill needed for all art and design disciplines. This rigorous studio course is an active mode of communication, generating ideas and thoughts in all creative practices. It teaches students ways to sharpen observation and how to analyse, represent and interpret visual information on a two-dimensional surface. Students learn to differentiate and connect the dots between seeing and focused observation. The course creates opportunities for students to develop the ability to identify concepts and evaluate problems systematically.



A combination of sequential and iterative processes are taught using a range of mediums, techniques, and tools. Individual assignments are aided with process sketchbooks. An introduction to image-making by synthesizing principles of drawing, mark-making through mediums, and different experimental possibilities of representation are all part and parcel of this course. Students learn to navigate elements of visual art in response to specific problems designed for their respective studio projects. In the second semester, students are introduced to colour mediums to enhance their skills of perceiving, analyzing, preparing and interpreting the objectives within each task. Appropriate texts expand criticality into the array of drawing methodologies.

### Technical Drawing I & II

The course comprises an introduction to communicating ideas through basic techniques and processes involved in making orthographic projections. The course equips students with the means of representing three-dimensional objects in two dimensions. The major emphasis is on developing drafting skills and habits for students through exercises of lettering, dimensions and scale with basic tools that aid in visualizing and solving graphical problems. In the later stage of the course, the principles and initial research are directly applied to tasks on hand through complex drafting concepts. By the end of the course, students learn to translate their ideas using technical drawing with enhanced drafting skills. An understanding of precision and time management is instilled through all coursework. Appropriate texts and exposure to contextual applications support criticality in the hands-on technical skills taught.



## Basic Design I & II

The course addresses design fundamentals as applied to the two-dimensional picture plane. It introduces students to basic visual elements of design in the development of point and line, shape and form, texture, value, colour, and space. Through hands-on activities, a distinctive sense of aesthetics and an eye for strong design introduce the concept of design thinking. Beyond the basics, advanced methodologies and strategies in design are focused on brainstorming a range of techniques. Students' developmental and manual skills to cope with design problems and to establish visual values for structuring and articulating two-dimensional spatial compositions in different media. The concepts and laws taught in the second semester part pertain to gestalt groupings, depth, and perception. Lectures and demonstrations allow students to be capable of confronting their responsibilities (and idiosyncrasies) and developing greater familiarity with the subject towards designing matter. Appropriate texts support criticality in the application of solution-based design.



### 3D Design Studio I & II

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

The 3D studio encourages investigations in the workshop with specialized tools. Here, students involve cognitive, strategic and practical methodologies to excavate materials and processes. Within the scope of each assignment is an underlay of learning objectives that help students identify and tackle 3D Design in the real world. Throughout the year, students engage in primary & secondary research that includes visual identifications and literature to inform the craft of hands-on making.



## Academic Reading and Writing I (Spring Semester)

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



## Visual and Material Cultures I (Spring Semester)

This course takes as its premise a decolonial commitment to decentering the Western canon. It draws on visual and material cultures of numerous pasts and presents to complicate our understanding of a curated set of thematic propositions. The simultaneity of approaches from various cultures converging under an organising schema creates polyphonic rhythms, disrupting and destabilising colonial protocols of knowing and learning. Through this course, students read about, analyse, and decode visuals and materials; and having learned these strategies, they are able to arrive at our social and political milieus in nuanced ways. VMC I is a prerequisite for VMC II, which students take in their third semester.





### The Bridge (Fall Semester)

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

### Academic Reading and Writing II (Fall Semester)

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



### English Language Course\*

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

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



# PROGRAMME STRUCTURE

FIRST SEMESTER		
Course Code	Course Title	Credit Hours
FP112	Drawing I	3
FP110	Technical Drawing I	3
FP109	Basic Design I	3
FP111	3D Design Studio I	3
LA1136	Visual and Material Culture I	3
LA151	Academic Reading and Writing I	3
	English Language I	Pass/Fail
Spring Semester Credits for Foundation Year students		<b>18</b>

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

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

## FP ACTIVITIES THAT SUPPORT THE CURRICULUM

### The Lunch Box Series

The LB is a series of four curated conversations held during lunch hour by the canteen in the first year at IVS. This brings together creative practitioners who share a familial bond, to interact & engage in an informal setting, with respect to a chosen theme. Creative practices are discussed as a way to expose the student and faculty body to a wide array of sustainable ways of being and making. The LB looks at ways for our foundation year students to draw upon varied creative experiences, open up future possibilities for collaboration, spark a dialogue around origins and preservation, and expand a sense of belonging within their new community.





### Building Foundations Series

The BF is focused on four discursive sessions over the year with professionals and thinkers that open students to principles that are foundational to art and design education within our context. The platform allows ways to unpack the relevance and importance of history, community, self-awareness, and contemporary technology in today's framework. The BF looks to guide the development of a sense of responsibility in habits essential for our foundation year students.

### The Foundation Final Project

The FFP is situated in the last 5 weeks within the FP curriculum, as a culmination of the year of FP learning & teaching. The FFP dissolves walls between the 4 FP studios, allowing students to critically showcase skills gained from studio & theory courses through an interdisciplinary project. FP students engage with the city, its communities, and with experts in diverse fields to build real world context and cultural framework to their developing art and design skills. This helps shape their future practices and philosophy empowered with a sense of belonging. The processes incorporate an independent student-led approach

with periodic guidance to build confidence and ownership at the first-year level. Students are encouraged to ideate through individual strengths that contribute to communicating ideas as a group, laying a cohesive base for our students' transition to their second year of study at IVS.



### Student Week

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



# DEPARTMENT OF ARCHITECTURE





# ARCHITECTURE

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

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

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



# CURRICULUM

## CORE COURSES

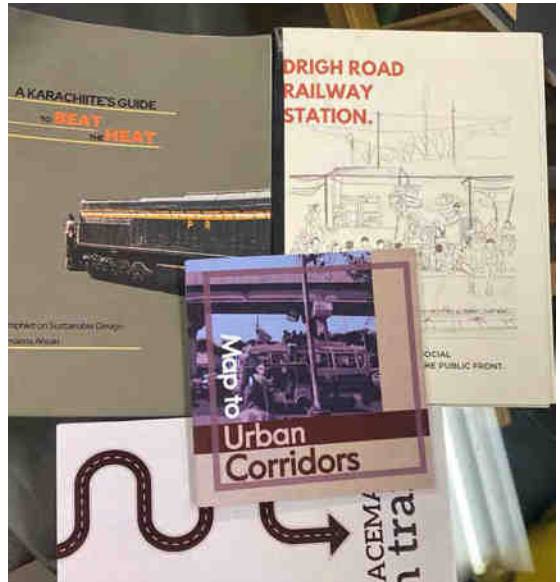
### Studios

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

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



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



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

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



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

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

### **Design Thesis I, II**

Two final-year studios are dedicated to developing and presenting a comprehensive design thesis. In Design Thesis I, students identify an architectural concern, theory, or place of interest, and formulate their own design considerations. They develop ideas through extensive reading, research, and analysis of relevant literature as they articulate potential implications for a design project. Actions pertaining to defining a

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

## Lab

### Digital Tools for Architects I, II, III

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

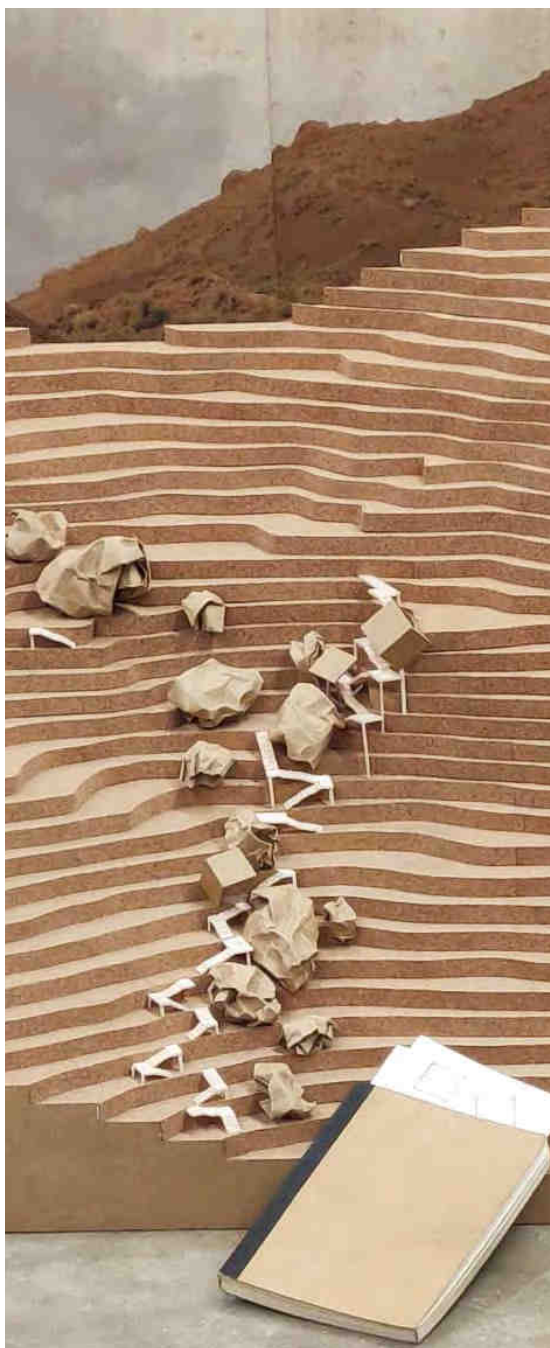
Digital Tools for Architects I introduces students to architecture software, including Autodesk AutoCAD, Google SketchUp Pro, and Adobe Photoshop for the production and representation of digital architectural drawings.

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

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







## Theory

### Fundamentals of Architecture

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

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

### Analyzing Architecture

This course is to familiarize students with the ideas of thinking and making in architecture. Where architecture is not just the outcome, but the process and the decisions that lead to it. Some questions that will guide the coursework are: What is Architecture? How do we begin to understand it? Do we understand it through the need that inspired it and the evolution of that need in society? How do we think about ourselves and the space that surrounds us? How should we think about ourselves and the space that surrounds us? How do we understand the intention in/of architecture? In exploring these questions the course will break down architecture into its

many parts as explored by various authors. The themes explored will include but not be limited to, origins of architecture, architecture as place identification, and architectural language understood through basic elements, modifying elements, ordering principles, basic materials and construction methods, metaphors, and response to climate. Some questions that will extend the coursework are: Who are architects? What role do they play and what role have they played? Who were the architects before us? Who will be the architects after us and what role will they play? It will be looking at various movements, architects, and projects. The course employs review and analysis of secondary literature as well as testing of certain concepts through experiments.



### **Climate, Architecture and Urban Environment**

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

### **Materializing Space: Building Technology I, II, III**

Centring on the relationship between design and construction, these three building technology courses are offered over three successive semesters, beginning in the third and concluding in the fifth. Together, they introduce students to technologies appropriate to the production of buildings of varying scales and complexities. Study visits to construction

sites are integral to course proceedings and provide students with opportunities to experience the practical application and behavior of various building materials, construction methods, and structural systems discussed in class.

### **Integrated Building Systems**

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

### **History of Architecture and Human Settlements I, II, III**

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





civilization split into prehistoric times up to 200 AD, 200 CE to approx. 1200 CE, 1200 CE to approx. 1900 CE.



### **Architectural Theories and Criticism: Since 1900**

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

### **Contemporary Urban Theories and Criticism**

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





### **Professional Practice: Standards, Ethics, and Legal Aspects**

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

### **Structure for Architects**

This course focuses on materials with the lens of structure. Structural elements are studied along with an understanding of various forces and structural elements. Site visits and experimental design of structures are an integral

part of this course. The core objectives of this course are to expand the vocabulary of building structures, develop familiarity with lateral forces and stability mechanisms and to expose students to live site visits to get first-hand knowledge and understanding of various structures within our context.

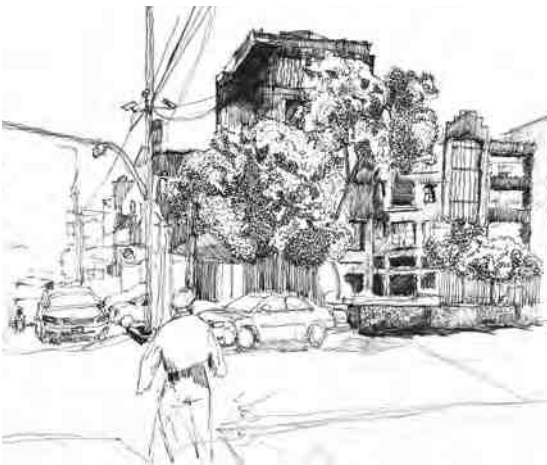
### **Introduction to Project Management**

Project Management is an essential skill set for long-term professional growth and various contexts we may be situated in the future. Projects, whether large or small, individual or group, short-term or long-term, can be managed effectively through the application of key management fundamentals and processes and the utilization of specific skills. While Professional Practice focuses on the specific roles, relationships, and ethics of the profession; Project Management teaches you how to deliver a project successfully. This course will also prepare students for post-graduation requirements to enter the workforce.

## Electives

### Design for Social Change

What does it mean for architects and architectural practice to think about space as a social construct? What or who drives decision-making in a particular place? How do spatial realities inform and impact what we do as architects? This course investigates some of the phenomena that drive spatial realities. We examine how people occupying a space shape and reshape the spatial practices in a built environment. Working with “space as a social construct”, this course explores themes that push beyond the circumscribed role of an architect as the steerer of design processes. Instead, we consider the architect as one part, among many others, of broader systems that are integral to built spaces. Remaining in the domain of spatial design impacting social change, and how the social responsibility of architects be central in the design processes and strategies, the focus is on the following themes over 14 weeks: Architecture as a Collective Praxis, Spaces of Resilience, Cyclical Architecture, Re-defining the Urban Form in light of Social Change.



### Spatial Cities

Spatial Cities aims to introduce architecture students to the idea and the concepts of land as the fundamental layers that determine the course of urbanization. It will explore how in our every-day practice land becomes the main reference through which space is understood. It will create discourse around the critique of how humans have occupied land, how they currently occupy land, and how they should occupy land in the future. Additionally, it will explore why more people want to live in urban areas instead of rural land. And amidst growing urbanization, can cities become centres of social equity and biodiversity?

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





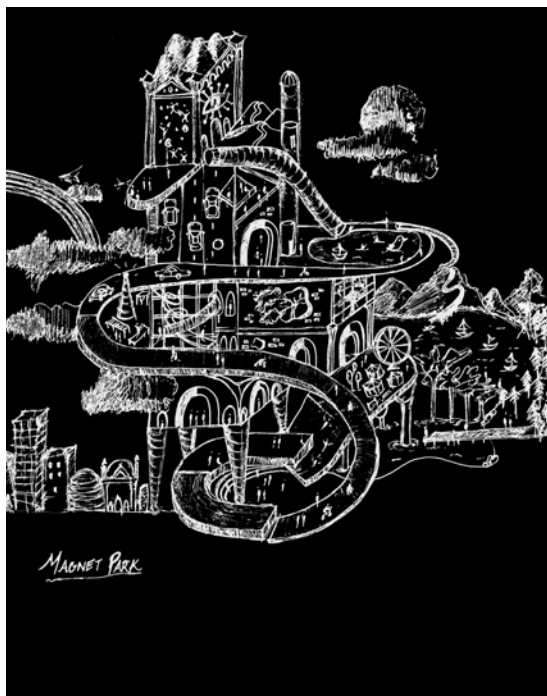
### Reading the City through the Lens of Karachi

'Reading the City' is a broad-ranging course that attempts to trace the historic and physical transformations of the city of Karachi, using different temporal moments as a lens for the urban, architectural, physical and social development of the city. By tracing changes in ways discourses and practices responded to ongoing political and economic ruptures, social, cultural and environmental changes, patterns of governance and their ensuing disruptions, the course will enable students to build an understanding of how architecture and city building has reacted and responded to these ever-evolving patterns. The course is organized around key moments that have contributed to the way the city has transformed (1) From pre-colonial to colonial and post-colonial Karachi - city growth and transformation under different political and temporal moments (2) Architecture, Master plans, Climate, Politics and Violence – thematic intersections to diversify the way the city is 'read' and talked about in popular discourse (3) The Emerging city – mired in landscapes of informality, gated enclaves, contested governance, displacements and evolving spatial forms.

## Practical Training

### Internship

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



# PROGRAMME STRUCTURE

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

THIRD SEMESTER		
Course Code	Course Title	Credit Hours
AR301	Architecture Design I: Form, Space, and Movement (S)	6
AR345	Materializing Space: Building Technology I (T)	3
AR349	Analyzing Architecture (Minor Studio)	3
LA308	Islamic and Pakistan Studies (T)	3
LA3136	Visual and Material Cultures II (T)	3
Total Credits		18

FOURTH SEMESTER		
Course Code	Course Title	Credit Hours
AR401	Architecture Design II: Site, Programme, and User (S)	6
AR535	Digital Technology for Architects I (T)	3
AR451	Materializing Space: Building Technology II (Minor Studio)	3
AR456	Climate, Architecture and Urban Environment (T)	3
LAXXX	Liberal Arts Elective (T)	3
Total Credits		18

## FIFTH SEMESTER

Course Code	Course Title	Credit Hours
AR501	Architecture Design III: Design in Non-urban Environments (S)	6
AR550	History of Architecture and Human Settlements I (T)	3
AR545	Materializing Space: Building Technology III (Minor Studio)	3
AR635	Digital Tools for Architects II (L)	3
LAXXX	Liberal Arts Elective (T)	3
<b>Total Credits</b>		<b>18</b>

## SIXTH SEMESTER

Course Code	Course Title	Credit Hours
AR601	Architecture Design IV: Design in Urban Environments (S)	6
AR650	History of Architecture and Human Settlements II (T)	3
AR632	Integrated Building Systems (T)	3
AR735	Digital Tools for Architects III (L)	3
ARXXX	Structure for Architects (T)	3
<b>Total Credits</b>		<b>18</b>





## SEVENTH SEMESTER

Course Code	Course Title	Credit Hours
AR701	Architecture Design V: Comprehensive Building Design (S)	6
AR747	Contemporary Urban Theories and Criticism (T)	3
AR752	Architectural Theories and Criticism: Since 1900 (T)	3
ARXXX	Departmental Elective (T)	3
LAXXX	Liberal Arts Elective (T)	3
<b>Total Credits</b>		<b>18</b>

## EIGHTH SEMESTER

Course Code	Course Title	Credit Hours
AR801	Architecture Design VI: Correlations between Built and the Open (S)	9
AR857	Spatial Cities (T)	3
AR858	Design for Social Change: Nature, space, and built environment (T)	
LA812	Research Methodologies (T)	3
LAXXX	Liberal Arts Elective (T)	3
<b>Total Credits</b>		<b>18</b>

## NINTH SEMESTER

Course Code	Course Title	Credit Hours
AR943	Design Thesis I (S)	9
AR857	Professional Practice and Project Management <ul style="list-style-type: none"> <li>Professional Practice: Standards, Ethics and Legal Aspects (T)</li> <li>Introduction to Project Management (T)</li> </ul>	3
LA968	Final Research Paper (T)	3
<b>Total Credits</b>		<b>15</b>

## TENTH SEMESTER

Course Code	Course Title	Credit Hours
AR1043	Design Thesis II (S)	12
AR1029	Internship (T)	3
<b>Total Credits</b>		<b>15</b>

Total Credits Semesters 1-2 = 36

Total Credits Semesters 3-10 = 138

Total Credits required for a Bachelor of Architecture Degree = 174



# Recent Design Theses

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

**Mahrukh Rizvi**

"The Situationist Karachi: Terrain Vague, Play and the Ordinary" (2023)

**Sadia Aaminah**

"Designing to Sustain Karachi's Coastal Ecologies" (2023)

**Maria Mirza**

"Curating decay to promote spatial commons" (2023)

**Abdul Aziz Humayun**

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

**Bisma Fatima Ghousi,**

"Translucent Citizenship: Gender Inclusion for Khwaja Siras: Zanan Khana" (2022)

**Anas Faisal**

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

**Zoya Nasir**

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

**Ozair Bin Mansoor,**

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



# DEPARTMENT OF INTERIOR DESIGN



# INTERIOR DESIGN

The profession of Interior Design is a century old and constantly evolving. It is the fastest growing branch of design, both in terms of projects being undertaken and an awareness of being an inclusive vocation that bridges all other design disciplines including Architecture, Fine Art, Textile, Fashion, Communication and Industrial Design among others.

There remains a need to uphold Interior Design as a field that requires a conscious and deliberate amount of documentation, research, creative practice and exploration. In the academic sphere, there is also the onus to continually educate students, academics and even practitioners about its identity, its inception and its future. The Department of Interior Design at the Indus Valley School of Art and Architecture plays a pivotal role in realizing the School's interdisciplinary approach to education while promoting the unique identity of this field of practice.

Our curriculum frees the question of identity from the constraints of 'interior vs. exterior' by understanding that the Interior Designer is a conduit for spatial response to the human condition. Our curriculum for the four-year bachelor's degree programme is critical and definitive, both historically and contextually. Our primary focus is on design rather than decor. We prepare students to enter professional practice armed not only with the knowledge to direct creation, but the ability to understand the craft of design.

Our students seek relevant design solutions that are free from the bounds of identifiable typologies (such as restaurants, spas, residential spaces etc.). These can be experiences that critique relevant socio-political issues, unique mixed-use typologies that juxtapose opposing functions, identifiable functions reimagined through the lens of contemporary theories, and even pieces of furniture presented as a physical manifestation of an ostracized user group.



# CURRICULUM

## CORE COURSES

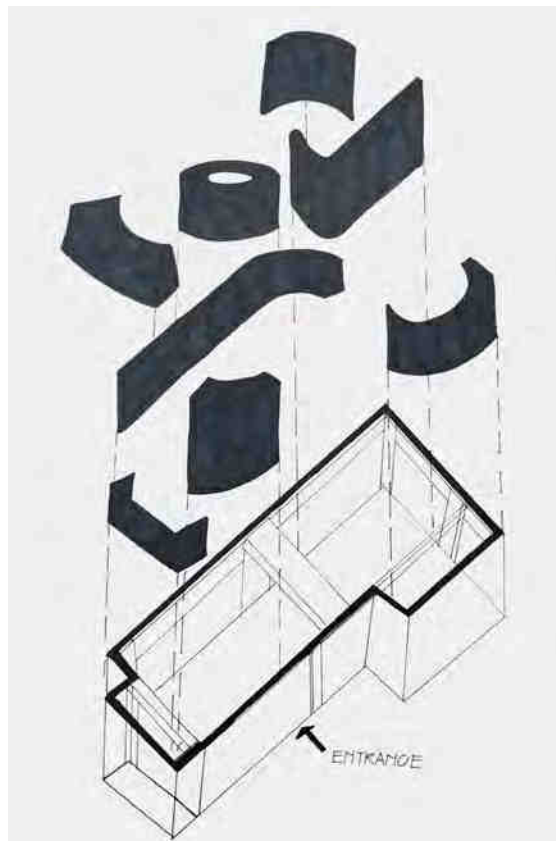
### Interior Design Studios

A sequence of studio courses provide conceptual and technical skills that enhance awareness of the built environment, engaging students with a diverse range of design challenges, from singular to multi-functional use, and across the public, private, and commercial realms. During the three years, each level of studio invites the students to weave narratives, explore non-spatial resources to respond with spatial solutions and approach the act of making and thinking as a continuous loop. The studio modules are designed for progressive complexity, conceptually, technically and programmatically; from residential to commercial use, from hospitality to sustainable environments, and to the adaptive reuse of spaces. Studios encourage a rigorous approach to design challenges that address conceptual, technical, contextual, cultural and social parameters.

### Visual Communication I

From doing a quick sketch to producing comprehensive technical drawings, spatial plans, elevations, sections and fully rendered visuals of Interior spaces as well as model making, the ability to create a visual language and representations of design ideas is a critical skill for every designer. The use of both hand and digital drawing will be common in every student's practice and is the most fundamental way of communicating design ideas. This course is aimed at the development of techniques and processes that enable students to develop, analyze, and convey spatial concepts

to an external audience. While recognizing interrelationships with traditional design media, emphasis is placed upon freehand drawing, schematic diagramming, perspective sketching, color rendering, and graphic design techniques. Linking the eye, hand, and mind will be the ultimate concern in this class. By the end of this course, students are able to think visually and volumetrically, develop spontaneous and rapid visualizations, be familiar with design elements (i.e. space, line, shape, textures) and principals (i.e. scale, proportion, balance, rhythm, emphasis, harmony, and variety) related to features of buildings and their interiors.



## Visual Communication II & III

Building upon the foundation laid by Visual Communication I, students are then introduced to digital mediums of communication. They start with AutoCAD and then move to learning Adobe Photoshop and Illustrator. They are also taught how to render plans, sections and elevations of their studio projects. They step into the realm of 3d representation via Google Sketchup, V-Ray and finally learn how to deliver a walkthrough in Lumion. All three courses go beyond just teaching skill. All assignments are designed to engage the students critically as well. Teachings for these courses are divided into two categories Tutorial Based Learning (TBL) and Reflective based learning (RBL). All live demonstrations for these courses help students achieve a basic understanding of techniques used to develop a visual framework for their design process. Students are expected to practice their learnings with the reflective method regardless of their sessions to fully explore the potential of the tools being taught.

## History of Interior Design I

This course offers students an analytical overview of interior spaces and architecture by exploring the development of diverse styles and movements over time. Through a historical lens, it examines different design philosophies and principles, and the interconnected relationship between interior spaces, the decorative arts and buildings. The course starts from the ancient world of Classical Greece, and progresses through the ages up until the advent of Postmodernism in the late 20th Century. In this journey, the aim is to encourage students to learn and appreciate how design has developed and interacted with the world's social, cultural and technological changes.

It also provides students with a framework from which to build their visual knowledge base, and a means to accurately articulate their visual ideas and inspirations using correct precedents, references and terminologies. This course thus supports their training as future interior designers, and is closely tied with their studio courses.





## Materials and Assembly

It is often said that interior design is about space, however the ultimate experience of that space is determined not only by the visible and physical characteristics of materials used but, just as crucially, by the detailed assembly of these materials. Interior design depends on sound materials and efficient detailing. Creative conceptual thinking requires creative practical application if the spirit of a project is to be successfully expressed in the finished space or product. This course is an introduction to the basic materials used in interior design and how they might be used in conjunction with other materials, explored through technical details. All materials have certain specifications, which have implications for their applications, sustainability and life-cycle maintenance. An understanding of these characteristics enables students to make appropriate material choices with references to their design intentions. Market surveys and site visits are conducted to introduce students to locally available materials. This allows them to possibly engage in the manufacturing process of materials and to witness their application in site settings. The technical detailing component enables students to provide detailed design solutions through systematic observation, research and analysis, expressed through graphic representation.



## Interior Structures and Systems

The focus of this course is to inform and familiarize students about the construction and elements of the building shells within which interior designers operate as well as the associated environmental control systems. The rigorous course of study imbues an in-depth understanding of the built environment that is essential to conceive and propose appropriate, viable, compatible, safe and environmentally responsible interior design solutions. Upon successful completion of this course, students are expected to identify different structural, environmental control and communication systems and appropriately integrate/intervene with existing or proposed new building systems.



## Lighting and Acoustics

The first module of this course identifies lighting design as a key component of spatial design. A study of natural and artificial lighting, light measurements and luminaires is undertaken. Students learn about lighting requirements based on different building typologies and how the human eye perceives light in different environments. The course also looks at the physiological and psycholog-

ical effects of good lighting design or lack thereof. Other than a theory component, various design and documentation exercises are introduced. The second half of the course introduces acoustics, noise control and acceptable sound levels. The course also covers sound behavior, sound transmission loss, structure borne and impact sound, and the effect of interior materials and their absorption coefficients on indoor sound levels.

## Introduction to Furniture Design

Furniture design is a specialized field where form and function combine to provide unique design solutions that transform the spaces around us. Through this introductory course, students explore traditional and contemporary materials and manufacturing methods unique to the furnishing industry as well as those common in other fields. The course explores both the conceptual and structural issues involved in the design and construction of a project utilizing a range of techniques and materials commonly used to build furniture. An integral part of this course is to introduce students to the locally available and recycled materials for use within their designs. This course also equips students with the knowledge of the history of furniture, contemporary furniture trends, material & fabrication, conceptual drawing, AutoCAD, 3-dimensional drawings, drafting as well as model making. The course culminates in a design-build exercise where students construct a piece of furniture that they have designed themselves.



## Perspectives on interior space

This course investigates the role ideas play in the perception, conception, creation, and interpretation of space. Adopting a transdisciplinary methodology, the course will introduce students to carefully selected, themed texts, drawing from both western and eastern traditions, classical and contemporary sources, which will be used to engage more critically and intellectually with the practice of space making. The premise here is that a theoretical understanding of universal, contemporary cultural ideas should inform the practice of interior design, and vice versa. The selected themes for the course primarily speak to the patriarchal, western-centric, hetero-normative, ocular-centric cultural paradigm of our times. The carefully chosen texts for each topic present a counterpoint to this dominant narrative, suggesting alternative, multiple, inclusive and co-existing perspectives.

The primary objective of the course is to encourage students to be more critically engaged, through reading, writing, thinking, making in a continuous loop, as an abiding design approach and life strategy. The first step in this direction will be to expose students to thematically chosen texts from across disciplines like sociology, philosophy, urban geography, anthropology, psychology, film studies, visual art, etc., that have spatial implications. The second step will be to actively use the textual ideas to seek that spatial connection through engagement with their private and public contexts. Ideas behind urban interiority suggest tangible and intangible connection between interior design and the urban landscape. This opening up of the city as a laboratory will allow a larger spatial canvas for the students to investigate and extend some of the received textual ideas.



## Adaptive reuse and beyond

Built heritage is amongst the most rich and diversified manifestation of our common cultural heritage, formed over centuries of intervention in the landscape. It serves as a significant witness to human endeavors and aspirations. The story of adaptive reuse is interwoven with the history of ancient monuments and the development of policy for the preservation of heritage. Terminologies like conservation to restoration and from preservation to maintenance exist in multiplicity that explicate the roots of an emerging adaptive reuse practice. This course introduces the evolution of philosophies of interpreting and intervening in built heritage, the theories and their applications. The objective of this course is to understand Adaptive Reuse as a product of both practice & theory. Against the backdrop of a built heritage spanning over centuries, this

study interprets the theories and methodologies that shape the idea of preservation & reuse through the examination of its place in history, its relationship to adjacent fields, its place within shifting norms of art, culture, climate, society and its typological differences.

The interpretation stage sets the framework to critically investigate an existing building within the local city context through manual & digital methods and develop technical and spatial perspectives around them. Building on this qualitative and quantitative investigation, aesthetic, theoretical & spatial strategies are formulated to intervene within the existing architectural shells to assess the spatial transformative capabilities of these built structures that withstood time, not as a fragment but rather as part of a bigger urban fabric.





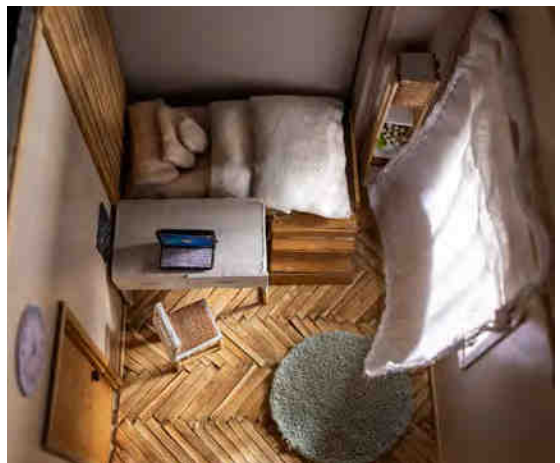
## Understanding Sustainable Strategies

This course introduces students to sustainable design methods, with an appreciation of the complexities and nuances of the built environment towards a more responsible design process. By examining strategies to overcome the obstacles to sustainability, as well as identifying the benefits of integrated design and working within the constraints of available technology, today's green design and building professionals concentrate on achieving the most practical solutions to environmental concerns. We live in a finite world with finite sources and so it has become incredibly important to become an empathetic interior designer who is informed about sustainable approaches to designing greener and safer interior environments. The ideal green interior space/ facility would have less to no negative impact on the environment, would use only sustainable or renewable resources, and all material components would be returnable to their manufacturer after the end of their useful life to be reused. Students explore these strategies mostly via case studies and build their technical vocabulary in relation to sustainable interior design processes and theories. An integral part of this course is to introduce students to the locally available eco-materials for use within their designs via field trip(s). This course will also equip the students with the knowledge of the softwares that are now available to aid in creating quicker, greener and more efficient interior environments.

## Professional Practice and Internship

This course offers an overview of methods of planning and monitoring an interior design practice. Students are trained to prepare BOQs, office management systems, understand legal responsibilities including the vetting of contracts, and how to work with

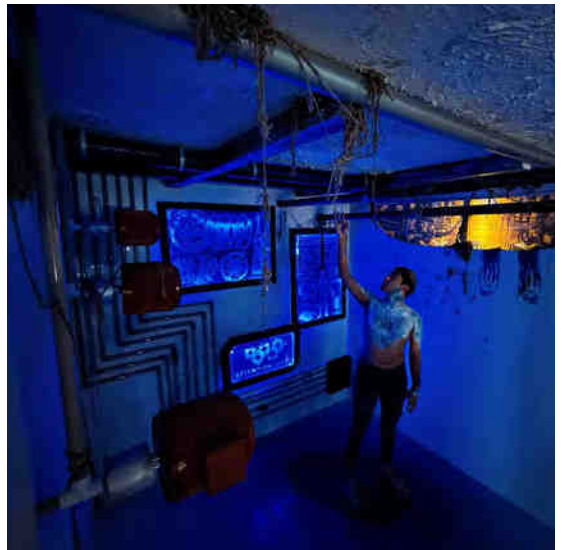
vendors, suppliers and contractors. In addition to equipping students with skills related to setting up a design studio or working as part of an established practice, it also sheds light on how to work within the contextual realities of Pakistan, where biases around gender, race, age and sexuality are still prevalent. The course also introduces various paths for further career development, affiliation with professional bodies, and understanding of local and international standards, bye laws and ethical responsibilities.



## Thesis I & II

Thesis I & Thesis II is a two-part line of inquiry into the research and application of varying interior design themes and notions set over two semesters in the final year. During Thesis I, students develop an independent introspective led research into interior environments. A multi-disciplinary starting point, stemming from the student's personal interests is encouraged (philosophy, folklore, cinema, fine arts, advertising, technology, literature, psychology, cartography, natural sciences, for instance) that is peripheral to interior design in order to arrive at theses that are individually idiosyncratic and add to our collective understanding of space in new and useful ways. Through guided readings, critical research and group discussions the students are encouraged to find a spatial connection to their area of interest, arriving at a trans-disciplinary thesis research question by the end of this semester, which may then be applied to interior design environments in the fall semester. A research methodology statement helps clarify the relevance and appropriateness of their research methods to their research questions. After conducting primary and secondary research, students arrive at a function, which can either be housed in a shell or realized through a product.

In Thesis II, students then seek relevant design solutions with sound contextual understanding. This design solution is free from the bounds of being an identifiable typology. It can be an experience that critiques relevant socio-political issues, a unique mixed-use typology that juxtaposes opposing functions, an identifiable typology/function reimaged through the lens of philosophy and even a product or a piece of furniture presented as a physical manifestation of an ostracized user group.



## Internships

This training component introduces students to the profession through an internship at a design firm. These range from architectural practices, interior design firms to experts in visual merchandising, production designer, art directors and furniture designers to name a few. Students are required to spend at least 6 weeks at the same firm after the fifth and seventh semesters. Our students have interned at ASA - Arshad Shahid Abdulla, Najmi Bilgrami Collaborative, Naheed Mashooqullah Studio for Interior Design and Architecture, Identity Design Studio, Design Options, Copper & Steel, Co-Design, Alavi Designs, Arif Haider Design Works, MSA Lahore, Faisal Arshad + Partners Islamabad and many more.

## Seminars, Lectures and Workshops

Seminars, guest lectures and workshops are held throughout the year and are an integral part of the four-year degree programme. Over the past three years, the department has hosted multiple seminars, lectures and workshops. A three day seminar celebrating the late Danish Azar Zuby's fifty years of practice titled, "50 years of DAZ", was held in spring 2022. The very first inter-departmental workshop on Production Design has been conducted by Aarij Hashimi and Ariaana Khan two years in a row, spring 2023 and 2024. The workshop was followed by a jury and panel discussion. The panel included Sanam Saeed, Ayesha Omar, Deepak Perwani, Maheen Khan, Saqib Malik, Tanya Mirza, Nabil Hasan and Mo Azmi. The department's faculty arranges guest speakers throughout the programme to expose students to diverse practices, both locally and internationally. Guest speakers include Farhan Mehboob, Pallavi Dean, Ali Asghar Alavi, Danish Azar Zuby (late), Moyena Niazi, Viviana Dionisio, Aarij Hashimi, Arthur Mamou Mani, Markus Berger and Fadi Sarieddine to name a few.





## Study Trips

Study trips are geared to promote the academic, professional, and spiritual growth of students. Some recent faculty-led trips include visits to Ranikot Fort, Sehwan Sharif, Moen-Jo-Daro, Larkana, Jamshoro and Hyderabad. In the spring of 2023, the department organized a collaboration with Lawrence College, Murree. Students spent days measuring and documenting the landmark chapel on campus.



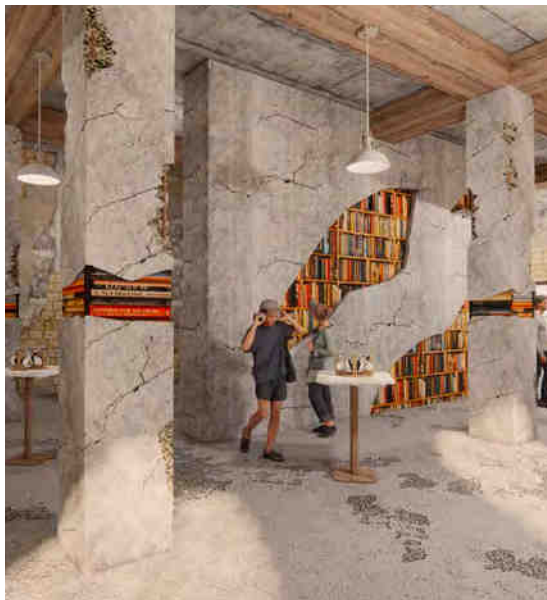
## Materials Industry Trips

These trips have been integrated as a permanent segment of the curriculum for courses such as Materials and Assembly, Introduction to Furniture Design and Understanding Sustainable Strategies. Students also visit construction sites, furniture workshops, tile factories; to name a few, Zahra Ebrahim (furniture workshop), Patex etc.



## Collaborations and Affiliations

To instill awareness in students about interior design being an inclusive vocation, the department takes inter-departmental collaborations very seriously. The department has successfully collaborated with the Department of Fine Art (Spring 2022), the Department of Textile Design (Fall 2023) and the Department of Architecture (Spring 2023) in various design exercises including design-build projects. Outside the school, the department has collaborated with the Pakistan Maritime Museum, the Tabeer e Nau Residency and NED University of Engineering and Technology.





# PROGRAMME STRUCTURE

THIRD SEMESTER		
Course Code	Course Title	Credit Hours
ID323	Interior Design I	6
ID326	History of Interior Design I	3
ID324	Visual Communication I (Technical Drawing and Presentation Techniques)	3
LA308	Islamic and Pakistan Studies	3
LA3136	Visual and Material Cultures II	3
<b>Total Credits</b>		<b>18</b>

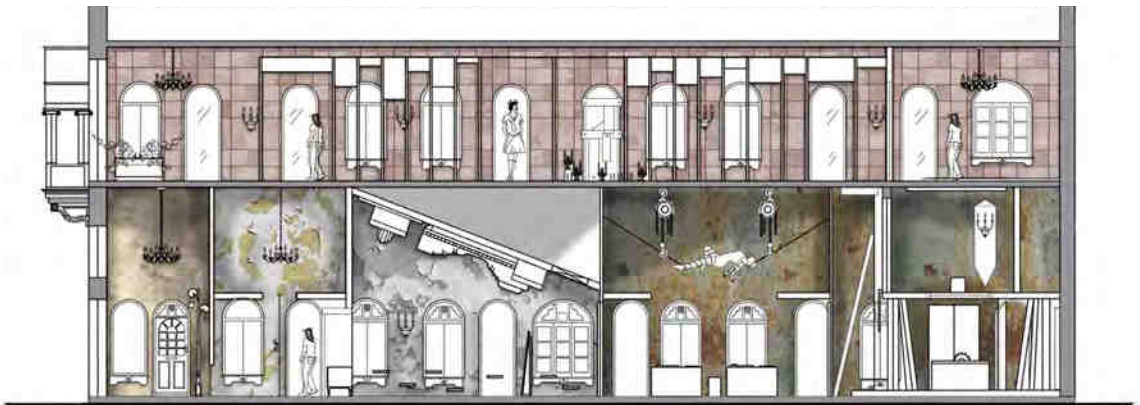
FOURTH SEMESTER		
Course Code	Course Title	Credit Hours
ID423	Interior Design II	6
ID420	Materials and Assembly	3
ID427	Interior Structures and Systems	3
ID424	Visual Communication II Module I: Digital Drawing Module II: Photography	3
LAXXX	Liberal Arts Elective	3
<b>Total Credits</b>		<b>18</b>

## FIFTH SEMESTER

Course Code	Course Title	Credit Hours
ID523	Interior Design III	6
ID516	Lighting and Acoustics	3
ID528	Visual Communication III	3
LAXXX	Liberal Arts Elective	3
LAXXX	Liberal Arts Elective	3
<b>Total Credits</b>		<b>18</b>

## SIXTH SEMESTER

Course Code	Course Title	Credit Hours
ID623	Interior Design IV	6
ID635	Perspectives on Interior Space	3
ID631	Introduction to Furniture Design	3
LA612	Research Methodologies	3
LAXXX	Liberal Arts Elective	3
<b>Total Credits</b>		<b>18</b>



## SEVENTH SEMESTER

Course Code	Course Title	Credit Hours
ID723	Interior Design V	6
ID719	Adaptive Reuse and Beyond	3
ID737	Understanding Sustainable Strategies	3
ID733	Thesis I	3
LA768	Final Research Paper	3
<b>Total Credits</b>		<b>18</b>

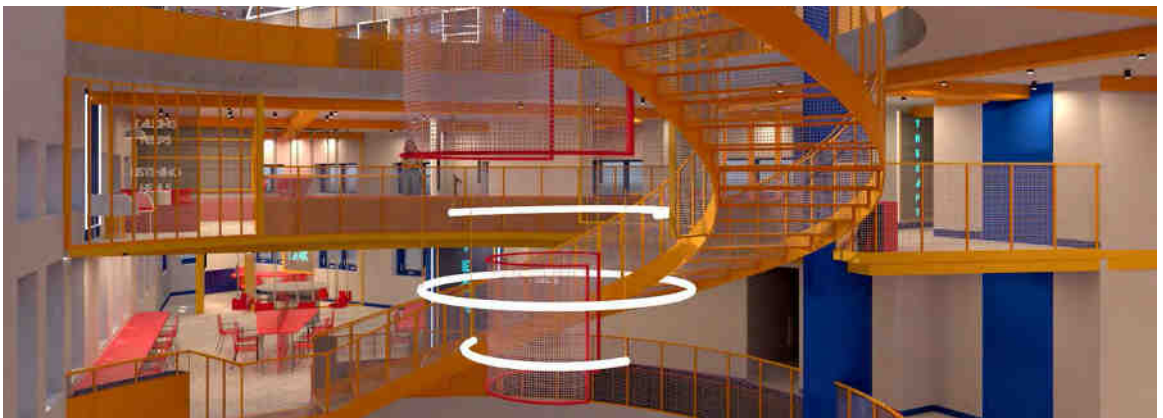
## EIGHTH SEMESTER

Course Code	Course Title	Credit Hours
ID833	Thesis II	12
ID829	Professional Practice and Internship	3
<b>Total Credits</b>		<b>15</b>

Total Credits Semesters 1-2: 36

Total Credits Semesters 3-8: 105

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



# Recent Design Theses

**Hoor Irfan,**

*Heterotopic Realities - Blurring the spatial boundaries between Adulthood and Childhood*

Project Title: First Children's Bank of Pakistan

**Manaal Zafar,**

*You Sleep In My Room...*

Project Title: Exploring the Palimpsest

**Nawal Urooj,**

رنگ دے تو را رنگ

Project Title: Qalb - e - Qawwali

**Sidra Mehboob Ali,**

*A journey through the musical heritage of evergreen Pakistani songs*

Project Title: Yaadon Ka Safar

**Syeda Farwa Zaidi,**

*Rangon mein akar tikey*

Project Title: Revitalizing a neglected community which was affected by Lyari gang war

**Zuha Ibrahim**

کیا آپ مجھے انصاف دلائیں گے؟

Project Title: Crime Scene House





# DEPARTMENT OF COMMUNICATION DESIGN



# COMMUNICATION DESIGN

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

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







## MAJORS

### Graphic Design

The major in Graphic Design focuses on developing effective communication, using graphic design as a problem-solving instrument to generate innovative solutions through an iterative process of information gathering, research, strategy, and conceptualization. These will be in developing branding and advertising, editorial design, visual systems, and service design. This programme is for inquisitive, passionate thinkers who seek to investigate and analyze conceptual and technical processes of design, their relationship with human systems, and their economic, political, and socio-cultural implications to become creatively and commercially inclined professionals. Students will articulate design at micro and macro levels as self-contained solutions and interventions that can herald a change in larger human systems by foretelling those changes and facilitating them. Apart from the necessary skills and knowledge, they develop empathy, self-awareness, and a sense of social responsibility through critical and analytical thinking processes. The studies aim to inculcate reflexive thinking practice that leads to adaptive design-making to respond to the rapid change in communication forms, technologies, and processes. The programme aims to empower young minds to become the drivers of change as they learn to negotiate the boundaries of design practice to become proactive and responsible members of society.

## Interaction Design

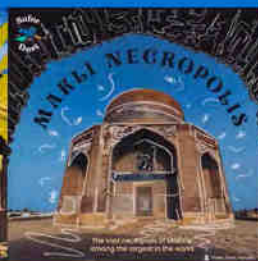
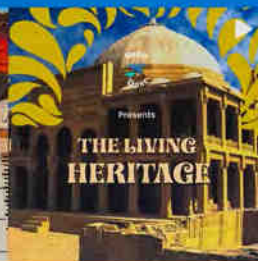
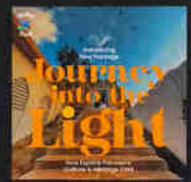
The major in Interaction Design focuses on designing digital media products, experiences, and interfaces, including web, mobile apps, and other applications within design and technology. Students further explore questions such as sustainability and the relationship between humans, cultures, and technology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



**Makli Necropolis**  
Post Grid



**Abdullah Shah Ghazi Shrine**  
Post Grid





## Media Design

The major in Media Design focuses on design as an activity of cultural production, allowing students to renegotiate the binaries of design theory and practice through narratives and experiences in illustration, photography, film and video production, animation, and interactive media. The students learn to read and respond to the media, paying close attention to intent and interpretation, forms and processes, and social and cultural contexts of concern. They are further encouraged to develop a personal aesthetic and critical point of view while being informed about the manifestations and evolution of media within a localised context. The programme interrogates culture to further its changing definition and understanding in today's globalised world and its role in shaping ideas, ideologies, and philosophies in institutional and private spaces. Students are introduced to the methods of media production along with various cultural theorists to be able to simultaneously produce content and develop a critical understanding of cultural production. Keeping in mind the new technological developments and audiences, the programme builds upon student skills in each discipline while progressing towards an integrated skill-set that will enable them to operate in a media domain of blurred boundaries and a wider audience. This further allows the student body to envision new ways of facilitating integrated media experiences and responding to the ever-changing needs of our society. Through collaborations with other disciplines, artistic spaces, organisations, and academic institutions, the programme puts forth and schematises a nexus of new ideas.



# CURRICULUM

## CORE COURSES

### Design Studios 1 | 2 | 3 | 4

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

The design curriculum in the second and third years exposes the students to various areas of design. Working on various assignments, including publication, web, media, and UX/UI, students are encouraged to engage in experimental and individual explorations that facilitate personal and professional goals. The courses enable students to think conceptually and

apply creative processes to theoretical aspects of design. This collaborates with problem-solving methodologies and critical thought while developing a personal design vocabulary.

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



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



## Integrated Design Studio

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





## Design Studies

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

## Drawing and Prototyping Lab

Focusing on sketching and drawing for prototyping, students hone basic observational and analytical skills while further learning ways of seeing and building objects, environments, and people, both individually and with each other. Students learn to imagine, visualise and execute thoughts and ideas into forms using

experimental techniques as they gain familiarity with mediums and materials for innovative design practice. Detailed study of subject matter concentrating on angles, perspectives, measurements, proportion, scale, and form remains a consistent learning outcome. However, students are expected to use their knowledge and skill in unconventional manners to forge new and exciting links between drawing and design.

## Software Labs

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





## Internships

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

## Design Thesis

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

## Colloquium

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



## Study Trips

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

## Design Consultancy

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



## Collaborations and Affiliations

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

## Professional Practices

Our program guides students through a series of interactions with professional practitioners, imparting both the theory and application of essential professional practices. These interactions cover areas such as workplace behaviours and etiquette, interpersonal skills, effectiveness and efficiency, and the technological and economic aspects of a creative professional's life.



# PROGRAMME STRUCTURE

## SECOND YEAR

THIRD SEMESTER		
Course Code	Course Title	Credit Hours
DE3143	Visual Communication I	3
DE3149	Interaction Design I	3
DE3155	Media Design I (Illustration/ Photography)	3
DE358	LAB: Software	1
DE359	LAB: Drawing and Prototyping	1
DE311	SEMINAR: History of Design	2
LA3136	Visual and Material Cultures II	3
LA308	Islamic and Pakistan Studies	3
<b>Total Credits</b>		<b>19</b>

FOURTH SEMESTER		
Course Code	Course Title	Credit Hours
DE4144	Visual Communication II	3
DE4150	Interaction Design II	3
DE4156	Media Design II (Illustration/ Photography)	3
DE458	LAB: Softwares	1
DE473	SEMINAR: Design Studies	3
DE474	SEMINAR: Research for Design	2
LAXXX	Liberal Arts Elective	3
<b>Total Credits</b>		<b>18</b>

### THIRD YEAR

FIFTH SEMESTER - GRAPHIC DESIGN (GD)		
Course Code	Course Title	Credit Hours
DE5145	Visual Communication III (Publication)	3
DE5146	Visual Communication IV- Branding & Packaging	3
DE5XX	Studio Minor: Chosen Minor	3
DE588	LAB: Advanced Software	1
DE5113	SEMINAR: Creative Strategy	2
LA5XX	Liberal Arts Elective	3
LA5XX	Liberal Arts Elective	3
Total Credits		18

SIXTH SEMESTER - GRAPHIC DESIGN (GD)		
Course Code	Course Title	Credit Hours
DE6103	Visual Communication V	3
DE6102	Visual Communication VI	3
DE6XX	Studio Minor: Chosen Minor	3
DE688	LAB: Advanced Software	1
DE693	SEMINAR: Design for Change	2
LA612	Research Methodologies	3
LA6XX	Liberal Arts Elective	3
Total Credits		18



## FIFTH SEMESTER - MEDIA DESIGN (MD)

Course Code	Course Title	Credit Hours
DE582 DE5117	Studio Major MD: Film OR Studio Major MD: Animation	6
DE5XX	Studio Minor: Chosen Minor	3
DE588	LAB: Advanced Software	1
DE592	SEMINAR: History of the Moving Image	2
LA5XX	Liberal Arts Elective	3
LA5XX	Liberal Arts Elective	3
<b>Total Credits</b>		<b>18</b>

## SIXTH SEMESTER - MEDIA DESIGN (MD)

Course Code	Course Title	Credit Hours
DE682 DE6117	Studio Major MD: Film OR Studio Major MD: Animation	6
DE6XX	Studio Minor: Chosen Minor	3
DE688	LAB: Advanced Software	1
DE6111	SEMINAR: Understanding Narratives Across Media	2
LA612	Research Methodologies	3
LAXXX	Liberal Arts Elective	3
<b>Total Credits</b>		<b>18</b>

## FIFTH SEMESTER - INTERACTION DESIGN (IXD)

Course Code	Course Title	Credit Hours
DE5151	Interaction Design III	3
DE5152	Interaction Design IV	3
DE5XX	Studio Minor: Chosen Minor	3
DE588	LAB: Advanced Software	1
DE591	SEMINAR: Philosophy of Interaction	2
LA5XX	Liberal Arts Elective	3
LA5XX	Liberal Arts Elective	3
<b>Total Credits</b>		<b>18</b>

## SIXTH SEMESTER - INTERACTION DESIGN (IXD)

Course Code	Course Title	Credit Hours
DE6153	Interaction Design V	3
DE6154	Interaction Design VI	3
DE6XX	Studio Minor: Chosen Minor	3
DE688	LAB: Advanced Software	1
DE6112	SEMINAR: Thinking in Systems	2
LA612	Research Methodologies	3
LAXXX	Liberal Arts Elective	3
<b>Total Credits</b>		<b>18</b>

## FOURTH YEAR

SEVENTH SEMESTER		
Course Code	Course Title	Credit Hours
DE7127	Studio: Thesis 1	3
DE7128	Studio Major: Professional Practices	3
DE7120	SEMINAR: Design, Politics and Ethics	3
DE7129	Studio Major: Integrated Studio (Capstone Project)	6
LA768	Final Research Paper	3
Total Credits		18

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

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



# Recent Design Theses

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

**Daniyal Ahmed**

'Muqarrab- Heritage tourism through VR: Embark on an immersive journey through time and space to explore and preserve our shared cultural heritage'

**Hafsah Bano Khan**

'Kaagaz Ki Kashti- post-apocalyptic, sci-fi drama'

**Misrah Fatima Nizami**

'CINERAMA -A short narrative film by Misrah Fatima Nizami'

**Muhammad Zain Abbas**

'Sacred Aesthetic- Visual Study of Mazaar's symbolism, patterns & Calligraphy.

**Rafael Chandna**

'Qaumute'

**Sarosh Ahmad**

'Where is my Yellow? A film by Sarosh A. Hebatzai'

**Stacie April D'souza**

'Ranhekud- Goan food, culture and community

**Wania Suleman**

'Soul- A Spiritual Goals App for Muslims

**Zareen Hyder Chohan**

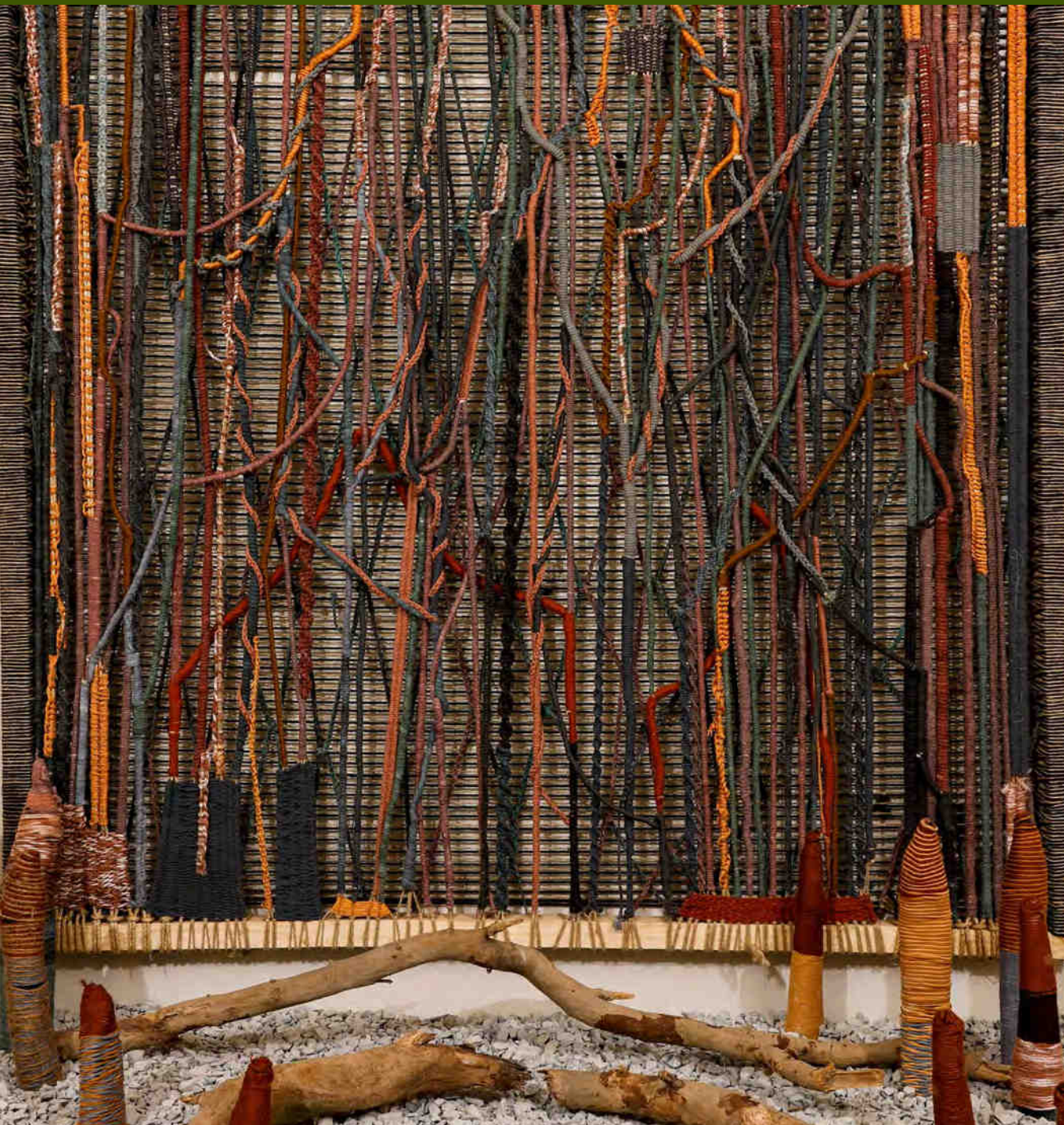
'Ornavision: Perfecting Your jewelry decisions

**Zoha Shahzad**

'Afsanah Shanasi- A localized, gamified Amusement Park



# DEPARTMENT OF TEXTILE DESIGN



# TEXTILE DESIGN

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

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

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





## Research and Practice

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



## Collaborations and Affiliations

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



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

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

### **Programme in Textile Design**

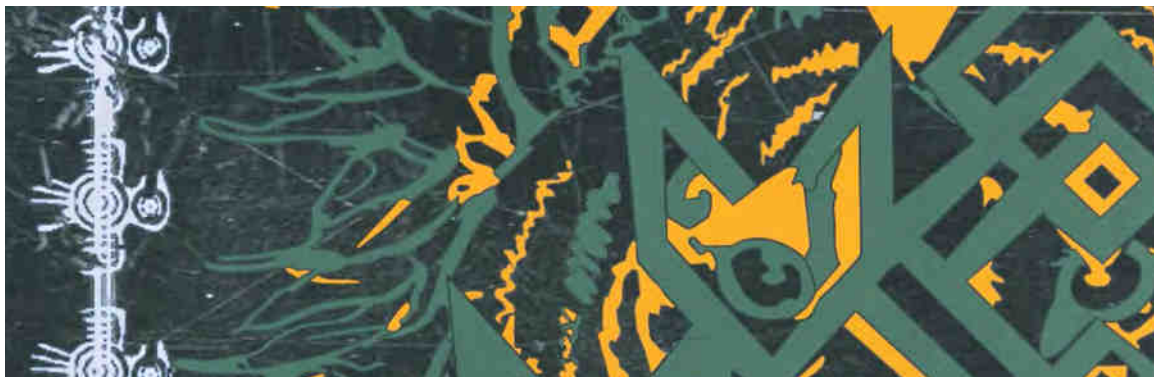
The Textile Design Program at IVS provide students with a broad orientation to program specialization, development of skills and a comprehensive understanding of materials and processes keeping in mind the socio-cultural and historical context of textile in relation to craft, trends, consumers and market.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

2nd-year courses offer application of learning through basic design projects, focusing on the introduction to textile terminology and techniques used in weaving, printing, embroidery, dyeing and other related fields. Students explore an experimental and creative approaches to design, structure and surface, along with an introduction to design-related computer

software and its application for design creation. A written/visual research component is mandatory for all studio assignments.

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

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





# CURRICULUM

## CORE COURSES

### Print Design

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

### Weaving

This course focuses on the basic principles of fabric construction. In the 3rd and 4th semesters, students are introduced to loom functionality, starting from warping, heddlng, reeding, and weaving. The recognition of diverse thread counts and basic to advanced weave structures are taught through graphs and wrappings. In the fifth semester, students work with existing

woven fabric collected from the market and analyse weave structures. This fabric analysis helps construct variations of the weave patterns. Woven fabric samples are produced for either apparel or upholstery, ready to be adapted for industrial use. They apply acquired skills and further develop their weaving portfolio, with the emphasis on colour and construction. Products are made according to market specifications. Digital technology has a significant impact on practice and figures prominently in strategies of the practical application of theory. Students work with Adobe Design Suite to design and create artworks with technical specifications. The objective is for students to achieve confidence when designing woven materials for home and apparel.



## Design Intervention

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

Digital technology has significant impact on print practice and figures prominently in strategies of the practical application of theory. Students work with Adobe Design Suite to

design and create artworks that will be mapped as their designs on various products.

## Drawing

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



## Introduction to Merchandising

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

## Craft Documentation

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



## History of Textiles

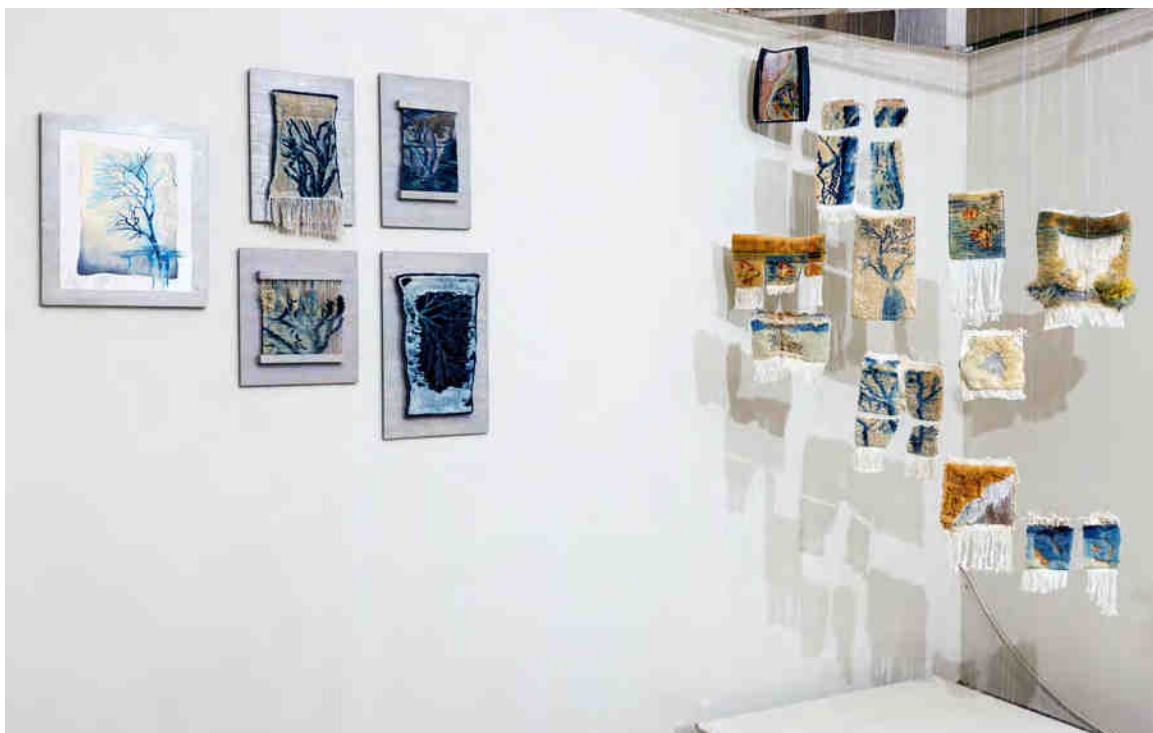
History of Textiles is focused towards the knowledge of our rich cultural heritage, and regional and global contemporary textiles. This course encourages research on different textiles, supported by audio and visual aids. Dialogue and research are encouraged and information is gained through books, magazines,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

## ELECTIVES

### Apparel Design

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





### Recycled Textiles

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

### Fabric Manipulation

Fabric Manipulation invites students to be as experimental as possible with a variety of fabrics. The focus is on sampling, material manipulation, and experiencing how different textiles and fibres interact with their environment. Students explore useful ways of identi-

fying creative applications for fabric by creating 2-D and 3-D surfaces using techniques like folding, pleating, burning, cutting, and many others to reshape the surface of fabrics.

### Fibre Arts

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



## WORKSHOPS

### Dyeing

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

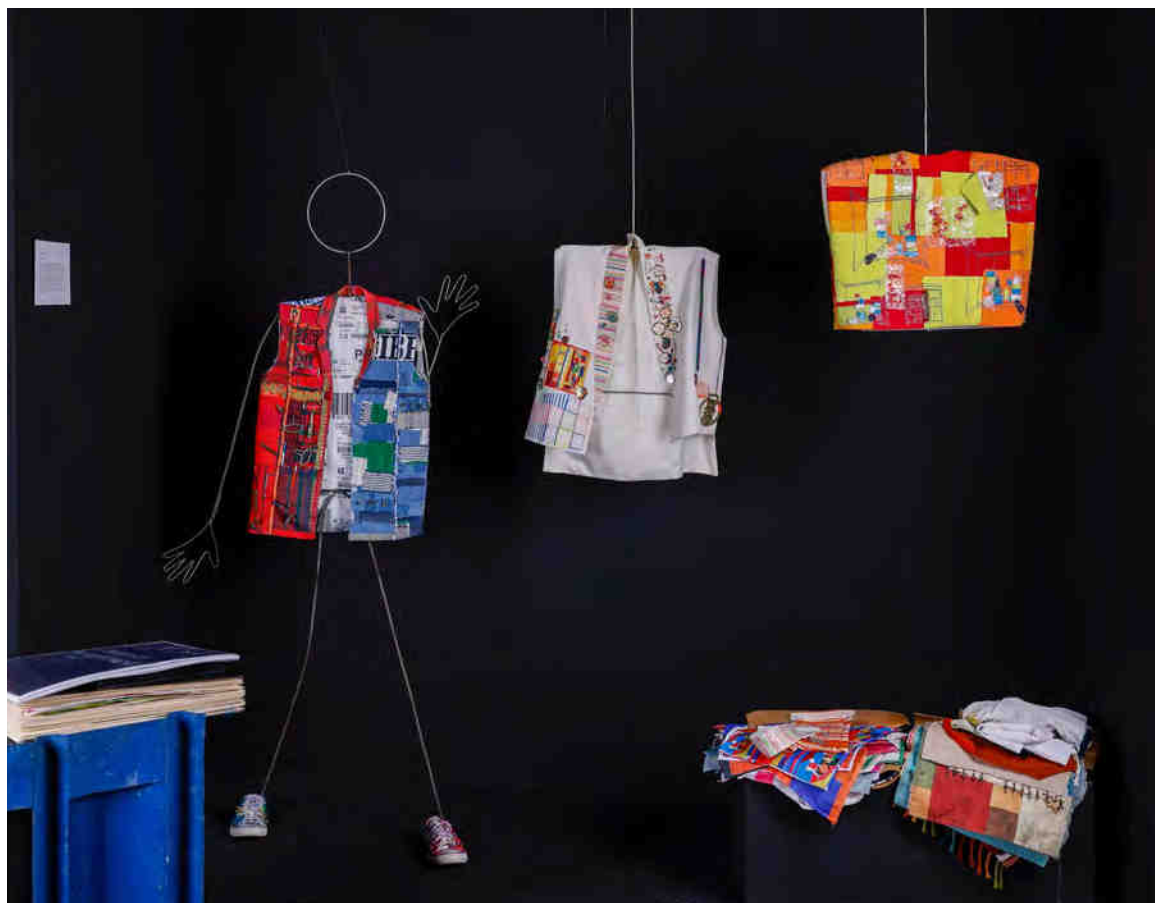
### Natural Dyes

This workshop focuses on the knowledge of traditional methods of dyeing. Students are introduced to the indigenous roots and herbs

that are locally available. Preparation of the dye bath in the traditional manner is demonstrated and a sample book, showcasing a variety of dyes, is compiled. A complete colour range is developed in cotton, silk and wool threads.

### Chemical Dyes

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



## Methods of Printing Block Printing

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

## Screen Printing

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



## Ornamentation

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

## Basketry

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

## Design Thesis

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

## Internship

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

## Study Visits

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



# PROGRAMME STRUCTURE

THIRD SEMESTER		
Course Code	Course Title	Credit Hours
TD366	Drawing	3
TD321	Print Design Weaving Design Intervention	2 2 2
TD346	<b>Workshops</b> Dyeing Methods of Printing	1
LA308	Islamic and Pakistan Studies	3
LA3136	Visual and Material Cultures II	3
<b>Total Credits</b>		<b>17</b>

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



## FIFTH SEMESTER

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

## SIXTH SEMESTER

Course Code	Course Title	Credit Hours
TD667	Textile Studio	6
TD661 TD662	<b>Studio Electives (Choice of 1)</b> Fabric Manipulation Apparel Design Print Making	3
TD630	Craft Documentation	3
LA612	Research Methodologies	3
LAXXX	Liberal Arts Elective	3
<b>Total Credits</b>		<b>18</b>

## SEVENTH SEMESTER

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

## EIGHTH SEMESTER

Course Code	Course Title	Credit Hours
TD834	Thesis	12
TD835	Internship	3
<b>Total Credits</b>		<b>15</b>

Total credits for semester 1 and 2 = 36

Total credits for semester 3 to 8 = 104

Total credits for B. Des Textile Design Degree = 140

# FASHION DESIGN PROGRAMME



# FASHION DESIGN PROGRAMME

The evolving fashion industry in Pakistan is marked by a fusion of tradition and modernity, driving demand for innovative and skilled designers. This curriculum is meticulously crafted to align with these industry trends, offering students a comprehensive and forward-thinking education in fashion design. Through a series of progressively advanced courses, students develop essential skills in pattern making, machine sewing, fashion illustration, and draping. These core competencies are critical for creating high-quality, well-finished garments that meet industry standards.

The curriculum's focus on practical, hands-on learning ensures that students not only master technical skills but also understand the intricacies of garment construction and design aesthetics. The Fashion Project encourages students to implement collaborative, research-oriented approaches, fostering innovation and problem-solving skills crucial for addressing contemporary issues such as sustainability and ethical fashion.

By integrating historical and cultural studies, students gain a deep appreciation for the rich heritage of fashion, enabling them to draw inspiration from the past while creating contemporary designs. The Introduction to Merchandising course equips students with the business acumen necessary to thrive in the competitive fashion market.

Culminating in a Design Thesis, the program allows students to showcase their creativity and craftsmanship through a professional collection, readying them for successful careers. This comprehensive curriculum prepares students to meet the demands of Pakistan's vibrant fashion industry and positions them as leaders and innovators.





# CURRICULUM

## CORE COURSES

### Pattern Making

This course is an introduction to creating flat patterns, by drafting basic blocks through measurements and calculations and progresses vertically in terms of learning and skill development. Students learn how to manipulate blocks according to their requirements by using basic ones. During this course, students start constructing basic garments with all the required finishings. As students' understanding of proportion and human form evolve, they also start developing patterns with different calculations for a better understanding of various sizing in relation to proportion. Pattern making has three levels. Pattern making I & II are prerequisites for Pattern making III.



### Machine Sewing

Students learn the basic techniques used in the construction of a complete garment and develop an understanding of how to operate a sewing machine. From learning how to stitch from a basic bodice to a complete garment, this course gives in-depth knowledge and skills required to construct a collection for a thesis. Through the process, students learn different finishes such as facings, bias bindings, attachment of zips, and attachment of lining to a garment. Students learn couture techniques in hand-sewing, as well as seam and hem finishes. Machine Sewing has three levels. Machine Sewing I and II are prerequisites for Machine Sewing III. learning and skill development enhances as these courses progress.



### Fashion Illustration

This course addresses the basics of fashion design. Students learn to draw croquis for fashion illustration. The emphasis is on developing fashion poses and accurate drawings of garments. Students learn to render, using colour pencil, watercolor, pastels, poster colour and markers. They learn from drawing the illustration to rendering it in various mediums to illustrate the required feel of the fabric. They learn to translate their ideas into mood boards and inspiration boards. They also learn to create fashion illustrations and technical drawing using digital tools, such as Adobe Design Suite. this course also has three levels which progress vertically: Illustration I, II and III. Illustration I and II are prerequisites for the third one.

### Draping

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





### Fashion Studio

This is a studio course in which students are given hands-on experience to do R&D. They work on group projects which can be of interdisciplinary nature and/or are collaborative with industry or various organizations. The aim is to develop a research oriented and holistic approach to use fashion as a medium for providing solutions for various concerns related to sustainability, community, economy and environment.

### History of Costume I, II

This course provides an overview of costume history in Western and Eastern cultures from ancient civilizations to the present. Students study cultural, social, and historical events and analyse their effect on the development of costume over time and include a study of their influence on contemporary styles. Through this course, students develop a comprehensive fashion vocabulary and become familiar with costume terminology and most importantly they are able to draw cultural and historic references in fashion.

### Introduction to Merchandising

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

### Design Thesis

In the eighth semester, students are required to undertake a final thesis project. Students have the option to design a collection/range for men's, women's, children's wear or gender-neutral, which culminates in the form of a Degree show. All designs are developed from a theme, students are expected to explore their inspiration/chosen themes through visual as well as theoretic research and translate the findings visually into their collection. The thesis assessment is carried out by internal and external jurors at the end of the thesis studio. The evaluation criteria are the ability to develop original design, research, choice of appropriate colour and fabric, level of skill and craftsmanship, exploration of mediums, and understanding of technical and production aspects.

# PROGRAMME STRUCTURE

THIRD SEMESTER		
Course Code	Course Title	Credit Hours
FD321	Pattern Making I	3
FD322	Draping I	3
FD323	Fashion Illustration I	3
FD324	Machine Sewing I	3
LA308	Islamic and Pakistan Studies	3
LA3136	Visual and Material Cultures II	3
<b>Total Credits</b>		<b>18</b>

FOURTH SEMESTER		
Course Code	Course Title	Credit Hours
FD421	Pattern Making II	3
FD422	Draping II	3
FD423	Fashion Illustration II	3
FD424	Machine Sewing II	3
FD405	History of Costume I	3
LAXXX	Liberal Arts Elective	3
<b>Total Credits</b>		<b>18</b>



## FIFTH SEMESTER

Course Code	Course Title	Credit Hours
FD521	Pattern Making III	3
FD522	Draping III	3
FD523	Fashion Illustration III	3
FD524	Machine Sewing III	3
LA5XX	Liberal Arts Elective	3
LA5XX	Liberal Arts Elective	3
<b>Total Credits</b>		<b>18</b>

## SIXTH SEMESTER

Course Code	Course Title	Credit Hours
FD625	Fashion Project	6
FD615	Computer/Digital Tools	3
FD607	History of Costume II	3
LA612	Research Methodologies	3
LAXXX	Liberal Arts Elective	3
<b>Total Credits</b>		<b>18</b>

## SEVENTH SEMESTER

Course Code	Course Title	Credit Hours
FD706	Fashion Studio	9
FD708	Introduction to Merchandising	3
LA768	Final Research Paper	3
FDXXX	Surface Design	3
<b>Total Credits</b>		<b>18</b>

## EIGHTH SEMESTER

Course Code	Course Title	Credit Hours
TD834	Thesis	12
TD835	Internship	3
<b>Total Credits</b>		<b>15</b>

Total credits for semester 1 and 2 = 36

Total credits for semester 3 to 8 = 105

Total credits for B. Des Textile Design Degree = 141



# Recent Design Theses

**Yusra Tanveer**, *Slivers of Memory*

**Urooba Latifi**, *Threads Of Harmony: Mangroves*

**Aleeza Khan**, *Fragments of Nostalgia*

**Amna Sohail**, *GENTRIFICATION OF LESSER-KNOWN BUILDINGS IN SADDAR*

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

**Sakshi Bai Choda**, *Sacred Bloom*

**Anoosha Naseem**, *Revived as Treasure*

**Aarfa Iqbal**, *Phool Bazaar*



# DEPARTMENT OF FINE ART





# FINE ART

The Department of Fine Art acknowledges the extensiveness of contemporary art and challenges students to develop their own artistic practice. The department embodies studio practice, theoretical studies, and personal and professional development. The programme encourages students to engage with urban discourses to stimulate intellectual and aesthetic responses through the development of strong visual skills and analytical and critical abilities.

The courses we offer subsequently encourage the advancement of innovative skills in along with the development and processing of ideas. The programme is enriched by the diverse experience and contribution of its faculty members who are invested in education and research in addition to their artistic practice. This offers students the opportunity to work with their tutors on exhibitions, publications, and other events outside the curriculum.

Teaching is reinforced through seminars, presentations, critiques, and tutorials conducted by a range of permanent and visiting faculty members who encourage an in-depth understanding of the various and multiplying fields of practice within the contemporary arts. Gallery and studio visits, city orientation and community projects are essential components of the programme as a means to enhance learning and discourse.



## SEMESTER 3

### Visual Thinking and Inquiry I

This course is designed to introduce students to the important and broad characteristics of 2D, 3D and Multimedia mediums. Students will engage in creating and initiating work through exploration, reflection and inquiry utilizing various materials, making processes, dialogue, and critical analysis. Through a sequence of concise exercises, theoretical study, and discussions, students will delve into techniques encompassing painting, printmaking, photography, film, sculpture, and found objects. These explorations and experiments will enable students to embrace the fast-changing and developing contexts of the art-world.

### Drawing Methodology I

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

### Art in Context I

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





## SEMESTER 4

### Visual Thinking and Inquiry II

This course is designed to help students take forward their knowledge of the fundamental aspects of visual production such as form, volume, surface, scale and narrative. Through prolonged exercises oriented around discussions, resources and themes students will work with a combination of materials and processes to understand how diverse disciplines, practices and ways of thinking can be fused.

The course offers an intriguing blend of genres, spanning photography, sculpture, performance, textiles, and collage. Its overarching goal is to guide students in discovering their interests, understanding their individual approaches to materials and ideas, and realizing their creative potential.

### Drawing Methodology II

This course explores experimental figure drawing through observational and analytical drawing, and an inquiry into materials and

mediums. Core skills are developed to allow a wide range of creative solutions that also support and inform other studio-based projects.

### Art in Context II

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

## SEMESTER 5

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

### 2D Studio I

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



### 3D Studio I

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

### Multimedia Studio I

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

### Drawing Methodology III

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



## SEMESTER 6

### 2D Studio II

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



### 3D Studio II

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





## Multimedia Studio II

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

## Drawing Methodology IV

This course is designed to further strengthen material exploration. Projects are designed to push the limitations and possibilities of various methods and processes through the use of unconventional materials. The course

encourages experimenting with scale, space, site specificity, surfaces, and tangible and intangible objects in order to develop new skill sets and expressions. The course also aims to provide a historical context for experimental drawing, exploring the works of artists who have pushed the boundaries of the medium, and the social and cultural contexts that have influenced their work.

## Art in Context III

Art in Context addresses the exploration of artists' processes and intentions in relation to the social, cultural and political issues of their time. Using a thematic approach, this course employs visuals and texts to encourage students to think critically about how artists choose to represent their ideas and enables them to read books and construct meaning in artworks.



## SEMESTER 7

### Thesis Studio I

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

### Drawing Methodology V

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





## SEMESTER 8

### Thesis Studio II

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

### Professional Practice

This newly developed course for senior-year thesis students is designed to enable students to understand their own practice through a poetic, thoughtful, and conscious engagement. The course also aims to develop practi-

cal skills such as writing a CV, presenting work, building a portfolio, articulation, and applying to residencies and grants; all essential in the professional field, and the art and cultural sector. The course is constructed towards developing critical thinking skills and evolving curatorial strategies around thesis work. These subsequently contribute towards the conceptualising of final thesis projects in terms of installation and presentation. Projects designed within this course emphasise working collectively, collaboratively and through peer learning.





## Internship

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



## Computer Graphics

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

## IVS GALLERY

As part of the Indus Valley School of Art and Architecture, the aim of the IVS Gallery is to initiate and promote projects and events which are educational, encompass modern and contemporary art practices and support the academic and civic ideas of the university. From art to design, textiles and performance, the gallery conceives and presents curated and thematic projects essentially focusing on critical discourse and research. This provides an opportunity to students to enhance their critical thinking skills while exploring different art practices. The gallery provides a platform for emerging artists and a prestigious stage for established artists through exhibitions and retrospectives.



To support exhibition projects the gallery runs a monthly series of artist talks in which emerging, mid-career and established artists are called upon for analytical discussions on various art processes and production.



In 2024 the gallery was a venue for exhibitions such as I will be DAZ | Danish Azar Zuby's Retrospective Exhibition, Life is Resistance | Asad Ali Zulfiqar, Layl Ali, Rayhan Muqadam, Rumisa Lakhani, Zahabia Khozema, The Spirit of Play | Zoya Alina Currimbhoy, & Heiress of None | Ammara Jabbar.

## AWARDS / GRANTS / SCHOLARSHIPS

The Department of Fine Art offers major awards to students who show excellence in their studio practice and academic research. The Zahoore-ul-Akhlaq Drawing Portfolio Award, instituted in the name of the celebrated artist, is presented to the student who has excelled in drawing during the final year. The Abu Shamim Arif Award for Academic Research, set up by the Foundation of Museum of Modern Art (FOMMA), and instituted after the

eminent bureaucrat and former member of the IVS Executive Committee, is awarded to the student who excels in academic research. The Sher Asfandiyar Khan Scholarship Fund consists of two awards presented to students demonstrating academic excellence and/or deserving financial assistance in the final semester. The Jalaluddin Ahmed Award is presented to a graduating student with the highest CGPA in the program

## COLLABORATIONS AND AFFILIATIONS

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

# PROGRAMME STRUCTURE

THIRD SEMESTER		
Course Code	Course Title	Credit Hours
FA3111	Visual Thinking and Inquiry I	6
FA3119	Art in Context I	3
FA394	Drawing Methodology I	3
LA308	Islamic and Pakistan Studies	3
LA3136	Visual and Material Cultures II	3
<b>Total Credits</b>		<b>18</b>

FOURTH SEMESTER		
Course Code	Course Title	Credit Hours
FA4111	Visual Thinking and Inquiry II	6
FA494	Drawing Methodology II	3
FA4119	Art in Context II	3
FA478	Computer Graphics	3
LAXXX	Liberal Arts Elective	3
<b>Total Credits</b>		<b>18</b>

## FIFTH SEMESTER

Course Code	Course Title	Credit Hours
FA5121	2D Studio I	6
FA5122	3D Studio I	
FA5123	MultiMedia Studio I	
FA594	Drawing Methodology III	3
FA578	Computer Graphics	3
LAXXX	Liberal Arts Elective	3
LAXXX	Liberal Arts Elective	3
<b>Total Credits</b>		<b>18</b>

## SIXTH SEMESTER

Course Code	Course Title	Credit Hours
FA6121	2D Studio II	6
FA6122	3D Studio II	
FA6123	MultiMedia II	
FA694	Drawing Methodology IV	3
FA6119	Art in Context III	3
LA612	Research Methodologies	3
LAXXX	Liberal Arts Elective	3
<b>Total Credits</b>		<b>18</b>



## SEVENTH SEMESTER

Course Code	Course Title	Credit Hours
FA741	Thesis Studio I	9
FA738	Drawing Methodology V	3
LA768	Final Research Paper	3
<b>Total Credits</b>		<b>15</b>

## EIGHTH SEMESTER

Course Code	Course Title	Credit Hours
FA8124	Thesis Studio II	9
FA8106	Professional Practice	3
FA829	Internship	3
<b>Total Credits</b>		<b>15</b>

Total Credits Semesters 1-2: 36

Total Credits Semesters 3-8: 102

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



# Recent Fine Art Theses

Mohammad Sami Siddiqui, *Beyond the Ordinary: Everything is never as it seems*

Manoj Kumart Khatri, *Twelve is not a Number*

Iman Asma Ahmed, *The Indoor Garden*

Muhammad Sami Shahid Siddiqui, *Everything is never as it seems*

Ahwar Nasir, *Unstitched*



# LIBERAL ARTS PROGRAMME

RESEARCH  
CONFERENCE  
2024

20 April 2024 | 9am-4:45pm  
At Indus Valley School of Art and Architecture.

Rupture in 'Postcolonial' Pakistan

Development and the Many Faces of Violence

Representational Tropes in Popular Culture



IVS



# LIBERAL ARTS PROGRAMME

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

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







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

Liberal Arts requirements comprise around 25% of the total credits required to earn a degree at IVS. All students, regardless of their department, have to take eleven Liberal Arts courses (33 credits, inclusive of the Final Research Paper) over their entire duration of study at IVS. While six of these courses are required, four are elective courses chosen from among a broad range of offerings that change from year to year. These courses draw students from different departments at the same stage in their respective programmes. No IVS student can graduate without successfully completing all LA programme requirements.

# CURRICULUM

## Foundation Year Core

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

## Academic Reading and Writing I (Spring Semester)

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

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

## Visual and Material Cultures I (Spring Semester)

This course takes as its premise a decolonial commitment to decentering the Western canon. It draws on visual and material cultures of numerous pasts and presents to complicate our understanding of a curated set of thematic propositions. The simultaneity of approaches from various cultures converging under an organising schema, creates polyphonic rhythms, disrupting and destabilising colonial protocols of knowing and learning. In our multifarious, fragmented, and often visually inundated present moment, how do we begin to think about the proliferation of images and materials in the everyday? What are some ways through which we can foster criticality about the same? Through this course, we will read about, analyse, and decode visuals and



materials; and having learned these strategies, we will be able to arrive at our social and political milieus in nuanced ways. VMC I is a prerequisite for VMC II, which students will take in their third semester at Indus.

### **Academic Reading and Writing II (Fall Semester)**

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

### **Post-Foundation Core**

Post-Foundation courses cover a diverse range of subjects and movements, wherein faculty choose to focus on a particular issue, timeframe, or creative practice. The emphasis in these courses is on analytical skills, vocabulary, and context. Following on the broad survey courses of the Foundation Year, students are now invited to concentrate on and analyse individual works in their own particular historical, social, aesthetic, religious, and political contexts. The Post-Foundation curriculum also aims to initiate debate and an understanding of the place of creative practice in society, particularly Pakistani society. By developing courses on the political and social resonance of art, design, and architectural institutions, and on creative display and creative members of society, it is intended that students be able to connect their own practices to their social contexts.



### **Visual and Material Cultures II (Third Semester)**

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



### Islamic and Pakistan Studies (Third Semester)

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

### Research

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





## Research Methodologies (Sixth/Eighth Semester)

This course is offered in the second semester of the student's penultimate year (8th for Architecture and 6th for all other departments). It is designed to lead students into the Final Research Paper process and is a prerequisite for the FRP. The course establishes the objectives for undertaking an undergraduate final research paper, outlines the major elements of a research project, and introduces students to the various types of research practices they can undertake. While a diverse range of peripheral subjects and ideas within the arts, design, architecture and the humanities are touched upon and discussed as possible areas of research, the course concentrates on enabling students to practice ways of conceiving and developing paper proposals, on effective critical reading of secondary texts and published essays, and on critical writing practices. It also encourages them to critically examine the ethics of research and of academic representation.

## Final Research Paper (Seventh/Ninth Semester)

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



## Electives

All students choose four Liberal Arts electives between their fourth and sixth semesters of study. These courses may change from year to year in order to keep our thinking fresh, to put new ideas and questions in circulation, and to capitalise on the expertise we can engage at a given time. Most of these electives require students to write a formal, methodically researched and referenced paper at the end of the semester. The following sampling of courses offered in the past gives an idea of the range of electives from which students choose.



## Gender Tropes in Illustrated Manuscripts of the Mughal Atelier

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

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

## Becoming an Artist: Rethinking Art Education and Production in South Asia

Students will be introduced to the colonial and nationalist ideas and philosophies of the teaching, learning and production of art in subcontinent and present-day Pakistan. Both historical and contemporary concepts, areas of interest and inquiry as well as work and experiences of artists from a regional perspective.

The course will mirror a workshop, where the students will be expected to work on one paper over the course of the semester. Course readings, projects, discussions, guest lectures, virtual field visits of arts projects, museums and exhibitions will be concerned with teaching art and visual culture in art schools founded by

the imperial/colonial British Raj such as JJ School of Art (1856), Calcutta Mechanics' Institution and School of Arts, Calcutta (1839), School of Indian Arts, Calcutta (1854), Mayo School of Industrial Arts (1875) and Madras School of Arts (1850). Looking at the nationalist movements in Calcutta through the Tagore brothers and ShantiNiketan and Chughtai's Lahore School.

Students will be required to look at the implementation and manifestation of arts in education in present day Pakistan. Critically studying and analysing the situation for an effective solution for a contextualised art curriculum for K-12 and higher education by future art educators and policymakers in the making (the current students of art/course participants).





### Exploring Dance Art Forms and Their Presence in Pakistan

This course is designed to introduce students to the fundamentals of dance through the exploration of Laban movement theory “Elements of Movement” and “Eight Efforts” along with the principles of B.A.S.T. E. to understand how movement transforms into a dance art form. Students will learn the basic principles of dance techniques, their terminology and explore different genres of dance that exist in Pakistan such as classical kathak, hip-hop, Sufi and Pakistani folk dance forms. This course will inculcate students with an attitude of enquiry, and develop their understanding of dance and its cultural significance in Pakistan. It will provide students with a comprehensive education in dance history, theory and practice, as well as opportunities to develop and use their creative and critical thinking along with communication skills to cope with the wider cultural and social issues. The course will be delivered through in class discussions, research projects, and practical lessons along with short performances in the different dance styles.

### Urdu Adab

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





## Music and Meaning in Taylor Swift's World

This course takes an in-depth look at the music and career of a major contemporary artist, Taylor Swift, in order to understand her popular appeal and influence. This case study will allow us to explore celebrity culture in the age of social media, fandom, the relationship between creative success and attributes like age, gender and race, and the global reach of popular culture produced in the U.S. We will discuss other female musical icons—including but not limited to Madonna, Beyoncé, and Lady Gaga—who have crafted their public image and musical artistry in ways that are different from Swift's. The course will highlight the changing nature of media industries, technological frameworks, cultural paradigms and historical contexts in which popular music is produced, disseminated, and consumed.

Taylor Swift is arguably the biggest pop superstar in the world today, but her 18-year long career has gone through many ups and downs, with public perceptions of her shifting repeatedly. We will trace the various eras of Swift's journey that started with her as an adolescent and crossed over multiple musical genres including country, pop and indie folk. In addition to looking at the public discourse by and about her, we will examine her rich catalogue of work as a singer-songwriter through a close reading/listening of selected songs from her 10 albums. By analyzing the skilled use of storytelling techniques, autobiographical elements, and literary as well as pop culture references in her song lyrics, we will also address how girlhood and womanhood are fashioned in today's world.



## Introduction to Performance Art

Introduction to Performance Art provides an extensive understanding of the respective movements in history as well as the way performance is understood today. It also demonstrates how one is able to use space, place, time and most importantly your body to produce and become your work within visual arts. We will be questioning and unpacking and repacking thoughts and philosophies regarding it as to why and what performance art has done as Roselee Goldberg puts it: "The history of performance art is integral to the history of art. It has changed the shape and direction of art history over the last 100 years, and it's time that its extensive influence is properly understood. Throughout art history, performance (think Futurism, Dada, Surrealism...) has been the starting point for some of the most radical ideas that have changed the way we- artists and audiences think about art... Whenever a certain school, be it Cubism, Minimalism, or conceptual art seemed to have reached an impasse, artists have turned to performance as a way of breaking down categories and indicating new directions."



## Introduction to Creative Writing

Writing is not easy. It is difficult to say things that are "unsayable." Integral to this course is the assumption that, like other artistic practices, the writing of poetry and fiction can be taught. Creative writing, broadly speaking, is the art of writing fiction, poetry and drama. This elective is an intensive introduction to the rigors of reading and writing poetry and short fiction, and the fundamentals of good writing. "Good", to state the obvious, is a highly subjective term. I will demonstrate how "good", "creative" and "clear and concise" writing are categories that are not mutually exclusive. We will examine how the principles that make creative writing "good" can also apply to expository writing. Writing with precision and honesty is a skill that you will be able to use in all other areas of academic study. We will examine poems and short stories both as craft and art and the ways in which the two are intertwined but not interchangeable. To understand what constitutes "good" writing, we will read a wide range of writers from across the globe. The readings will be critiqued and analysed in class. We will think of the narrative in these poems and stories as a "meaning-making" device. Students will learn to develop a critical understanding of the literary text and literary theory.

## Reimagining Shakespeare in World Cinema

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

## Critical Inquiries of Photography and Image-making

A history of photography cannot be studied as separate from a history of technology and theories of modernism. From the camera obscura to the daguerreotype, the invention of the photograph found different origins, purposes, and meanings in history. The arguments surrounding photography's position as an art form versus its place as a machine are only more relevant now with the advent of phone cameras and social media being available to the masses. The implications of photography and the consumption of commodified imagery can only be understood by first being taught how to critically look at the history and theories that emerged from the socio-political issues surrounding photography, with historic criticism in relation to contemporary culture. Susan Sontag reviews photography in its context: as a tool, an industry, an activity that "imposes a way of seeing"

and therefore, alters reality. The consumption of imagery, the value of a photograph, and the process of creating an image itself have changed drastically over time, with several factors that have influenced this change. To be able to look at contemporary issues with criticality, it is imperative to analyse the trajectory that takes place between the origins of the technology to the commodification of the medium. Therefore, this course looks at approaching the position of photography as a genre and medium in art, in both historic and contemporary socio-political contexts.



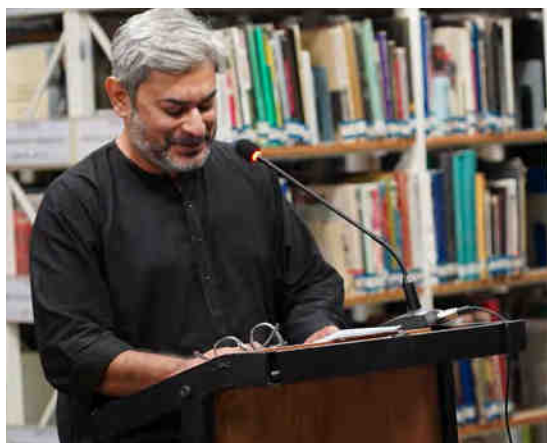


## New Iranian Cinema: The Gendered Wave

Over the past three decades, of all the paradoxes cultivated in Iranian society, none is more complex than the issue of gender and its representation. While women have always been at the core of social and political developments and challenges, recent generations are again renegotiating notions of femininity, sexuality, morality and modernity in Iranian society.

An unprecedented portrayal of Iranian women on-screen and an increasing number of female directors during the emergence of New Iranian Cinema has, in part, stemmed from the gender consciousness of Iranian women who are transgressing the boundaries of gender segregation and inequality. This course provides an insight into and analyzes the representation of these changes in Iranian post-New Wave Cinema. It focuses on key directors such as Rakhshān Banietemad, Tahmineh Milani, Samira Makhmalbaf, Farnoosh Samadi, Ghasi-deh Golmakani and Azadeh Moussavi.

Ultimately, this course discusses the use of Iranian Women's Cinema as an aesthetic, creative, and technological means that goes beyond storytelling into critiques of identities, social justice issues and prevailing cultures. A range of aesthetic languages and semantic representations are considered in this course, alongside various film theories that further the dialogue around works screened and discussed.





## Writing the Self

What are the various ways that the self has been realised, archived, and imagined in literature? In this course, we will read autobiography, memoir, auto-fiction, and writer's journals, to study the ways in which writers bring their lived experience to the page. We will consider how language constructs and deconstructs our understanding of ourselves, and how different genres allow us to gaze differently upon our life's stories. We will write and workshop our own narratives through fiction and nonfiction.

## Lost at Sea: Literary Voyages and the Colonial Imagination

This class examines literature on empire-building and colonisation with a special focus on sea travel and shipwrecks as tropes. Through close readings, we will note how themes of displacement, violence, and confinement are in friction with ideas of adventure, wonder, and freedom. Although the emphasis of the class is on representations of imperialism through sea journeys, it must be noted that most of the works we will be reading are not postcolonial per se and few of the authors in this syllabus are citizens of former colonies. Class discussions will therefore be supplemented by excerpts of works by Edward Said, Frantz Fanon and other postcolonial theorists. Since the texts cover many periods, regions, and narrative styles, the onus falls on us as a class to critically examine how narratives about ships and oceans have evolved with time and across space. As we read each work, we will ask ourselves: How—if at all—do ideas of social order and power get disrupted as characters journey across seas? How does the author examine the effects of colonisation on the coloniser? In what ways does travel allow a way to escape the restrictive bonds of society?



## OTHER INFORMATION

### English Language Course

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

Please note that this is a mandatory course for selected students in the Foundation Year and there is no extra fee charge for it. Based on a diagnostic test administered to Foundation Year students at the beginning of the Spring semester, students will be enrolled in both ELC I (Spring semester) and ELC II (Fall semester). Based on students' performance in graded

assessments as well as the attendance policy, students will get a Pass/Fail grade on their transcript. There are no credits associated with the course so this grade will not affect the CGPA, but enrolled students must pass ELC I and ELC II in order to graduate from Indus.

### Co- and Extracurricular Activities

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





# GRADUATE PROGRAMME



# M.PHIL. IN ART AND DESIGN

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

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





## Objectives

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

Located at the first art and design school of its kind in one of the largest cities of the world, the programme is contextually rooted in the 'place'. It draws from the comparative understandings of the urban, social, economic, cultural, environmental and political knowledge of the regional and post-colonial cities while anchoring knowledge production in Karachi as a key text and context.

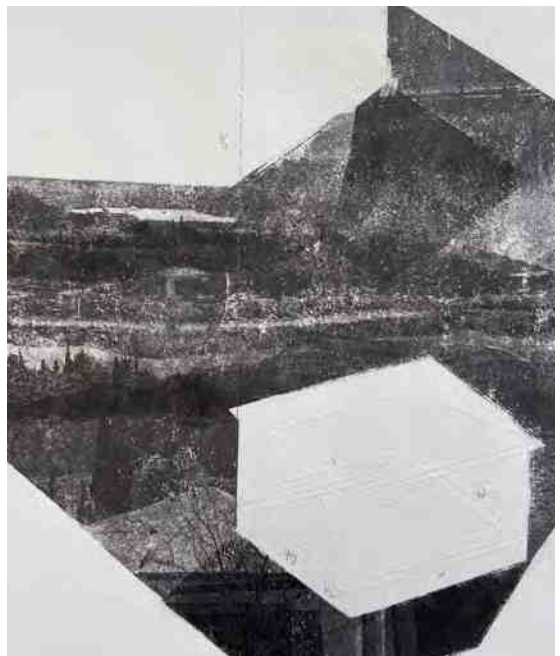
Departing from the strict disciplinary boundaries, the M.Phil. in Art and Design focuses on critical and creative practice, offering an integrated and interdisciplinary curriculum. Both faculty and students come together from diverse creative and disciplinary backgrounds for an enriched pedagogical experience.

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

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

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

In addition to the academic objectives, the graduate programme is purposely designed to accommodate individual needs of the students, both in defining their course of study and managing course work with other (life/-professional) responsibilities. It offers full time and part time study paths, with mostly evening and weekend classes, specifically to create opportunities for professional artists, designers, architects and educators to benefit from the programme.



## Courses and Degree Requirements

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

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

Apart from the mandatory courses, the graduate programme offers numerous electives such as Critical Urban Theory, Curatorial Studies, Spatial Design and Enquiry, and Arts and Cultural Management. A number of undergraduate electives in the Liberal Arts Programme are also open to graduate students. Students who have specific research interests may enroll for Reading/Studio electives that allow for a focused study and working closely with an advisor. Students are also required to undertake workshops offered by the programme at the beginning of a semester.

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



## Faculty

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



## Graduate Advising

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



## Admissions

Currently, the Graduate Programme offers annual admissions with the application deadline in November. It encourages students and professionals from diverse educational backgrounds in visual and liberal arts, social sciences and humanities, with some grounding in the creative fields, to apply. Each application is assessed based on the application form, study objectives, personal statement, portfolio of creative practice, interview, and how a potential student may contribute to the cohort. For admission to the Graduate Programme, students must have at least 16 years of prior education including a four-year undergraduate degree and a minimum CGPA of 2.5 or equivalent grade in the previous four-year degree. Candidates with no Art and Design background may be required to take extra credits at the undergraduate level, to qualify for the admission.

## Financial Assistance and Scholarships

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

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



# THE IVS FACULTY



# THE IVS FACULTY

## DEPARTMENT OF ARCHITECTURE

### Full-time Faculty

#### **Dr. Suneela Ahmed**

Associate Professor and Head of Department  
Ph.D. in Urban Design, Oxford Brookes  
University, United Kingdom  
Masters of Urban Management, University of  
Canberra, Australia  
B.Arch., Indus Valley School of Art and  
Architecture, Pakistan

#### **Durreshahwar Alvi**

Assistant Professor  
M.Sc. in Architecture, UMD, Institute of  
Housing and Urban Development Studies,  
Rotterdam, The Netherlands  
B.Arch., National College of Arts, Pakistan



#### **Ira Kazi**

Assistant Professor  
M.Arch (Urban and Regional Planning),  
New York Institute of Technology, United States  
B.Arch., Mehran University of Engineering and  
Technology, Pakistan

#### **Maham Khurshid**

Assistant Professor  
M.A. in Architectural Design,  
University of Sheffield, United Kingdom  
B.Arch., Indus Valley School of Art and  
Architecture, Pakistan

#### **Huzefah Haroon**

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

#### **Ayesha Sarfraz**

Assistant Professor  
M.Arch., University of Michigan, United States  
B.Arch., National College of Art, Pakistan.

### Academic Program Officer

#### **Barera Adil**

BBA, from Hamdard Institute of Management  
and Sciences (HIMS), Karachi, Pakistan.

### Visiting Faculty

#### **Arif Belgaumi**

M.Arch, University of Pennsylvania, United  
States  
BA in Design of the Environment,  
University of Pennsylvania, United States

#### **Currim Suteria**

M.Arch., University of Waterloo, Canada  
B.Sc. in Architecture, McGill University,  
Canada

**Hina Pasha**

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

**Khizer Laghari**

M.Sc. in Architecture, Landscape and Archaeology, La Sapienza University of Rome, Italy  
B.Arch., Indus Valley School of Art and Architecture, Pakistan

**Maria Ansari**

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

**Mujahid Sadiq**

Dip Arch, National College of Arts, Pakistan

**Muhammad Daniyal Tariq**

Masters in Advanced Computation for Architecture, Institute for Advanced Architecture of Catalonia, Spain.  
B. Arch., Indus Valley School of Art and Architecture, Pakistan

**Muhammad Raqfeeque Ahmed**

Masters in Tail Building Structure, Asian Institute of Technology, Thailand  
Masters of Engineering Management, NEDUET, Pakistan  
B.S in Civil Engineering Sir Syed University of Engineering and Technology, Pakistan

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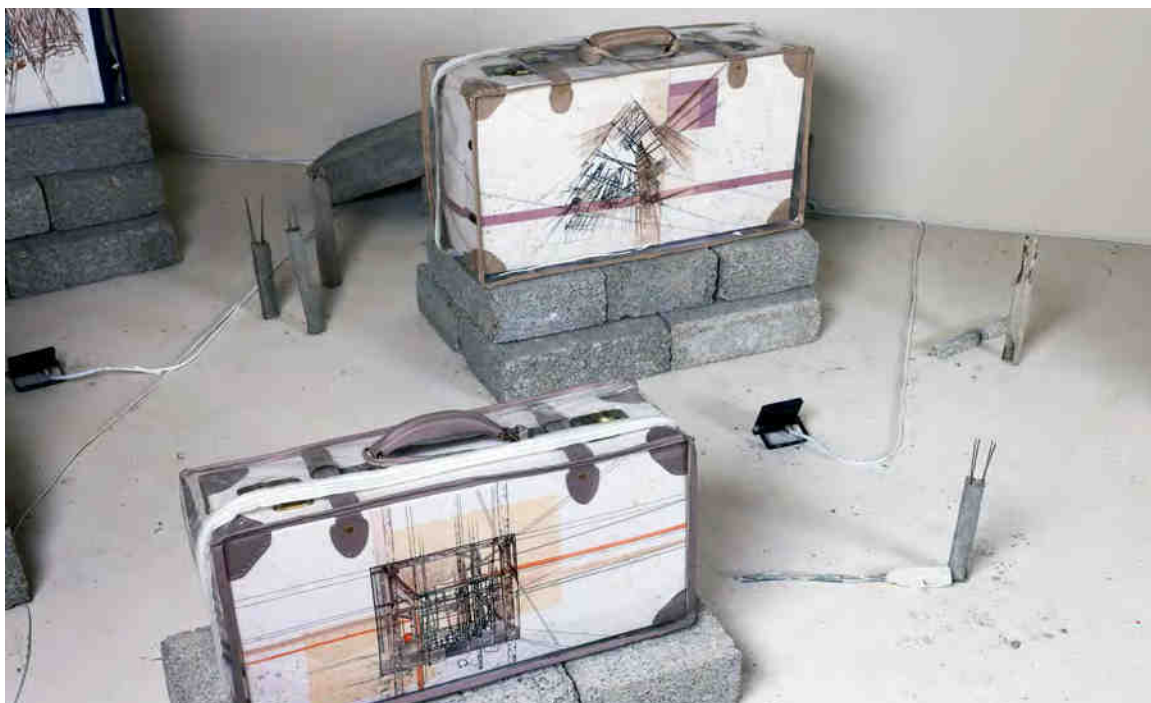
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Prospectus Cover Designed by Shabbir Tayyab Jamali  
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