



IVS

GRADUATE DIRECTORY 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

MISSION STATEMENT

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

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

Through an interaction with diverse practicing professional artists, architects, academicians, scholars, archaeologists, art historians and designers, students are exposed to the importance of ideas, concept development, intuition and the value of research in the development of the creative process.

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

VISION 2026

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

CORE VALUES

A member of the IVS community:

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

Mission Statement

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Department of Architecture

004

Department of Interior Design

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Department of Communication Design

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Department of Textile Design

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Fashion Design Programme

118

Department of Fine Art

145



DEPARTMENT OF **ARCHITECTURE**

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

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



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Markaz-eMazdoor: A Vessel for Autonomy

This thesis begins as an ode to the mazdoor, the worker whose labour sustains the city yet whose memories dissolve within its concrete sprawl. It seeks to restore visibility and dignity to the very hands that shaped the city's foundations. The central inquiry asks: How can architecture activate voids as vessels of spatial autonomy and collective memory?

The void is conceived as a space of potential: one that reveals the neglected layers of belonging, voice, and recognition within the built environment. It is employed as a metaphor to expose what the city overlooks: the quiet neglect of the human within its systems of function and order. By framing space through the idea of the void, architecture becomes capable of acknowledging and addressing these missing dimensions. Thus, the void captures more than physical emptiness; it signifies a condition of disconnection where agency and identity can be reimagined and restored.

Guided by Tatjana Schneider's notion of spatial autonomy and Walter Benjamin's meditations on memory and trace, the thesis explores how voids can act as spatial instruments of autonomy. Here, the language of architecture is understood through enclosure and openness, rhythm and pause. Programmatically, this is expressed through courtyards, thresholds, terraces, and circulation, where the dialogue between form and void organizes movement, reflection, and interaction. In this way, voids become both structural and symbolic, capturing neglected aspects of belonging, voice, and recognition, and translating them into a spatial language that shapes experience.

The design intervention seeks to carve spaces of relief and remembrance, addressing "How can architecture become a vessel for both autonomy and memory, creating spaces where the labouring body may pause and the traces of its endurance can persist?". Hence, the Markaz-e-Mazdoor is a design proposal located in Quaidabad, Karachi, where the daily rhythms of work shape the urban landscape. It is developed under the patronage of PILER (Pakistan Institute of Labour Education and Research), an institution that functions as both the client and facilitator. Architecture emerges as both sanctuary and affirmation: a living memorial that honors dignity while offering spaces of respite amid adversity.





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Reclaiming Space: A Democratic Design Approach to Public Space and Urban Regeneration

Karachi has soared vertically even as its public places have all but vanished. The absence of playgrounds, shaded gathering areas, and community spaces has created a fragmented urban landscape¹. In contrast, vast tracts of land, abandoned rail corridors and disused structures remain underutilized, inaccessible, and forgotten.

The research critiques the conventional, top-down production of space through Henri Lefebvre's notion that social power shapes the built environment and builds on Nishat Awan's concept of spatial agency², which reimagines designers as facilitators enabling communities to co-produce their environments. It also draws from Ralph Erskine's idea of democratic architecture and Fred Evans's argument that public art can catalyse dialogue and civic expression in fragile urban contexts³. Together, these frameworks situate the thesis within a discourse of spatial justice. Not only equitable access to public resources but also the right of communities to shape, use, and represent space according to their lived experiences.

This thesis aims to answer: How can democratic and participatory design processes transform Karachi's obsolete infrastructures into inclusive public spaces that foster social and spatial equity?

The research mapped and analysed several neglected sites across Karachi to understand their accessibility, urban relationships, and potential for adaptive reuse. From these studies, Gilani Railway Station, a disused node of the Karachi Circular Railway, was selected. Using on-site interviews, behavioural mapping, and participatory exercises, the study documented how residents perceive and informally inhabit the space. A gamified co-design tool, inspired by ETH Zurich's participatory research, was developed and used to generate collaborative programmatic zoning maps that helped inform the design.

The resulting proposal reclaims Gilani Station as a flexible civic landscape integrating play, community, and well being, demonstrating how democratic design can serve as a tool for social inclusion and urban regeneration in Karachi's broken civic fabric.

1. Mansoor Raza, quoted in "Karachi: the City without a Plan," Dawn, January 12, 2025, <https://www.dawn.com/news/1878513>.
2. "About," Spatial Agency, accessed April 2025, <https://www.spatialagency.net/>.
3. Fred Evans, Public Art and the Fragility of Democracy (New York: Columbia University Press, 2017).





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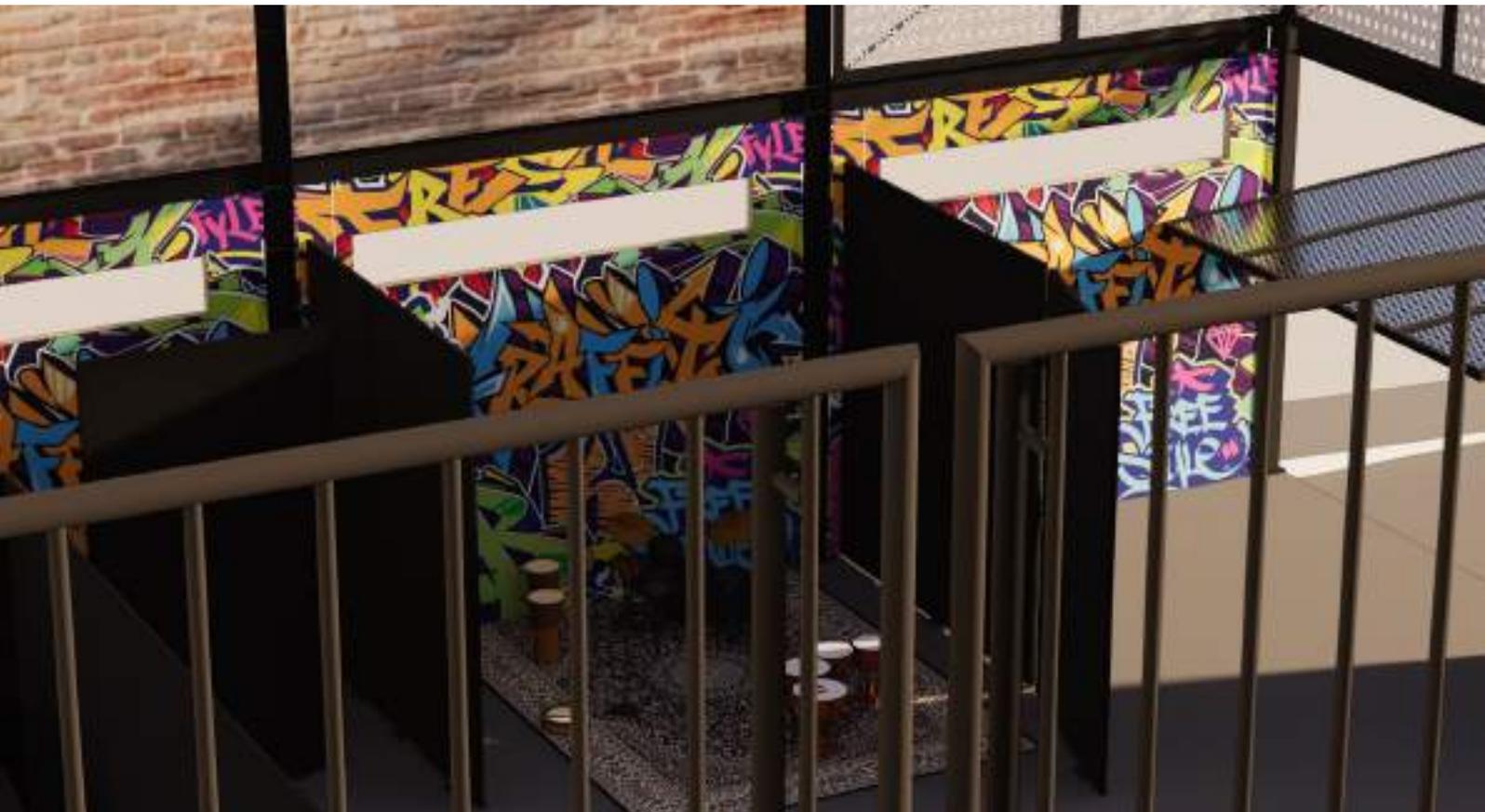
Lyari Sound Factory: Reclaiming Cultural Ground by Interweaving Music, Collaboration, and Performance through Architecture

This thesis investigates how architecture can function as an active agent in cultivating music-making as a communal and cultural practice. Set in Lyari one of Karachi's most historically rich and musically expressive neighborhoods. The project responds to a dynamic soundscape shaped by Afro-Balochi folk, Sheedi percussion, underground rap, and rooftop performances.

Situated along Chakiwara Road, the intervention reclaims an abandoned industrial site and reimagines it as a collaborative sound environment. Through fieldwork, sonic mapping, and community engagement, the research identifies a critical lack of infrastructure for Lyari's emerging musicians and cultural practitioners. In response, the Lyari Sound Factory organizes acoustically tuned studios, jam rooms, and digital production spaces alongside open, improvisational zones, all housed within a unified structural framework.

Drawing inspiration from the cultural logic of a mixtape, repetition, rhythm, and adjacency—the design allows programs to shift, overlap, and evolve throughout the day. Structural repetition and spatial layering support multiple scales of sound-making: from focused recording and practice to open-ended collaboration and spontaneous performance. Fixed, acoustically treated rooms coexist with flexible zones for experimentation and informal gatherings, while transitions between spaces are intentionally soft and adaptable.

Rather than prescribing fixed outcomes, the architecture encourages users to shape their own creative trajectories, composing, producing, and performing in an environment built to support cultural growth. The Lyari Sound Factory becomes a framework that amplifies local expression while providing Lyari's youth with a space to collaborate, grow, and thrive through music.





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Climate Change & the Posthumous

The sea takes soil, stone, and infrastructure, It takes maps and boundaries, It takes everything built without intention, But there are things it cannot take, The need to mourn, The desire to remember, The persistence of identity, The architecture of ritual, The human instinct to mark a life, The quiet dignity of burial, These endure beyond the reach of water. The cemetery holds what the sea cannot carry

Across the world's coasts, the sea is rising. Not as myth, not as metaphor, but as measurable fact. For Karachi, and especially for Manora, this future is not distant. By 2060, the first edges vanish. By the next century, the island recedes into water. In such a future, the rituals we take for granted face an existential question: How do we bury our dead when the land intended to hold them is gone? This thesis positions itself at the intersection of climate change, memory, and the posthumous. It examines weathering not as decay but as the material language of time; it studies Pierre Nora's lieux de mémoire to understand how memory attaches itself to place, and it confronts the ecological reality that shapes the fate of coastal communities.

Out of these inquiries emerges an architectural proposition: an elevated cemetery, an archipelago of mounds, designed to endure rising waters and safeguard the memory of a disappearing island. This is not a project of preservation. Not a monument, but a future relic. Not a cemetery on land, but a cemetery for when land is no longer certain. The cemetery is no longer on Manora, It is Manora. The thesis builds toward this vision: An architecture that stands at the threshold of erasure, Holding memory, ritual, and identity against the tide.





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Existing Between Memory & Meaning - Perceptual Narratives as Tools for Spatial Meaning-making

In the wake of fading cultural narratives and identities within the city, especially those within Saddar, due to rapid modernization and the death of archival spaces, this thesis project becomes centred on the making of an ephemeral repository of memory and meaning as a response. Seeking to embody the cultural traditions of storytelling and Daastan Goi (traditions of oral storytelling) within a more ethereal environment, it allows the architecture to become the manuscript. Hence, the spaces become the stories themselves. The initial question arises of what would go into the making of such a space?

The central inquiry of this thesis revolves around the phenomenon of how, in the process of space-making, intrinsic narratives of perception (linked to elements of memories, associations, and imagination) engage with outside stimuli to create meaningful connections between the individual and their surroundings.

Taking cues from Merleau-Ponty's theories of experiential interconnectedness, Psarra's take on the perceptual influence of narratives, as well as Pallasmaa's theories on multi-sensory architecture, this project delves into the use of sensory narratives, transitional spaces and thresholds, and intermingling pathways.

The 'Library of Cultural Memory' is an intervention which relies on the recreation of the emotions felt by the people of the past and conveyed to the people of today in a more empathetic manner, allowing it to perform as a "living" archive where preservation of memory and stories relies on different modes of storytelling, moving beyond the confines of a book. Taking inspiration from the site's former legacy of 'Aiwan-e-Riffat' (a once literary and cultural hub), the library seeks to become the storyteller that narrates an experience of different cultural memories of Saddar through movement, imagination, and the senses.





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Thresholds of Confinement: Rethinking Architecture for Reintegration and Renewal

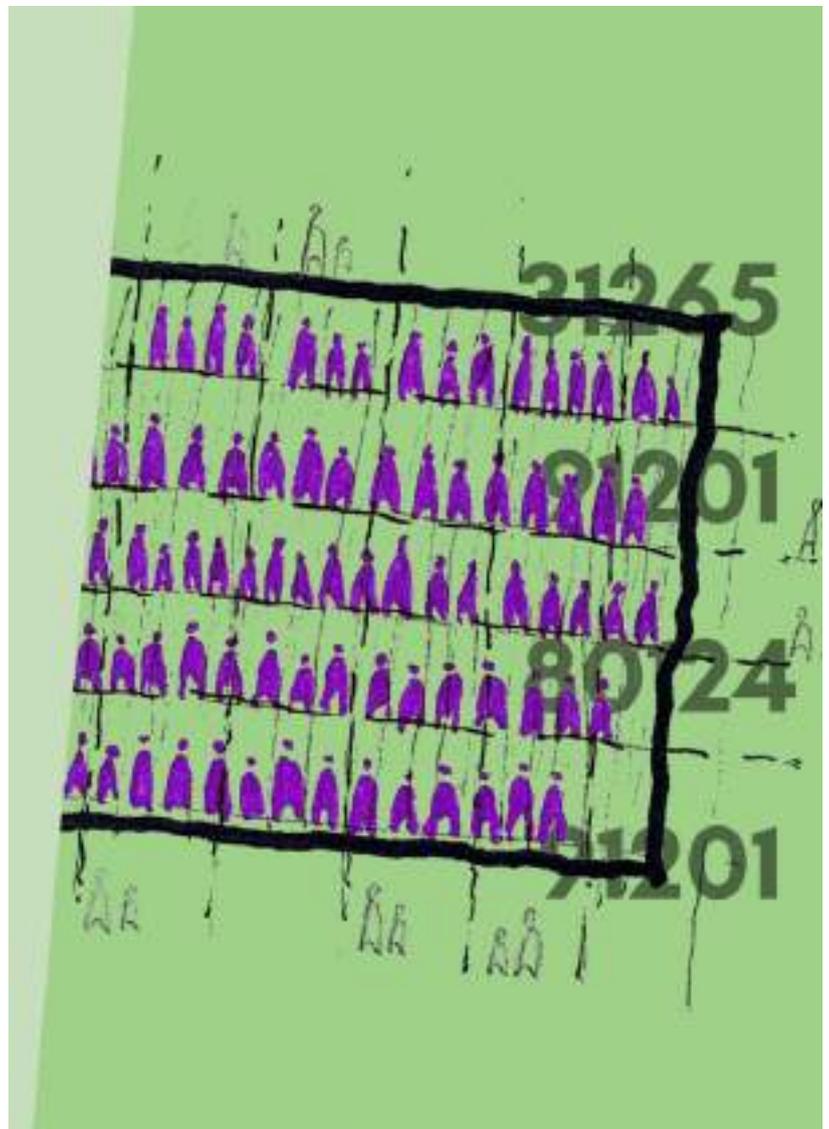
This thesis emerges from personal encounters with Karachi's Central Jail, where visiting an incarcerated family member exposed the harsh realities faced by C-class prisoners. Many inmates remained behind bars not because of extended sentences, but because they lacked the financial means to pay court imposed fines. In assisting them, I became acutely aware of a larger systemic void even after release, individuals face fractured family relationships, limited employment opportunities, and the long term stigma of a criminal record. These conditions make reintegration deeply challenging and often lead to recidivism.

Modern prisons were originally conceived as humane alternatives to corporal punishment, yet contemporary systems, including Karachi's, continue to produce conditions of overcrowding, extortion, and psychological distress. In contrast, international precedents such as Halden and Bastøy in Norway or Storstrøm in Denmark demonstrate that smaller, community integrated facilities can significantly improve outcomes by prioritizing dignity, autonomy, and meaningful rehabilitation. These models emphasize connection to nature, to family, and to society.

Drawing on these lessons, this thesis shifts the focus from reforming the prison itself to addressing the critical period after incarceration. It proposes a community based halfway house designed as a transitional environment where former inmates can rebuild autonomy, skills, and identity before re-entering society. The chosen site is positioned between two distinct urban zones and adjacent to a natural edge, this forms a literal and symbolic threshold, offering opportunities for reconnection with both community and landscape.

Architecturally, the project adopts a campus like layout composed of clustered dwellings and shared vocational and social programs. Threshold spaces play a central role, transitional zones such as entry courts, communal walkways, and circulation towers mediate between public and private life, expressing the gradual shift from confinement to independence. These spatial strategies support not only practical reintegration but also the emotional and psychological transition from institutionalization toward independent living.

Ultimately, this thesis argues that reintegration cannot occur in isolation from the city. By reimagining post incarceration environments as humane and embedded within the urban fabric, the project explores how architecture can foster reflection, growth, and belonging. It asks whether rethinking the thresholds that shape life after release can reduce recidivism and support more restorative, socially responsible forms of justice.



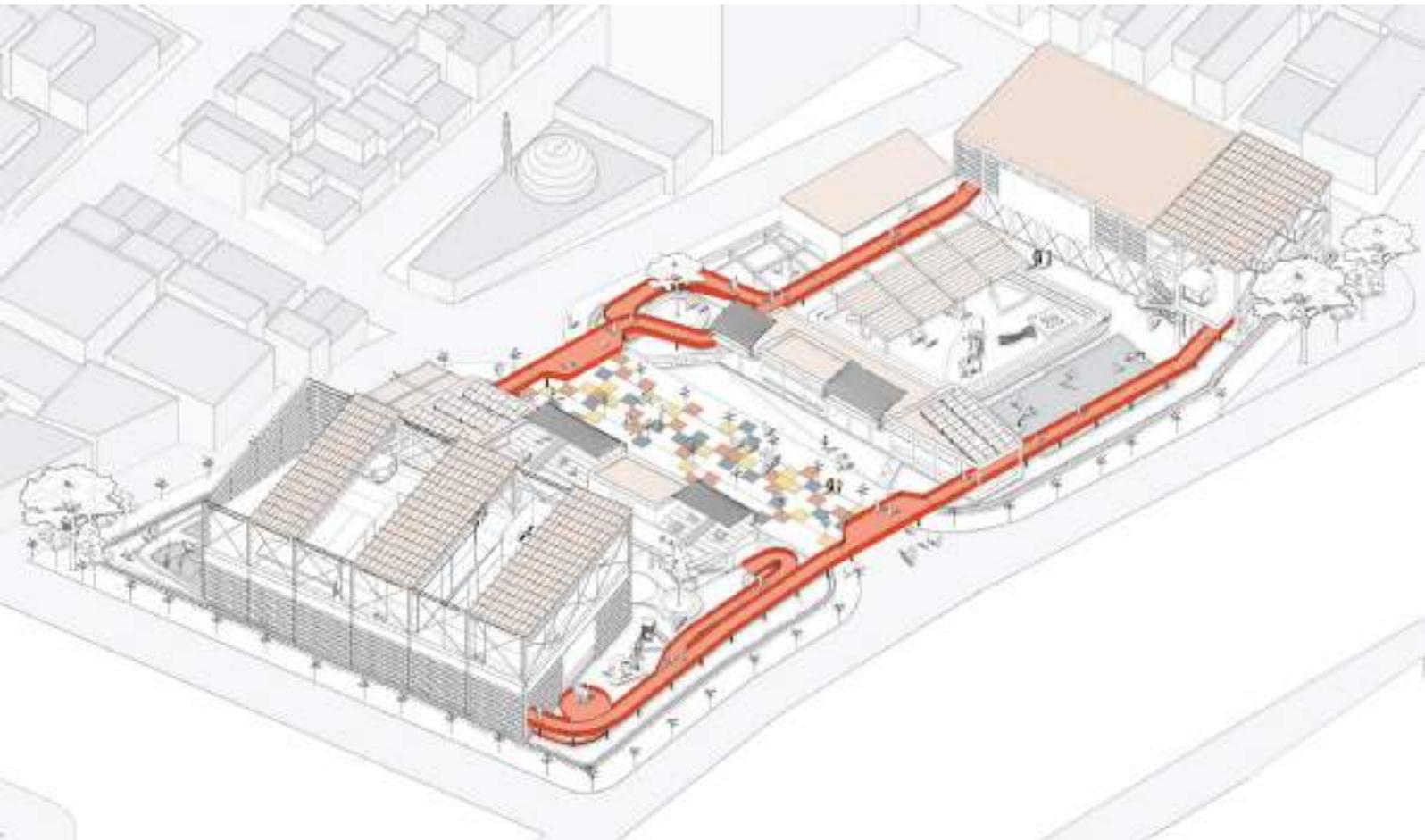


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Elastic City - Reclaiming Urban Voids by interweaving community, events, and sports through architecture.

Addressing the scarcity of functional public space in Karachi's dense Gulshan-e-Iqbal, this thesis transforms a residual plot into a flexible framework for community interaction. Moving away from rigid zoning, the project utilizes a light, adaptive infrastructure to host both sport and civic life. The design accommodates the site's temporal shifts, from morning stillness to evening surges, through a modest kit of pavilions and indeterminate surfaces. By creating a space that shifts between a court, a plaza, and a sanctuary, the project prioritizes social agency, inviting the neighborhood to define its use and reclaim an urban environment otherwise lost to land speculation and gentrification.





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URBAN THOROUGHFARE: BETWEEN DECAY AND REVIVAL

This thesis looks at how buildings can be a strong medium to connect with the past. It focuses on abandoned places as drawing rooms in the city. Abandoned structures in a state of disrepair are paintings for the city as mentioned by Aldo Rossi.

Spaces should not be frozen as museums but spaces for actively integrating the public with such structures. The thesis looks at how architectural experiences can allow the public to interpret and reflect on the past in a meaningful way. It studies the role of urban spaces in forming public experiences and assisting a deeper understanding of abandoned structures, encouraging an immersive and interactive experience of one's cultural history.

In architecture, a palimpsest describes how a building forms layers through physical forms. Just like old manuscripts rewritten over faded text, architectural spaces carry traces of past uses, styles, and events beneath newer additions or renovations. A restored structure could be turned into a new restaurant or an existing facade could have a new building behind it which preserves the structure and its history. These different layers of structures use architecture as a medium to record the overlapping layers of the past and present. These sites become spaces for self interpretation for the public. Karachi has experienced layers of architecture from a fishing village to colonial rule, to becoming one of the largest metropolitan cities. A city like this needs public spaces which become spaces of reflection of time.





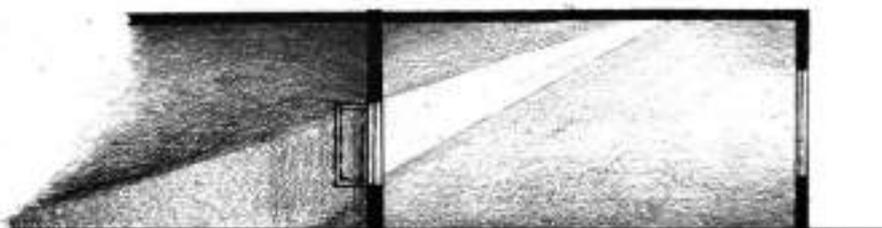
FIZZA TOUSEEF

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Light, In The Becoming of Spaces

Light is a way of seeing. Kahn talks about the realisation of space by virtue of light and how it falls in said space.¹ The many qualities and characteristics of light and the specific ways in which it falls on materials and forms, shape our perception of them.² Because light shapes our perception of form and material, it consequently overwhelms our experience of space. It is a profound realisation of how spaces are and how they can be used. The program and characteristics of a space is thus largely shaped by light, its quality and quantity. How we situate ourselves within a space or in the city at large is shaped by light, and how it behaves.³ In the Koshino House by Tadao Ando, openings on the eastern and south eastern end are sharp and focused. Morning light that sweeps into the interior spaces does so in strong geometric beams that accentuate the edges and textures of the concrete formwork. The space feels active and alert. Morning light reveals the architecture, its geometry, the surface of the concrete, the sweep of the wall. As the sun rises these beams of light move upwards, creating a sense of motion and time. This is the “awakening” phase of the house. Openings on the western and south western end become wider as the light becomes warmer and softer. Shadows lengthen and stretch across surfaces, the atmosphere shifts from clarity to introspection. Evening light doesn’t “draw” on the walls, it dissolves into them. This is the “resting” phase of the house.

In a similar way, Carlos Scarpa in his renovation of the Castelvecchio museum, orchestrates movement of the eye and the body by the specific treatment of light and how it enters the space. Openings on the south eastern end channel light. Light comes in crisp shafts that frame the sculptures with profound accuracy. It emphasizes the layering of stone and concrete, of the old against the new. Openings on the north western end diffuse light. Light comes in a warm, diffused glow through angled, recessed apertures. In the premise of the museum, light becomes the sculpture. The architecture is sculpted with the intent to orchestrate a specific dance of light and shadow. In this thesis, the architect becomes a sculptor, of space and of atmosphere. Light helps us see. It is the giver of all presences (Louis Kahn, Silence and Light). The visible is a manifestation of light and the specific ways in which it falls. The primary program for the project then becomes a place of seeing, a museum of light and shadow. Light is an ingredient in the making of an atmosphere (Zumthor, Atmospheres).⁴ Pallasma in *The Thinking Hand*, describes the qualities of an atmosphere that inspires the hand to think and make, of light that is gentle, that exists in the inbetweens of absolute lightness and darkness.⁵ The secondary program then becomes a museum of making, a space that inspires the thinking of the hand as orchestrated by the specific characteristics of light; its intensity, direction, temperature and quality. These characteristics are shaped by form and material. The specific grain of material embodies tension and time, of being and becoming, of what was and what is. The grain of wood shapes how a sculptor carves and, ultimately, how a viewer’s eye lingers and moves across the surface of a sculpture. The tree that births the wood choreographs the movement of the artist that carves it, in this there is a dialogue between the maker and the object, that was and the object that is to become. This thesis is an embodiment of this dialogue, of the maker and the making, and the ultimate seeing of the making.





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Dhakkay Ki Sawari Towards a Human-Centric Transit Experience

Karachi moves, but its pedestrians struggle. The city's roads are dominated by vehicles, sidewalks continue to shrink, and those on foot navigate through whatever fragments of space remain—squeezing between traffic, dodging motorcycles, stepping over barriers.

"The world shrinks as the speed of movement increases, but the shrinking distances also shrink our experience of space itself." —Paul Virilio

In Karachi, this shrinking experience has led to the loss of human scale, the delicate relationship between body, city, and motion that defines how we experience space. Transit infrastructure, designed primarily for efficiency, often neglects the qualitative dimension of movement—the sensory and spatial experiences that connect people to place. Moving through the city has become a means to an end rather than an experience in itself. Pedestrians, street vendors, and informal workers operate within whatever space is left unclaimed by cars.

As private vehicles continue to multiply as a result of the city's urban planning priorities—rising by over 450% in the past decade—public space and collective mobility have steadily diminished. The Bus Rapid Transit (BRT) system was introduced to address this imbalance, yet its implementation remains utilitarian and detached from the city's lived realities. At Numaish, where all lines converge, the underground interchange fails to respond to its context or capitalize on its proximity to Mazar-e-Quaid—the most powerful symbol of Karachi's identity.

My thesis station: 'Markaz-e-Karachi', expansion to the existing Numaish interchange, aims to restore the lost human scale and reconnect movement with meaning.



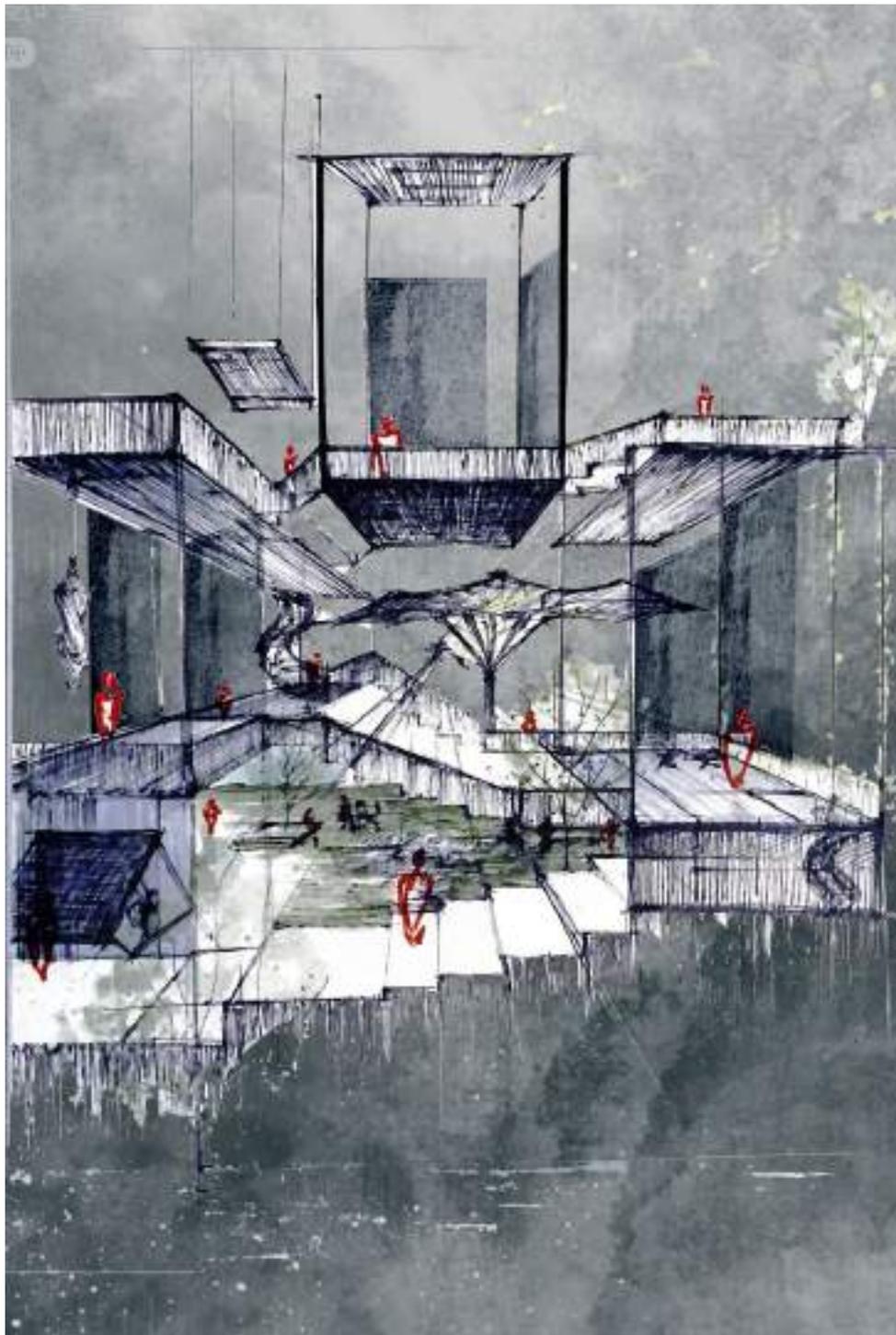


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Architecture as a collaborator

This project proposes an artist residency in Korangi that treats architecture not as a finished object but as an evolving field of possibility. Rooted in the haptic intelligence of Karachi's makers, the design responds to three intertwined modes of practice, thinking, making, and presenting, each demanding its own atmosphere, scale, and flexibility. The residency operates as an incomplete, porous framework where walls shift, thresholds soften, and surfaces invite use, modification, and wear. Drawing on phenomenological and agency-based theories, the project argues for a spatial system that adapts to the bodies and practices it hosts, allowing users to co-author their environment over time. Rather than prescribing outcomes, the architecture becomes an active collaborator, responsive, open-ended, and alive to the rhythms of creative work.





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Riyaz Gah- Spatializing the ritual for musical practice

This thesis began from a deeply personal place, from the quiet hours spent sitting beside my Ustad, listening, observing, and understanding the discipline of Riyaz (practice). It was in those moments of repetition and resonance that I began to see music not just as sound, but as space, an architecture of listening and being. This inquiry, rooted in the practice of Eastern classical music, unfolds as an attempt to translate the ritual of riyaz into a spatial language.

Historically, this music thrived in intimate settings such as mehfilis and royal courts, where space played a crucial role in shaping the performer-audience relationship. However, in contemporary urban life, the cultural and spatial context of this tradition is gradually fading.

Traditionally, Riyaz is a deeply personal yet communal practice; it is where the ustad and Shagird share a sacred dialogue through sound, silence, and repetition. This project investigates how architecture can become a vessel for this ritual - not as a performance hall, but as a space of becoming, reflection, and surrender.

This city calls for a space of sacred silence, not as an escape from its chaos, but as a dialogue with it. The Riyaz Gah stands as that threshold, where the sounds of the street dissolve gradually into the meditative rhythm of Riyaz. Rather than isolating the Riyaz Gah in a quiet setting, placing it in Saddar - the heart of urban activity - allows it to respond critically to the city's sensory overload. Here, the architecture mediates between sound and silence, chaos and contemplation, grounding transcendence in everyday urban experience.





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ARCHITECTURE OF DECELERATION

In the hyperactive urban fabric of Pakistan Chowk, where movement, noise, and visual saturation fold into each other at an unrelenting pace, this thesis explores how architecture can introduce intentional slowness into environments of constant overstimulation. Instead of adding further activity to an already dense context, the project positions stillness as a meaningful counter: a spatial slowing down that resets the body, softens perception, and restores awareness. In this sense, architecture becomes a psychological mediator within the city, creating an interior world that gently opposes the speed outside it.

The theoretical grounding draws from Michel de Certeau, Jan Gehl, and Aldo van Eyck. Certeau's notion of walking as a narrative positions movement itself as an expressive act, suggesting that architecture can choreograph slower and more conscious rhythms. Gehl's human scale principles emphasise comfort, sensory regulation, and the need for small-scale social interactions, especially within overstimulated environments. Van Eyck's "in-between" spaces introduce the idea that architecture can host subtle encounters, thresholds, and pockets that enrich everyday life without overwhelming it. Together, these frameworks propose an architectural intervention that slows, softens, and opens microcosms within a dense urban fabric.

Pakistan Chowk, a dense, walkable, and educationally active area, presents both challenges and opportunities. Surrounded by universities and historic hostels, the site naturally lends itself to a student oriented program. The project, therefore, introduces a small hostel, a compact library, a cafe, and a connective spine wrapped around a quiet internal courtyard. The courtyard becomes the central device of stillness. A shaded, acoustically softened microcosm where movement pauses and sensory overload dissolves.

Across the intervention, circulation, terraces, split levels, and shared thresholds become reset points, architectural mechanisms that slow movement, encourage lingering, and prompt gentle encounters. The thesis argues that in Karachi, meaningful disruption is not created through stimulation but through intentional slowness.





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تختِ ماہیگیر

Articulating Coastal Resilience Through an Architecture of Salvage in Ibrahim Hyderi

Karachi's vast, ecologically rich coastline has faced relentless imposition from State and developer expansion for the past several decades. Driven by narratives based on profitability and land value, this expansion has begun to aggressively erode the cultural and ecological memory of the Coast, gravely impacting the communities that sustain it. Ibrahim Hyderi - a 400 year old fisherfolk community located next to the Korangi Creek - has undergone an unfortunate transformation as a result of these damaging narratives. The ecologies of the Coast, and the fisherfolk community - their livelihood, history, and lived memory - are all at risk of, and in the process of erasure.

The ultimate goal of the Takht-e-Mahigeer is to create a civic and ecological center that serves the community of Ibrahim Hyderi - the fisherfolk, the coast, and the mangroves - one that consists of multivalent spaces that comply with indigenous ways of making, empowering the community to readily adapt the Center to their evolving needs. The Center uses sandstone reclaimed from the coastal edge, and wood from discarded and broken boats - literally using salvaged remnants of lost livelihoods and ecologies to reassert a future defined by cultural preservation and sustained coastal vitality.

The architecture adopts a spatial gradient from solid to porous to map coastal resilience. The design is a direct act of resistance - it defies market logic by using the vast footprint of the site to create a space that prioritizes memory over profitability, that organizes itself into a solid spine - a collaboration of wood and stone that dissolves into porous, fragmented commons along the water's edge. This architectural gradient - defined by the tidal threshold - asserts the community's presence, its memory, and its will to remain, to belong.





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Journey through the Ritual of Making

Cooking is among the earliest human rituals, an act that shapes identity, memory, and community. In today's context, however, the ritualistic and spatial dimensions of food-making are often diminished, reduced to efficiency and consumption. This thesis responds to the problem of how architecture can reintroduce depth, sacredness, and cultural resonance into such everyday acts. The making of architecture, like food, is an alchemy of process and perception. The ritual of making is more than the mundane, it is a structured experience that marks transitions between, time, and awareness. I'm looking at how can spatial thresholds mark transitions between ordinary space and ritualized space, much like steps in a recipe. Thus my central inquiry becomes: How does the ritual of making in the culinary world inform the making in architecture? And how can spatial thresholds create sequence of rituals.

A phenomenological framework guides this exploration, drawing on Juhani Pallasmaa's writings on embodied encounters and memory, Juhani Pallasmaa argues that "The elements of architecture are not visual units or gestalt, they are encounters, confrontations that interact with memory." emphasizing how architecture is experienced through the body, not just the eye. Similarly, cooking is a tactile rhythmic process, where the movements create meaning. Peter Zumthor's notion of "atmosphere" highlights how architecture is felt rather than merely seen.

The design intervention is a culinary retreat in Saidpur Village, Islamabad. The retreat integrates communal kitchens, sensory gardens, food archives, and retreat lodges. Its spatial choreography follows the phases of preparation, making, and sharing, inviting participants to slow down, become attentive, and experience cooking as a ritual.

The broader aim is to propose an architecture of ritual, one that not only houses activity but actively shapes it, turning space into a vessel of memory, culture, and sacred presence. Like food, architecture becomes an alchemy of process, perception, and transformation.





MOMINA HAMMAD

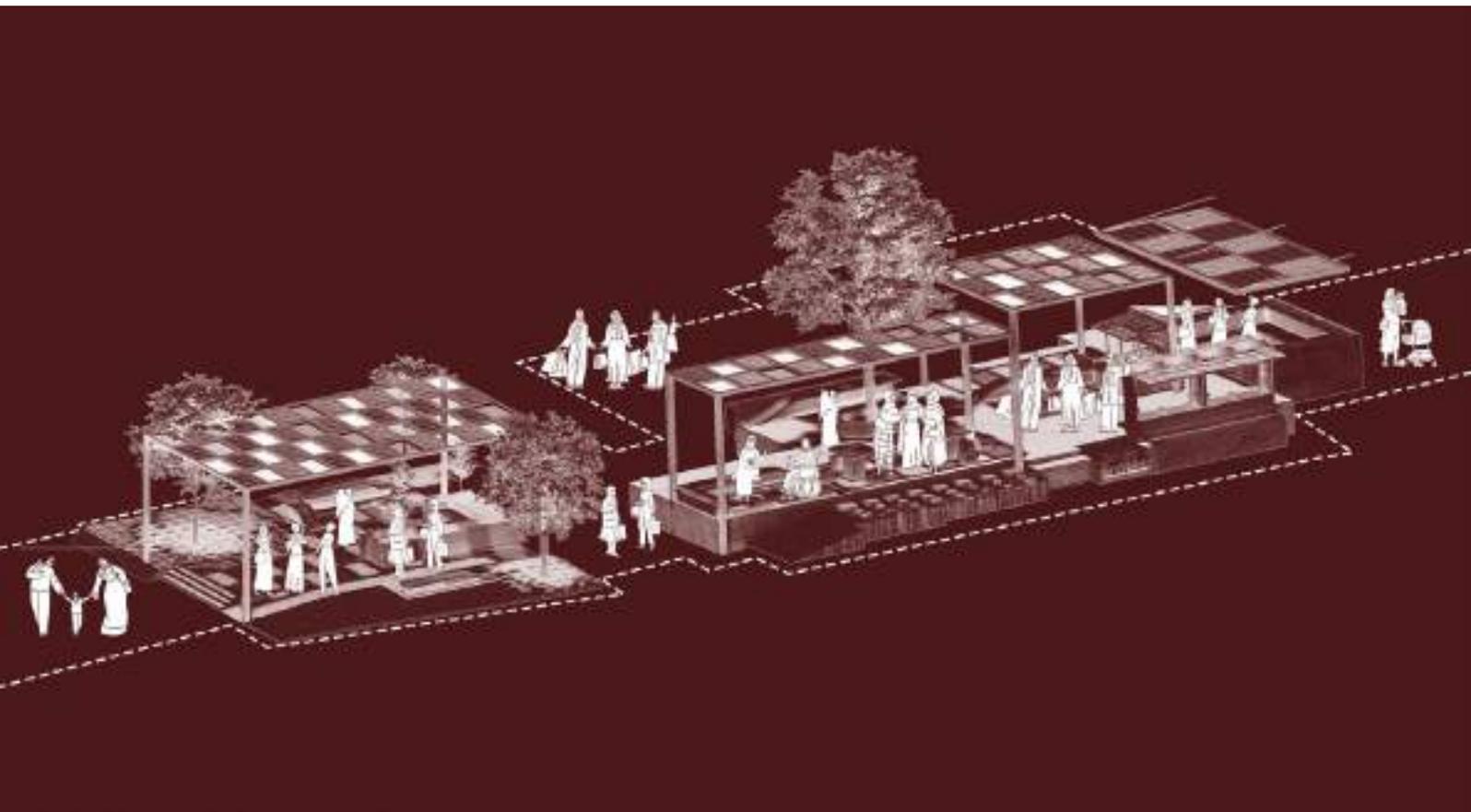
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Weaving Presence: Loitering as a Feminist Spatial Practice in the City

This thesis explores the everyday negotiations of women in Karachi's public spaces and curates the city through their eyes, not as passive users but as active spatial agents. It interrogates how urban environments are structured by invisible boundaries of gender, class, and respectability, which determine who may occupy space, how, and for how long. In Karachi, a woman's presence in public is often contingent upon purpose and productivity, shopping, caregiving, and commuting, while leisure, rest, or loitering are coded as inappropriate, even transgressive. Focusing on the dense urban fabric of Saddar, particularly around MA Jinnah Road and its surrounding institutions, the project examines how working women, teachers, nurses, nuns, and house workers navigate these transitional spaces, visible only in motion but rarely allowed to dwell.

By centring the acts of walking, waiting, lingering, and loitering, this thesis frames everyday practices as radical tools of resistance and reclamation. Loitering, pleasure without purpose, becomes a critical spatial act that disrupts the logic of exclusion and challenges the city's narrow scripts of femininity and control. The hostel is conceived as an anchor that extends beyond housing into the public realm, shifting the emphasis from control and enclosure to proximity, familiarity, and belonging. Here, two primary groups of users shape the intervention: women who live in the neighbourhood and commute through the site and families who participate in the public programs, generating a wider social fabric that enables passive surveillance and makes women's presence safer and more visible.

The thesis proposes an architecture shaped not by control but by care, expression, and multiplicity. Ultimately, this is an argument for the right to occupy space without explanation: a Karachi where women can exist in public freely, not as clients seeking permission but as citizens claiming their city. It is both a spatial and political call for a softer, slower, and more generous urban future where the simple act of lingering becomes a form of belonging.





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Of Flux: Reinvigorating Decaying Spaces Through Circular Construction Methodologies

Could redefining how we build and unbuild help Karachi confront its cycles of architectural obsolescence?

Karachi, like many global megacities, grows in ways that are rapid, fragmented, and unplanned—driven more by migration, capital, and urgency than by foresight. This relentless expansion fuels a silent cycle: the premature obsolescence of buildings and spaces. Structures often die not from material failure but from disconnection between form and function. Entire buildings remain physically sound yet are abandoned, victims of shifting economies, technologies, and social needs. In this way, urbanism has normalized a linear model: build, use, discard, demolish.

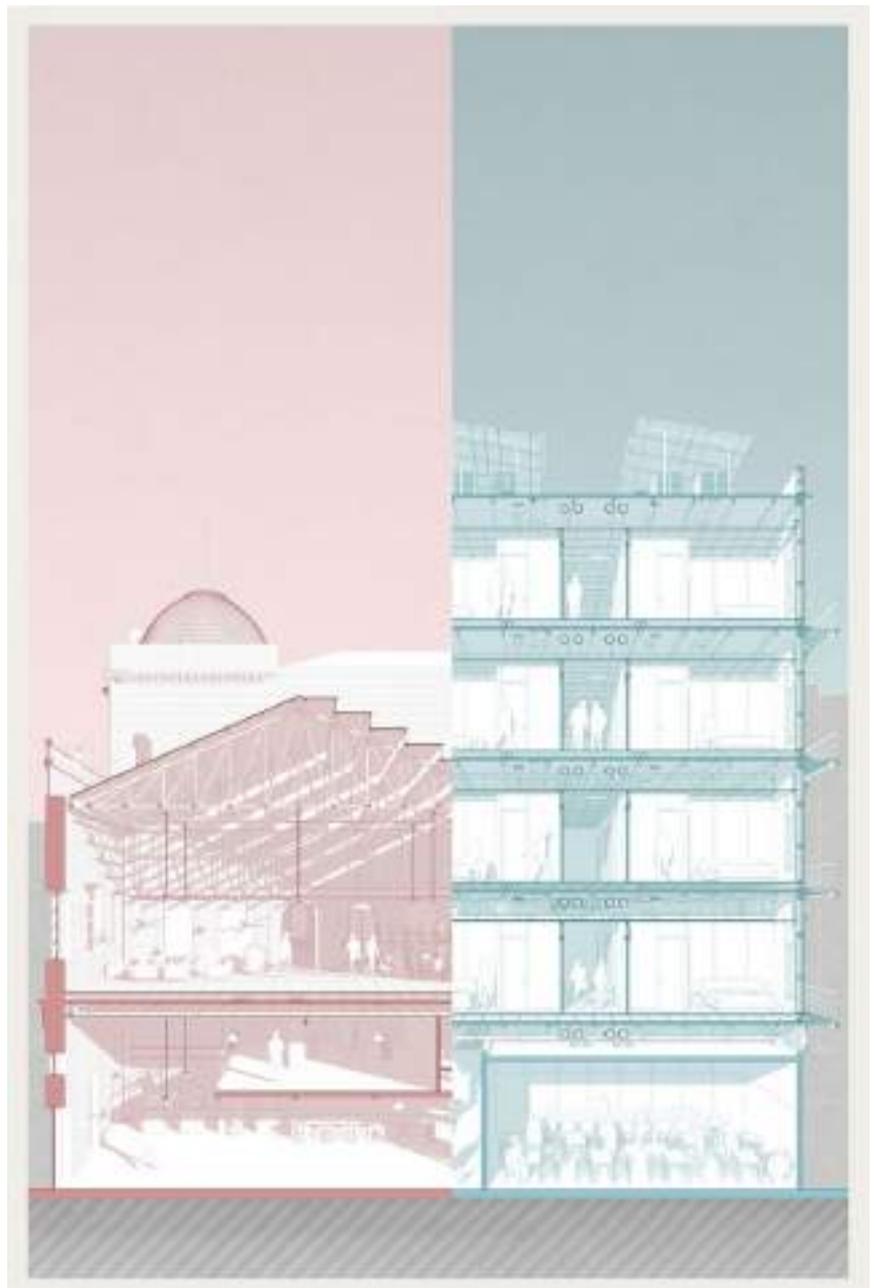
The problem, however, lies not in time itself but in architecture's inability to anticipate it. The "death" of buildings is less an inevitability than a choice, a byproduct of rigidity in a world defined by flux. Stewart Brand and Lebbeus Woods challenge this cycle by framing architecture as layered, adaptive, and political. Brand views buildings as organisms with multiple rhythms of change. Together, they insist that permanence is a fallacy; resilience lies in reinvention.

In Karachi, abandoned yet structurally sound buildings stand as ghosts of the city's past. These spaces represent not ruins but missed opportunities of reimagining them as spaces to be healed and adapted. The thesis proposes an alternative urban metabolism—one that shifts from linear cycles of consumption to circular systems of transformation.

This thesis proposes a circular construction framework, one of reuse, both in terms of the materials consumed, but also with regard to buildings that have already been constructed.

With a focus on reuse strategies, abandoned buildings serve as host structures for modular, demountable extensions. The site, serving as a testing ground for a new construction methodology, is situated in a district experiencing gradual shifts in commercial intensity and spatial demands. In an area where space is running out, this building currently stands as an abandoned shell.

This thesis not only proposes an immediate reuse strategy but also embeds long-term flexibility—allowing the structure to accommodate changing typologies as urban needs shift.





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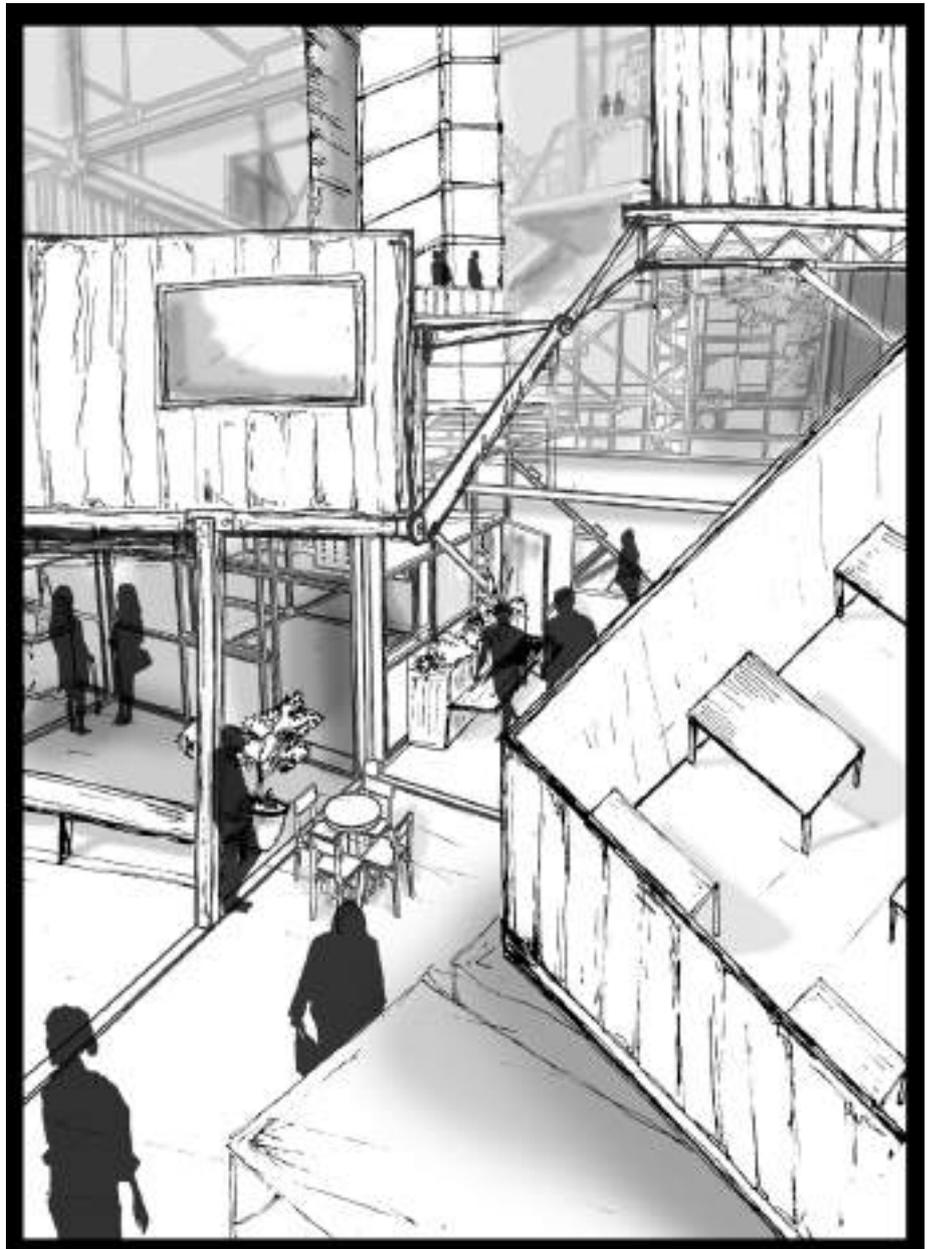
Beyond Permanence: Urban Generation in motion

Architecture, in its very conception, exists in a binary. In a constant state of negotiation with time, between its desire for enduring it or accepting the inevitability of change that comes with it. Yet within this tension lies the generative potential of architecture. To imagine architecture not as an end state, but as an evolving condition that resonates with the urbanity around it. Can it then sustain the ever changing socio-cultural identity of a city like Karachi, where informality, rituals of temporality and shifting densities continue to redefine the image of the city?

In Karachi, the spatial narratives of programs and events shift with rapidly changing land use. Spaces that were once conceived as permanent generators of urbanity. Community halls, clubs and restaurants now lie fragmented, their relevance diminished at the hands of a city that grew beyond them. This growth brought upon the inception of satellite towns, such as Baldia town, Orangi and Korangi, that now exist on the edge of absence. Where land has lost its plurality and risks fading from the city's collective imagination.

As a grounds for experimentation, the intervention is located at the threshold between North Nazimabad and Orangi Town, where it situates itself within one of Karachi's most charged boundaries, between planned order and organic sprawl, between infrastructure and improvisation. Here, the project acts not as a static structure but as an event that descends upon the existing urban-scape with a network of modular units accommodating learning, production, and culture as overlapping and interchangeable acts. Each module fulfills the role of both teacher and learner. The architecture exists as a system of participation and event, that absorbs spatial, social and environmental cues from its context, to create a spectacle out of its becoming. A living scaffold that operates as a kit of parts, composed of adaptable frameworks, mutable skins, and reconfigurable furniture that enables its audience to reprogram and repurpose space according to need.

The inquiry of this thesis thus encapsulates an architecture that, like Karachi itself, is never a static presence, and is always becoming.





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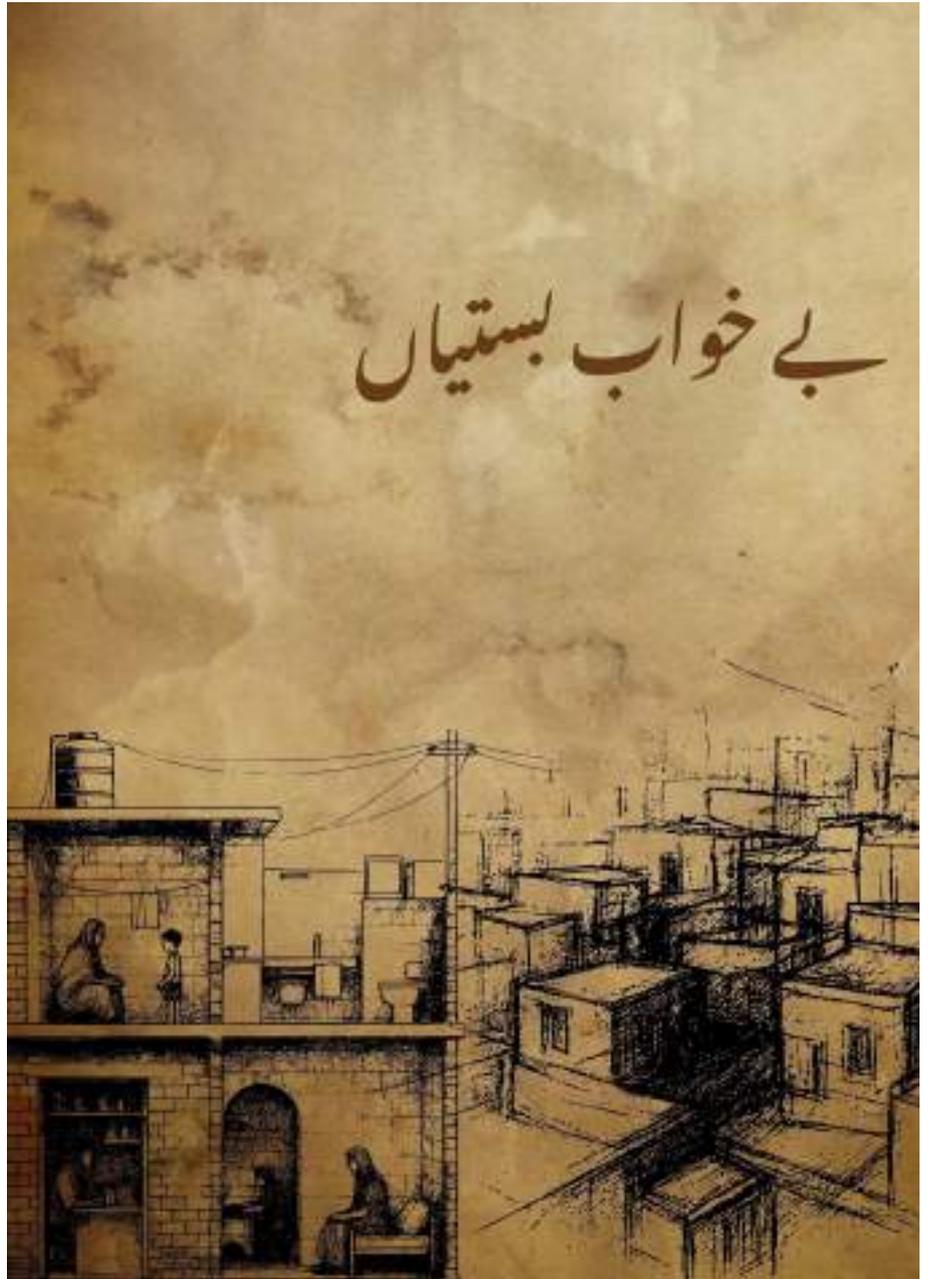
بے خواب بستیاں

Informal settlements are dynamic spaces shaped by necessity, adaptation, and community-driven ingenuity. Unlike formally planned urban areas, these neighborhoods evolve organically, often without designated communal spaces that nurture social life. This absence disproportionately affects women and children, whose access to public life is already constrained by cultural and spatial barriers. In Hijrat Colony, Karachi, where narrow streets and dense housing dominate everyday rhythms, women's visibility in public is limited, reinforcing domestic confinement and restricting opportunities for recreation, work, and informal support networks.

Ar. Arif Hasan has consistently emphasized the need for community-sensitive spatial interventions in Karachi's informal settlements, arguing that inclusive design must emerge from the lived realities of residents rather than imposed top-down planning. Similarly, Shilpa Phadke, in *Why Loiter?*, highlights how women's right to linger and claim public space is a critical act of equity and empowerment.

One underexplored yet promising site lies in the roofscapes of such settlements. Currently used for drying clothes, storing water, or ad hoc extensions, rooftops can be reimagined as collective terraces that enable women and children to engage in social, economic, and recreational activities. Given that many women in Hijrat Colony already engage in stitching, embroidery, and weaving clothes for their households, the need of the hour is to extend this act of making into the spatial fabric itself, stitching fragmented rooftops together and weaving them into safe communal networks. This creates a parallel between their domestic craft and the architectural transformation of the neighborhood.

In addition to addressing spatial injustices, reclaiming roofscapes as commonplace urbanism upholds women's rights to visibility, involvement, and leisure in the city, converting underutilized areas into hubs for inclusive urban growth.





NIMRAH AZHAR KHAN

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The Climate-SocioCulture Confluence: A New Norm for House and Neighbourhood Design

This design research explores the central question: How can house design in Karachi respond to climatic and socio-cultural needs by developing a design approach that balances both in shaping contextually responsive neighborhoods?

Grounded in Amos Rapoport's theory that both climate and culture are determinants of house form, the study uses a comparative and analytical framework based on climatic design methods, vernacular architectural strategies, and a spatial understanding of our socio-cultural context. As Kamil Khan Mumtaz asserts, the critical failure of modern architecture lies in its inability to comprehend our socio-cultural norms. Instead, balancing the two forces produces a responsive house and neighborhood design.

As such the investigation centers on faculty housing at Karachi University, a project designed with strong climatic considerations, examining the transformation of its original climate-responsive design into user-modified forms that reveal deeply rooted socio-cultural priorities. The design intervention proposes an experimental house and neighborhood prototype that balances climatic efficiency with socio-cultural belonging by incorporating vernacular elements such as courtyards, jalis, wind catchers, and verandas. It further establishes a healthy built-to-unbuilt ratio that ensures light, shade, and cross ventilation, without compromising on mohallah dari and privacy needs.



Ultimately, the thesis aims to outline a contextually responsive housing model that restores equilibrium between the two forces, re-establishing contextual identity within Karachi's house and neighborhood design.





RIJA FATIMA

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Rethinking Dwelling as a self regulating system through Ecological Consciousness

In Karachi, housing has become the most critical scale of ecological disruption; repeated, resource intensive, and detached from the natural systems. As the most common and intimate unit of urban growth, it continuously consumes land, water, and energy, yet holds the greatest potential for self-regulation; rethinking how from a single dwelling to a neighborhood scale from an extractive typology into an ecological system that restores environmental balance. The research asks: How can housing evolve from an extractive, resource-consuming entity into a self-regulating ecological system that participates with Earth's natural feedback loops?

- How does temperature regulation spatially and systematically reduce dependence on mechanical systems?
- How can housing transition from a linear water system to a circular system?

James Lovelock's Gaia Hypothesis (1979) defines the Earth as a self-regulating organism where equilibrium emerges from the feedback between living and non-living systems. In contrast, Peter Haff's theory of the Technosphere (2014) exposes how human-built systems— cities, grids, and architecture— operate through linear, extractive flows that disregard these ecological feedbacks. Donella Meadows' principles of Systems Thinking (1999) provides the methodological bridge between the two, which together form the conceptual triad linking ecology, infrastructure, and design towards balance — architecture as a self-regulating living system. The design intervention situates a one-acre residential site in Khayaban-e-Iqbal, Phase 8, Karachi, with its underutilized plots, and environmental adjacency presents an opportunity to embed sustainable design into the foundational layers of urban development, creating an ecologically functional model before the area fully matures. The users from modest income households, DHA employees and service families are often excluded from spatial and climatic comfort due to cost and density pressures. The proposed single house to neighborhood model, with courtyards, green corridors, and water – energy circular loops, reduces utility costs, improves thermal comfort, and fosters community interdependence. Emphasising ecological materials and circular processes, low carbon alternatives to conventional construction. Water is cycled through rain harvesting, bioswales, and greywater reuse; temperature is regulated through passive ventilation, shaded courtyards, and green buffers and systems that reduce, reuses waste supporting self-regulation. Together, these strategies close the linear flows of the technosphere and reintroduce feedback within the urban environment.





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From Boundary to Interface Redefining facade design as a process of iterative testing and environmental adaptation within Karachi's dense context.

In nature, form evolves through continuous adaptation, shaped by its environment. My thesis adopts a similar logic for architecture, proposing that design can emerge through measurable interaction between climate and form. Among the many elements that define this relationship, the facade becomes the most important, the skin through which a building senses and communicates with its surroundings.

In dense urban settlements especially in cities like Karachi, where people live tightly against one another and rooms are often lit by a single opening, the quality of a window can become the quality of life. This thesis begins with a simple yet profound question: what if the facade, especially its apertures, could actively shape comfort and well-being, rather than merely enclosing a space? Therefore, the research positions the facade as a mediating layer that filters light, controls heat exposure, and defines how interior spaces are experienced throughout the day.

Qayyumabad, a dense and under-ventilated neighbourhood, makes the urgency of this inquiry tangible, becoming a critical testing ground because its compact fabric exposes how window design leads to glare, heat buildup, and spaces that are visually and thermally uncomfortable. A window is not just a void, it is a decision that determines privacy, visibility, safety and the emotional quality of a home. By studying fenestration through its proportions, orientations, depths, shading, and placement, the thesis seeks to understand how a simple opening can either relieve or intensify spatial stress.

The aim is a broader social proposition: that performance-based architectural decisions can restore comfort to communities often underserved by formal planning. Therefore, the thesis uses the window as an everyday element capable of meaningfully transforming urban living from within.



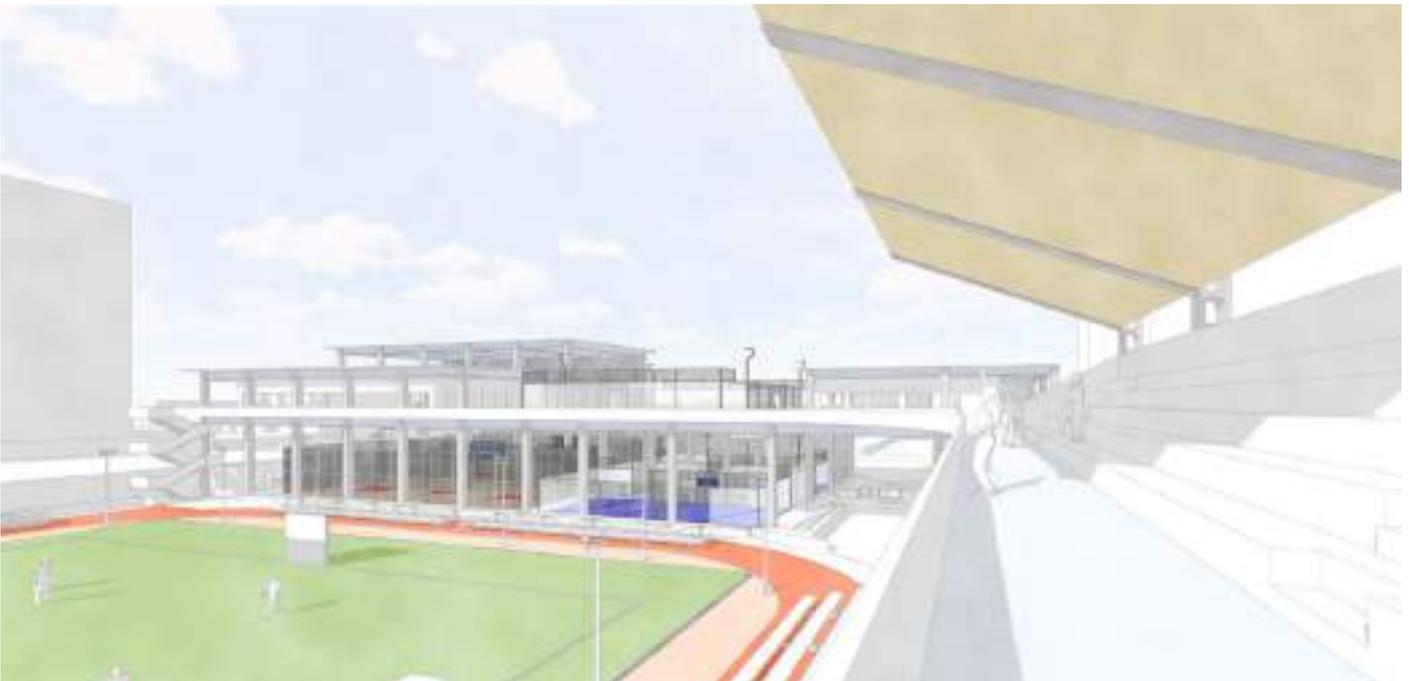
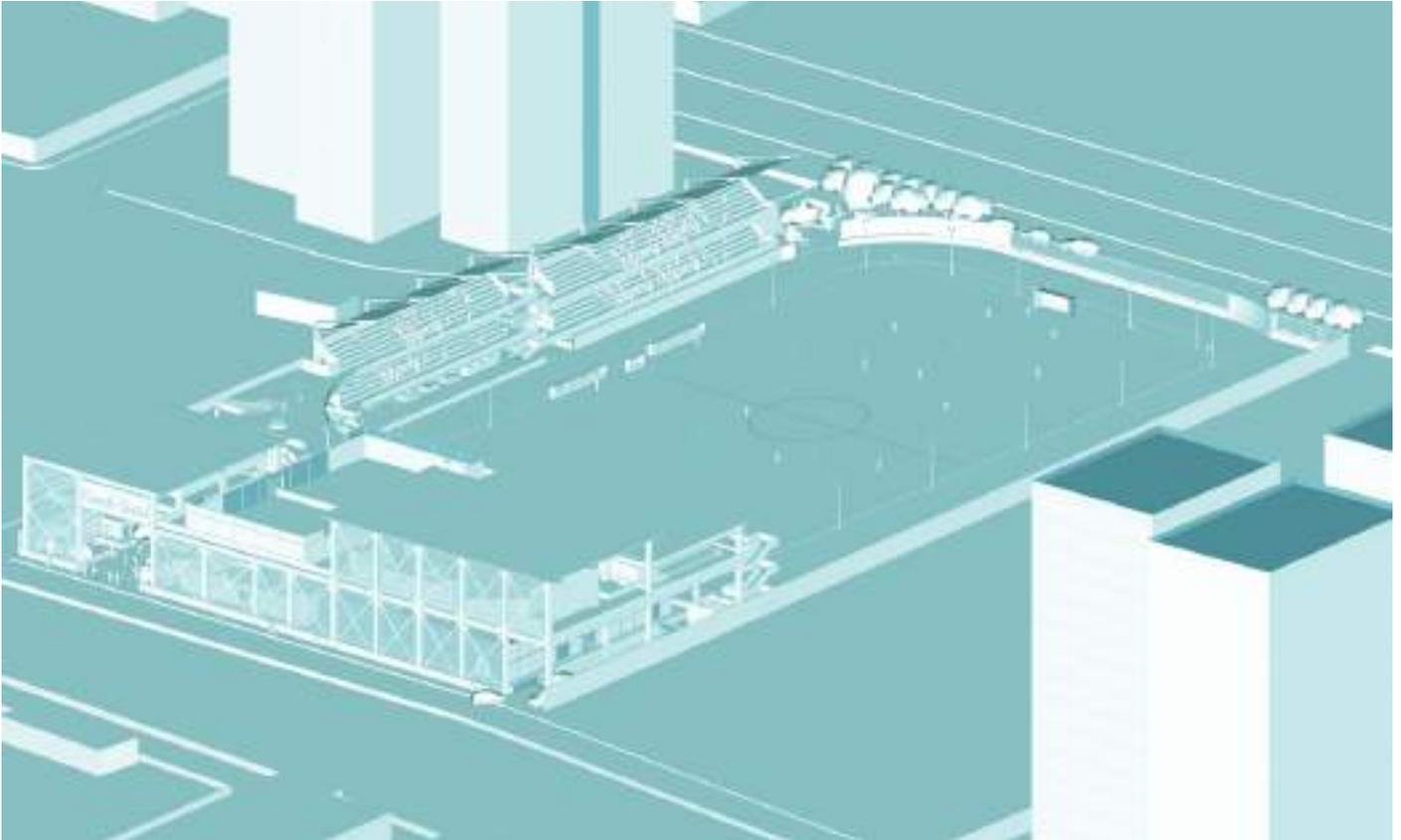


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The New Public Realm

The project is a sports facility that aims to reactivate an Underutilized sports facility through Public space Concepts like, inclusivity, accessibility, Communal and Social interaction, comfort and activity and Vibrancy. All these concepts together help in making a successful and active public environment. The project aims to return the shrinking Public spaces back to the Public in the form of a sports facility.





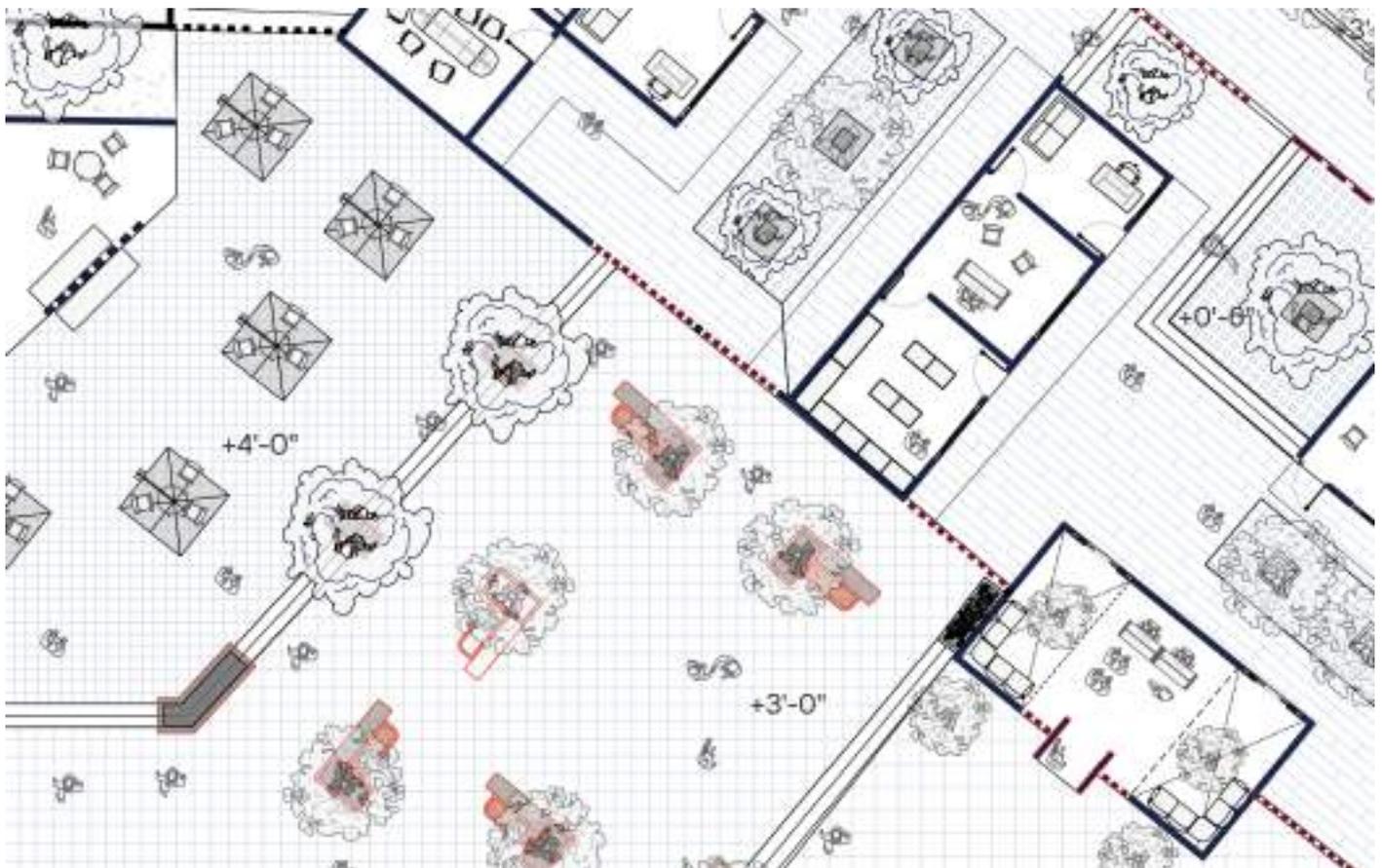
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Counter-Institution: re-calibrating the Police Station as a Civic Threshold

In Karachi, the police station stands as one of the most visible symbols of state authority. It is an institution that has become shaped by fear, mistrust, and distance from the public it is meant and claims to serve. The police station often embodies fear, control, and inaccessibility. The causes of alienation can be mapped very easily to the state of unrest during the violence of political parties especially the MQM in the 90s and then the series of relentless attacks post 9/11. The police have always been at the forefront of these attacks. Within this landscape, the police occupy a complex position - both target and provider of security. Constantly under threat from political violence, terrorism, and public hostility, the police have developed an instinct to fortify, turning spaces of service into bastions of defense. This duality has not only altered how the police perceive their own role but has also reshaped how the public perceives them - deepening mistrust and transforming architecture into a shield rather than a bridge.

In Karachi, this has come to manifest itself as fortified enclosures. It comes to represent architectures of exclusion that distances the citizen from the state. In an attempt to present an alternative to this sort of institution, this thesis repositions the police station as a civic threshold: a space that negotiates between authority and community, protection and participation. Set within Saddar, Karachi, adjacent to Governor House, the project operates in a zone where public movement and state presence are in a constant state of tension, through the use of barricades, fortified enclaves shrouded with high walls, checkpoints, and surveillance mechanisms which restrict the movement of the citizens and incite fear within them. Through architectural design, this thesis aims to transform the police station from an opaque symbol of control into a transparent civic interface. By breaking barriers, layering zones of participation according to the security needed in the station and making it "transparent" so that it becomes a space of accessibility, dialogue, and trust.

Drawing on theoretical frameworks by Michel Foucault, Eyal Weizman, Teresa Caldeira, and Stephen Graham, the research examines how opaque barriers walls, checkpoints, and boundaries - physically enforce separation, while transparent barriers (surveillance and spatial visibility) subtly maintain psychological control. Within this landscape, the project seeks to mediate between the visibility and security of the station, diluting the opaque and transparent barriers between citizens and the state.





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Grounded Agency: Material Practices of Feminine Sanctuary in Mand

Traditions rooted in rural areas shape a region's identity through its architecture, landscape, materials, and people. Mand, my hometown in Balochistan near the Iranian border, is known for its climate-responsive houses built from earth and date palm tree materials that offer comfort in extreme heat. Over time, this tradition faded as urban influence in the 1990s brought concrete for its speed and durability. Yet, concrete, a poor insulator, traps heat and depends on energy-intensive cooling, leaving homes uncomfortable in a place with scarce electricity. This growth of influence from the cities on the availability of cheaper and durable but unsustainable materials like concrete is diluting the traditional architectural language in favor of a flattened visual vocabulary with no thermal comfort in the scorching heat. Therefore how can contemporary techniques integrate with regional tradition to address environmental constraints?

Mand experiences extremely hot temperatures with barely any electricity, making the contemporary architecture, concrete and steel, non-regional and energy-dependent, unbearable during hot seasons. This is especially difficult for women who spend most of their time under these structures performing domestic rituals like cooking, embroidery work and other tasks. They have no comfortable space to rest or gather, the home, once a refuge, has become a burden under heat.

The architecture we design should be both spatially and materially sensitive to the comfort of its users, especially the women who will inhabit these spaces for a better lived experience in the future. This thesis studies how traditional and contemporary architectural materials and techniques can be harmonized to preserve and enhance Mand's architectural language and women's comfort. Kamil Khan Mumtaz, as a regionalist who speaks from within our own context, emphasizes the need for architecture based on local climates, cultures, materials, and evolving technologies. His philosophy reinforces the importance of creating an architectural language that is rooted in our own realities, socially, environmentally, and spiritually.



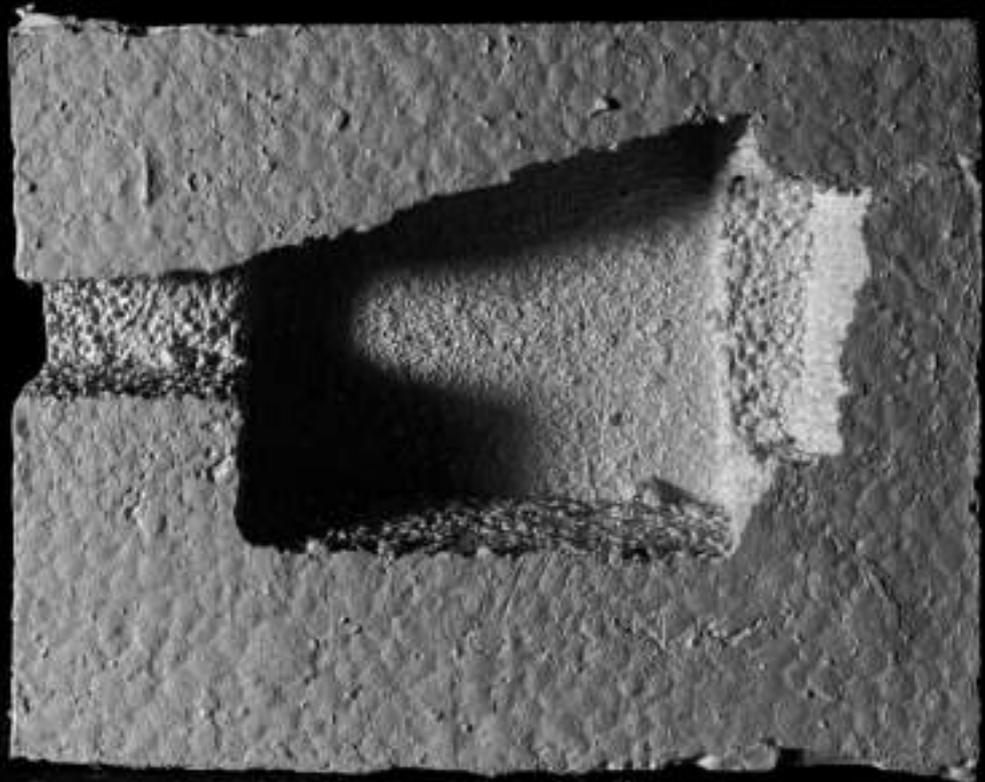


UMAIMA AHSAN

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Towards the Sublime: Materiality, Movement and Light

This thesis argues that the binary between compression and release is the fundamental driver of the spatial sublime. Drawing from Boullée's cosmic voids, Kahn's dialogue of the measurable and immeasurable, and Ando's choreographed thresholds of darkness and light, the thesis traces how architecture can evoke awe, fear, contemplation, and transcendence through the manipulation of emptiness, enclosure, and light. Longinus describes the sublime as a tension between the opposing poles of an experience. This duality becomes spatially enacted in the binaries that shape perception: finite and infinite, solid and void, shadow and radiance. Moments of tight compression heighten sensory focus and anticipation, while sudden releases into vastness, light, or atmosphere offer relief. These oscillations create the conditions in which the sublime becomes not merely seen, but profoundly felt. Through the bathhouse typology, the thesis uses water as a sacred material of release amid the compressions of the surroundings. The journey through the project is defined by movement between these spaces, where each space offers a different encounter with light, water, and material presence, creating a place for solace, reflection, and transcendence.





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**THE VERTICAL PUBLIC:
REIMAGINING IDLE PARKING STRUCTURES AS A NEW PUBLIC INTERFACE**

In Karachi, where work and movement dominate everyday life, the spaces for individuals to pause, interact, and collective respite have become rare. Ray Oldenburg defined the idea of third spaces that offers a different variety of gatherings of individuals beyond the realms of home(first space) and work(second space). Because of the absence of such public spaces where individuals can connect with others over shared interest or activity, in the dense mixed use fabric of Saddar, the lunch spots, conversations under shaded trees, or market edges temporarily serve as the city's communal thirdspaces.

Karachi's urban fabric is marked by underutilized structures, such buildings that exist but failed to engage with the city's constantly changing social and spatial dynamics. Among these, the Lines Area Parking Plaza stands as one such example, reflecting a larger condition of idle structures across the city, raising the inquiry that 'Can parking plazas evolve from static, single-use structures into a new typology that supports layered events and public engagement?'

I am reimagining the typology of parking plaza from an idle structure into a space of interaction creating connections with the existing urban fabric. By using subtractive architectural strategies, the rigid concrete slabs are reconfigured into terraces, voids and stairs that become collective grounds to have rest, conversations and share.

Public spaces are not defined by their physical form of openness alone, but rather by the events that occur within them and how effectively they establish connections within the city. Applying this lens to enclosed urban typologies, my thesis questions whether parking infrastructure, typically rigid and vehicle centric, can be transformed into thirdspace that facilitates pause while keeping the parking.

Grounded in Bernard Tschumi's idea of event driven architecture, and framework of Parc de la Villette, where Condition A and Condition B generate a new Condition C. My thesis is interested in how structure and activity merge to create shared commons where people gather easily, inexpensively, regularly and pleurably.





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Rethinking Amenities: Everyday Urbanism within Bohri Bazaar

“We fail to see the human facts where they are, namely in humble, familiar, everyday objects.”

-Henri Lefebvre

This thesis starts with analysing Karachi’s dense bazaars. It highlights the absence of rest and pause in sharp contrast to their social exuberance. For many, particularly women, the everyday act of navigating these spaces becomes overwhelming, as there are no spaces of respite.

This thesis situates the bazaar within the discourse of everyday urbanism, recognizing the overlooked ordinary as a critical site of architectural intervention. Aligned with this framework, it positions architecture as a tool of integrating everyday experience and care. This thesis positions this sanctuary as a replicable prototype of integrating the hospitality in the context of bazaars. The thesis positions this pause space as a prototype for accommodating everyday needs that can be replicated across bazaar contexts. Drawing from Arif Hassan’s writings on Karachi’s informal urbanism, it views Bohra Bazaar as a testing ground for small scale interventions that align with, rather than oppose, existing informal ecologies. The project advances an architecture that embeds infrastructures mutually inclusive and context-appropriate care, rest and practices, within the city’s everyday commercial life.

The design proposes a multifunctional amenity node integrating public washrooms, a dhaba, a women’s prayer area, and shaded seating. Conceived as supportive infrastructure, it becomes a quiet anchor and sanctuary within the bazaar’s fabric. Architectural guidelines developed through the project outline how this system can adapt to compact sites such as the Haji Younus Building (test site for this thesis), creating a replicable typology capable of facilitating bazaars within this context.

Ultimately, the thesis reconsiders the role of architecture in transforming Karachi’s living heritage. Through an empathetic intervention it proposes an infrastructural system - where the right to rest, hygiene and inclusivity becomes integral to the experience of the everyday city



Sectional Perspective



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The Psychogeographic Assemblage

This thesis explores the potential of translating experiential data into architectural form as part of the design process. Experience functions as an assemblage, or a rapidly transforming configuration of elements we respond to and mental images we create. It is a continuous, fleeting, and transitional stream in the mind that transforms through perception of space.¹ So, if experience is directly proportional to configuration of space, does that mean a banal and unstimulating environment can dull our imagination and impoverish meaning-making?² What insights into the process of meaning-making are revealed when experience is understood as an assemblage of spatial generation?

In order to understand experience, a study of its syntax is required, something Hillier argues is missing from normative theories, yet essential for advancement of our understanding of architectural phenomena.³ Can psychogeography, the study of how our physical landscapes impact our internal landscape, give insights into how experience is formed and structured? Psychogeography suggests the presence of a subconscious, non-discursive and subjective domain, and hence gives rise to the need to map and visualize this invisible landscape of experience. Debord proposes aimless wandering, or the *dérive*, as the method for unlocking this domain. What composite of forces emerge within the state of mind of the *dérive* and can they be used to inform space generation?

This thesis visualizes the psychogeographic landscape and the forces generating it in the context of Parklane, Clifton and functions programmatically in two domains. The first one explores the experience of the wanderer within the environment. The second, involves a spatial scientist mapping the qualitative and quantitative relationships occurring within that experience in the form of a trail. In addition to developing a methodology that helps spatially visualize experience and the composite of forces that shape it, can a deeper understanding of the syntax of experience aid designers in discovering more imaginative configurations of space?





DEPARTMENT OF INTERIOR DESIGN

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



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Disappearing traces: continuing the story of the lost mark.

This thesis explores how static urban marks, such as Karachi’s historic water troughs, become lost or begin to fade over time. The project investigates how their stories can be kept alive and even renewed through site specific interventions that reconnect people with these disappearing traces of the city’s heritage My intent is to stop the history from disappearing and make people see what they have been ignoring.





ALIZA SALMAN

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Choreographing Hierophanous Irruptions in the Fabric of Profanity

This thesis explores whether the sacred can emerge within the everyday by choreographing a pathway into a forgotten 1932 residence, generating a visual, emotional, and physical break in urban continuity that invites users to shift from passing by to passing through.





AREEJ FATIMA

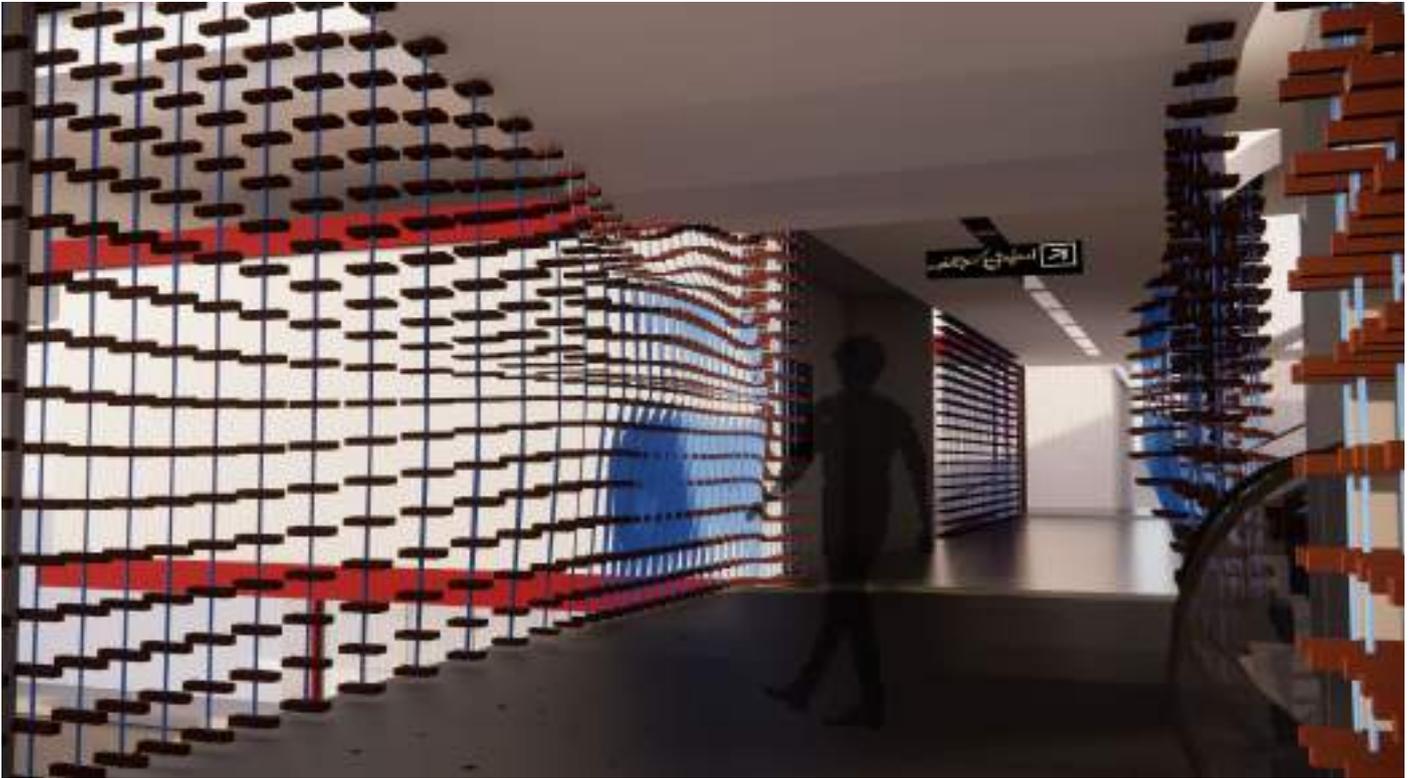
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Mapping the unmapped:

Revealing the omissions in the narrative of Shia killings in Karachi

This thesis reimagines transit spaces in Karachi as sites of memory and omission. Using the killings of Shia doctors as a lens, it explores how certain events are omitted from the city's collective memory and everyday spaces. It seeks to translate data of violence and loss into spatial patterns, revealing what is often unseen, unacknowledged, or silenced. Looking at

the Nazimabad no.1 BRT station as a spatial witness to the Shia doctor's killing, it aims to create a conversation.





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Reconstructing Collective Memory: Using Spatial Distortion to recreate the COVID Experience for Future Generations

This project moves through the phases of COVID-19 by rebuilding the feelings people collectively remember from that time. Because collective memory is shaped by shared emotions rather than exact details, the exhibition reconstructs it through distorted spaces, sensory cues, and fragmented environments that reflect the memory gaps created during lockdown. These interventions allow future generations to experience how COVID changed everyday life, not as replicas, but as the blurred, altered realities people still carry with them.





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Can spatial duality reveal intolerance within societal norms?

This thesis aims to reveal intolerance embedded in society towards accepted and rejected physicalities by presenting a setting that looks like a gym but is functioning as an eatery. Through humor and absurd juxtapositions, it highlights how society shapes our judgement and encourages users to questions these ideals.





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The Alternate Walk - Revisiting pedestrian experience in the decaying urban fabric

This thesis explores walking as a tool to reclaim the city in the face of urban decay, neglect and hyper-commercialization resulting in the loss of sense of belonging. It proposes an alternate way of navigating the city which reimagines how individuals experience walking in an urban space.

The aim of this thesis is to create an alternate way of navigating in the city which responds to urban decay, walking as a political act, walking becoming an interior condition due to deteriorating exterior conditions and the gap between the scale of the built city and interior spaces.





MAHA GODIL





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How can spatial design unravel lived experiences of vulnerability?

This thesis aims to design a space through orchestrated sensory and physical tensions, that guides visitors through the journey of acid attack survivors, from the moment of attack to the aftermath, making their experience a shared, felt reality rather than an invisible trauma.

My intent was to see if a space can reveal the consequences of acid to visitors before they make the decision to purchase it unlawfully in the future by blending the commercial norm of illegal acid purchase in the vicinity with experiential storytelling through a series of spaces that depict the stages of struggles felt by the affectee, from the moment they're attacked to post trauma.





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Scripted Justice: Revealing a Performance within a Performance

This thesis exposes the accepted lies of Pakistan’s judicial system through blasphemy cases such as Asia Bibi, Mashal Khan, and Qamar Ahmad Tahir. By reimagining justice as staged performance, it transforms the shell into a satirical social space that mocks authority, reveals hypocrisy, and spatializes hidden power dynamics.

Trough the lens of the defendant, this project will examine how space can embody and can stage this scripted justice, unfolding sequentially from the moment of the accusation to the end of the trial.





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**Windsheld as a Proscenium:
A liminal stage for Karachi's Street Performers**

This thesis explores how design can reimagine urban thresholds—like intersections—as safe, expressive liminal spaces for street performers in Karachi. By understanding their masked identities, transitional roles, and marginal social presence. The project aims to design a layered experience that functions as both stage and refuge—challenging passive spectatorship and rethinking public engagement through the lens of performance, discomfort, and urban in-betweenness





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Simulating the blurring of reality

This thesis investigates how interior design can reimagine Karachi as a game that operates according to the rules of digital play. Drawing on Jean Baudrillard's concept of hyperreality and Roger Caillois's theory of play, the thesis proposes a spatial design that gamifies an experience of Karachi. Staging this overlap between a city and a game allows the exploration of how far the boundaries between reality and simulation can be blurred within a physical space.





RABAB HASNAIN





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Spatializing Orality: Return to storytelling

By spatializing orality, this thesis argues that space can act as a dynamic medium for embodying, preserving, and reactivating oral traditions, transforming forgotten traditions into meaningful environments that both honor and sustain the practice of storytelling and orality.





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The necessity of ruins:

Simulating lost spaces through remembered haptic experiences

This thesis investigates the spatial condition that exists between constant erasure and rebuilding within ruins located on a floodplain. Rather than reconstructing what once stood, the project intervenes within the remnants to inhabit the in-between state. Through this exploration, the design seeks to make the occupant experience a time that has never been experienced. The aim of this thesis is to design a spatial reminder of the consequences of building where we aren't supposed to build, through hapticity, and in doing so, raise awareness about this growing issue.





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Preserving the ruins, holding no while falling apart

This thesis explores how government-led development projects and capital-driven decisions create ruination in low-income communities, using Mujahid Colony in Karachi as the main example. By studying how residents continue to live, rebuild, and survive within broken, half-demolished structures, it highlights their resilience, creativity, and struggle for dignity. The design proposal—Umeed-e-Rahguzar—uses the ruin itself as a design strategy, creating an experiential walking plaza that reveals what has been lost while giving the community a space to pause, gather, and simply exist. It sits in the tension between decay and hope, showing how people “hold on while falling apart.”





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Can spatial design bridge the remembered and the forgotten?

This thesis explores the landfill of broken relationship between a neighborhood and the city, investigating how stigma leads to fading and influences what is remembered and what is forgotten. The project first reveals fragmented glimpses of the past, resurfacing what the city chose to forget. It then confronts the present reality shaped by stigma and erasure and revives the fading activities, letting the future of the road quietly reveal itself.





DEPARTMENT OF COMMUNICATION DESIGN

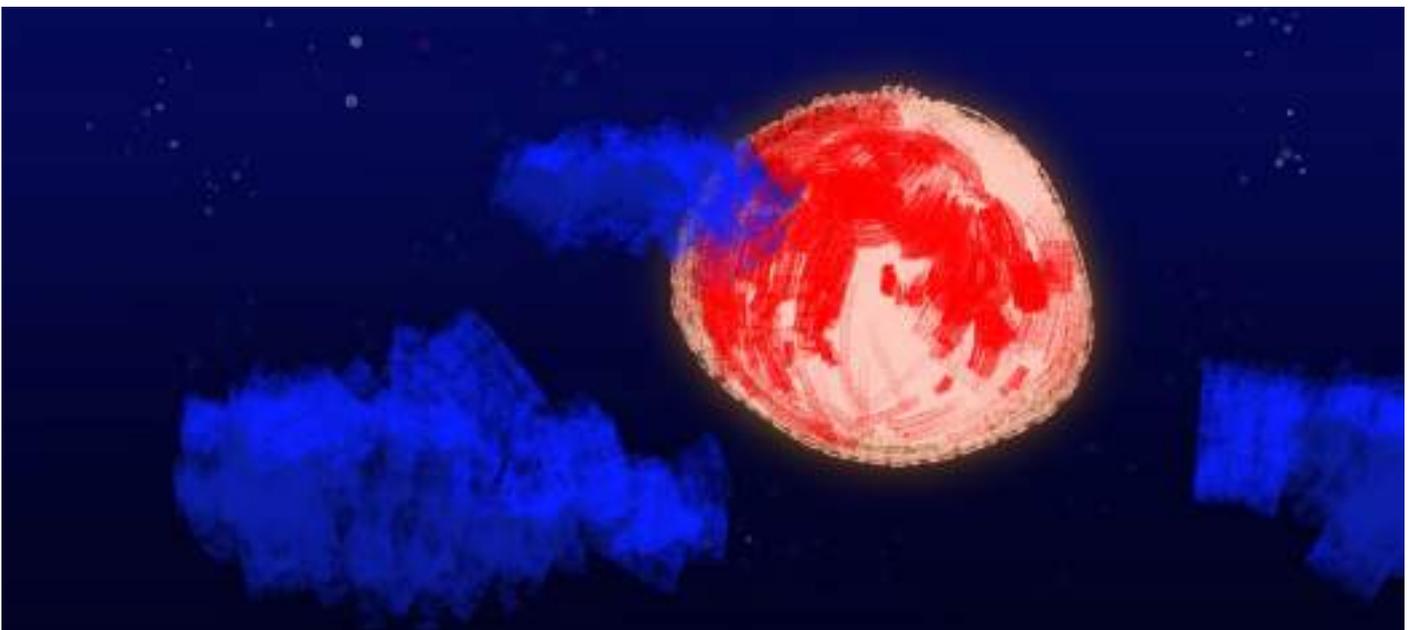
The Department of Communication Design offers a multi-pronged programme, highlighting communication, media and interaction design studies among others. A commitment to research, analysis, innovation, and creativity, underpins an integrated approach to design.



ABDUL MUQEET ALI KHAN

PANAH

The portrayal of south asian queer identity is a complex issue. Heavy stigma relegates non standard characters to the margins- often just as comedic relief. There is a need to create narratives that not only center queer characters, but also allow audiences to accept them. For my thesis, I created an animated film that uses vampirism as an allegory for queerness.





ABEERA ARSHAD
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Gentle Unraveling

My thesis aims to spark awareness and dialogue about the complexity of identity, self-expression, and the subtle pressures of social environments, often leading to burnout, and to emphasize the importance of self-understanding.

For my thesis, I have designed a 2D desktop game that allows players to experience social interactions and conversations, as well as the toll they take on a person's psyche.

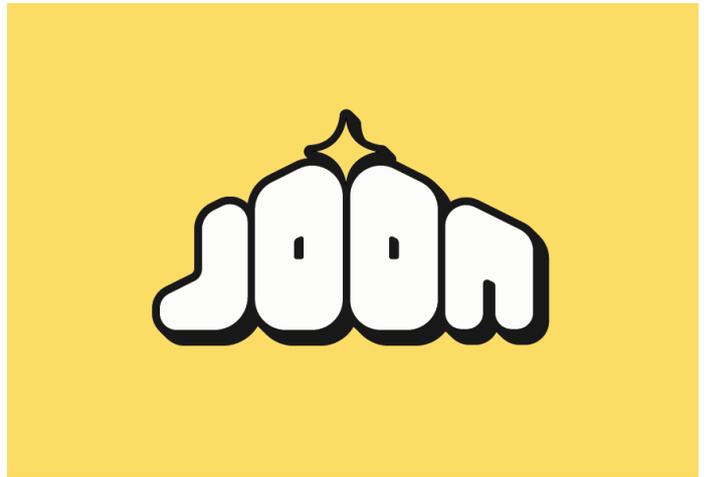


AHMAD BIN ZAHID

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JOON

My thesis explores how fear of failure affects university students and often leads to procrastination, emotional stress, and academic setbacks. Research and interviews reveal that students hide their struggles due to fear of judgment, making the problem worse. To address this gap, my project introduces the app Joon, an AI buddy that offers emotional support, practical task guidance, and a safe space to talk without shame. Joon helps students feel understood, break tasks into small steps, and normalize the experience of failure as part of learning.





ALI SAAD FAHIM

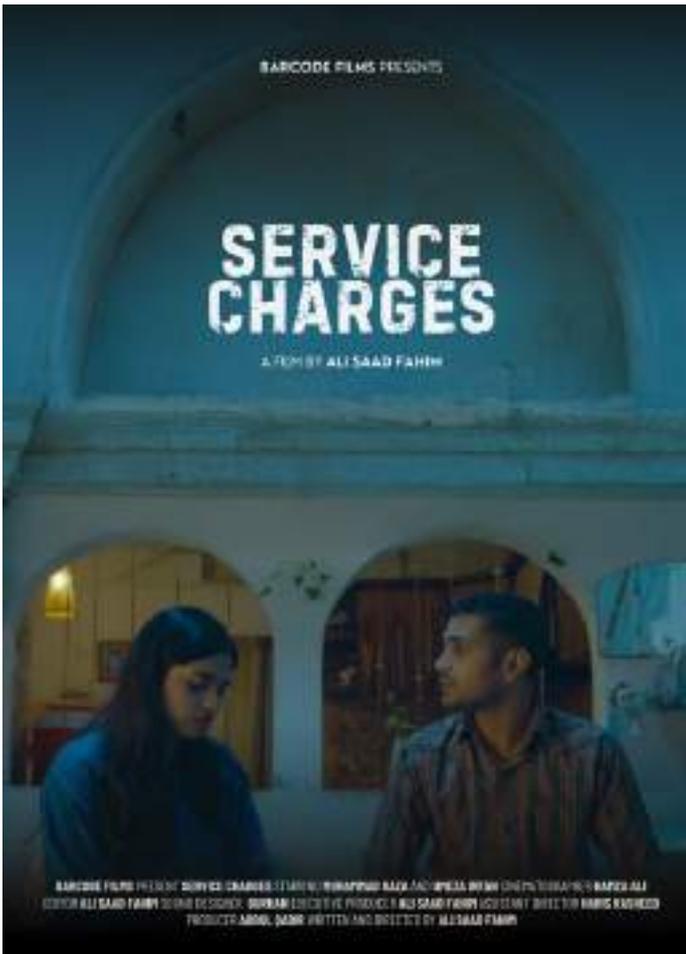
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Service Charges

Service Charges is a socially conscious short film (22 minutes) about a young couple in Karachi struggling with financial constraints, societal expectations, and the pressure to have a child. Danish, an electricity worker, faces daily insults and unsafe work, while Sana deals with constant taunts from neighbours about why she still isn't pregnant.

When Sana learns about electricity meter tampering, she suggests it as a way to improve their life. Danish refuses at first but eventually agrees after being humiliated at work. The extra money brings them brief happiness, and Sana discovers she is pregnant, ready to surprise him.

But everything collapses when Danish is arrested during a police crackdown. The film highlights how financial stress, gossip, and social pressure push ordinary people toward desperate choices, revealing the hidden struggles of Karachi's lower-middle-class families.





ALY ANSER

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Erebus: New World

Erebus is the Greek term for the underworld. My Thesis is a manga that revolves around the story of a boy named Kaveh and how he, along with a Meidoan girl, traverses through the challenges and difficult times. This story deals with growth, loss, acceptance, development, and companionship and how every step in life allows the person to grow. Along with the manga, there's action figures, T-shirts, and keychains.

Erebus is a manga that is meant for the young adult audience (shounen in Japanese) but can be enjoyed by all ages.

A manga is a type of comic that originated in Japan. The difference between a comic and a manga is that mangas can only be written by a single author and read from right to left.





AREEBA GULZAR

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Ruju

Ruju is a transformative mobile learning experience crafted to help adult Muslims reclaim a relationship many quietly long for, the ability to recite the Qur'an with confidence, accuracy, and inner peace. Rooted in the meaning of "returning," Ruju responds to an often overlooked reality, countless adults wish to correct their Tajweed, yet feel held back by shame, time constraints, or fear of judgment.

Ruju reimagines Tajweed learning through well thought "two minute micro lessons" that rebuilds the foundation gently and systematically. Using Arabic script, transliteration, real-life pronunciation cues, Qur'anic examples, and spiritual reminders. Ruju becomes more than an app, it becomes an emotionally grounding companion. With its nostalgic, Qur'an-inspired interface and features like Tilawah Help for instant support, Ruju motivates users to unlearn fear, grow consistently, and return to Allah's words with clarity, dignity, and renewed spiritual connection.



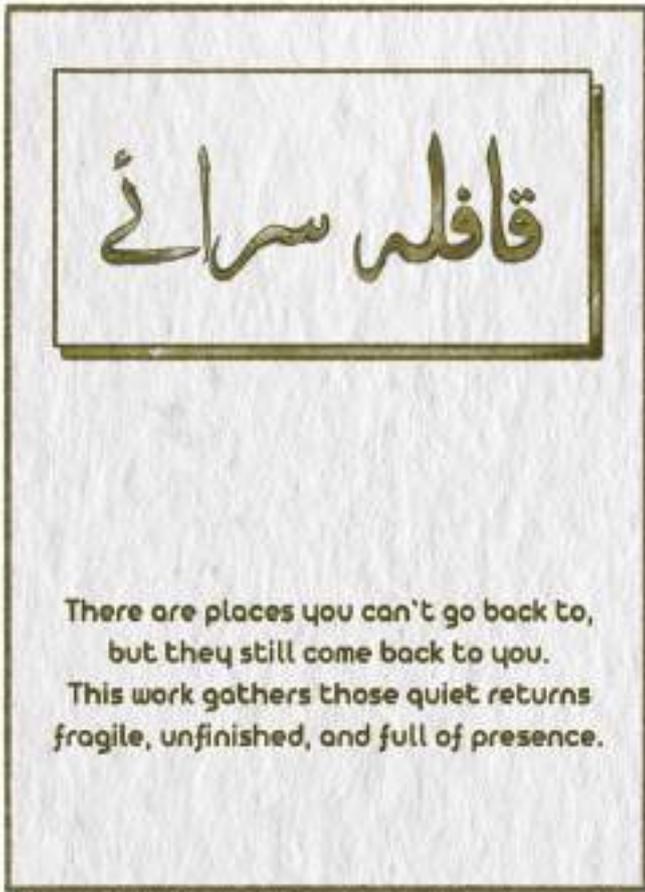


ASADULLAH RAJPER

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Qafila Saraye - قافلہ سرایے

Qafila Saraye grows from the memory of a place that is no longer present in the world, yet continues to live quietly within the artist. The project explores how certain spaces stay with us, not through architectural detail, but through the emotional traces they leave behind. Using hand-drawn illustrated sequences and a softly lit hanging installation, the work gathers these traces into a tender, personal collection. Rather than rebuilding the past, Qafila Saraye offers a space for remembering; a gentle archive shaped by what memory chose to keep. It invites viewers to sit with their own returning moments and the places they still carry within.



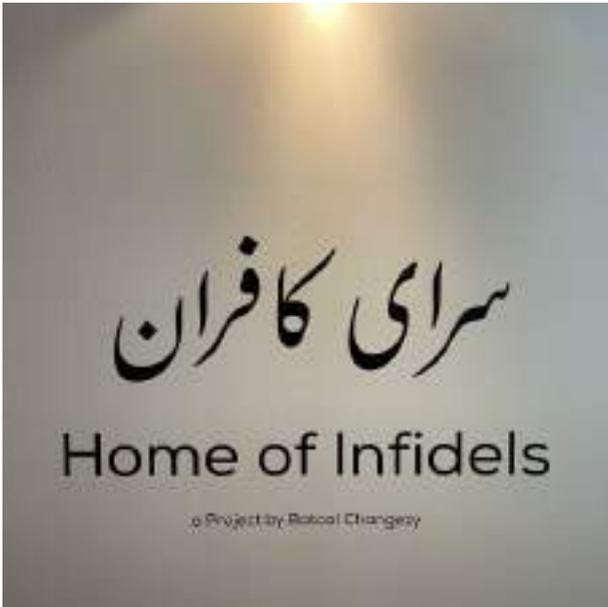


BATOOL

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Home of Infidels

Home of Infidels (سرای کافران) is the story of Quetta Hazaras who have been declared "Kafir" by extreme fundamentalists. This thesis tackles and confronts that reductive label, and shows a humanised reality of the community. By capturing their daily lives and mundane routines which is marked by the sense of longing and loss that comes with displacement and trauma, this project brings witness to an unheard narrative and preserves collective memory.





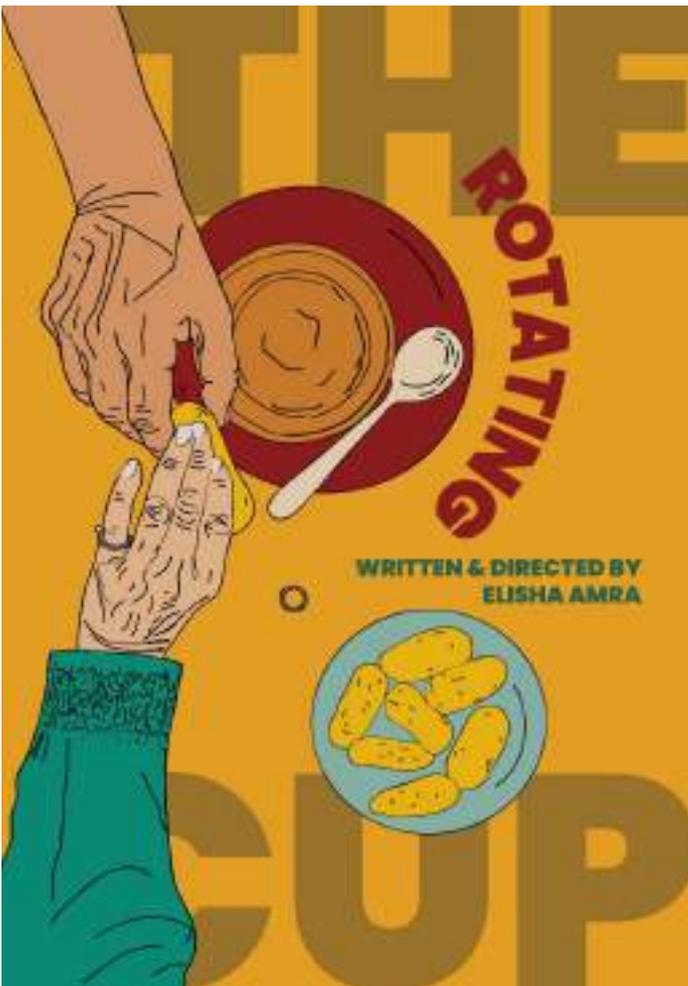
ELISHA AMRA

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The Rotating Cup

The Rotating Cup is a poetic short film (approx. 20 minutes) about an elderly Parsi couple in Karachi navigating love, memory, and the quiet devastation of Alzheimer's. Sam and Zarin meet every morning at the same tea spot, sharing a silent familiarity, yet neither recognizes the other due to their advancing condition.

Through a dual timeline narrative, the film contrasts their present day disorientation with the vibrant memories of their youth; falling in love, fighting family opposition, building a home, and enduring the loss of a child. These past moments slowly reveal the depth of a relationship now fractured by illness. At its heart, the film explores how routine, gestures, and small rituals hold emotional meaning long after memory fades. The rotating cup becomes a symbol of their cyclical connection, reflecting the fragile yet enduring bond that survives even when identity is lost.





FATIMA ALI TAHIR

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Seraya

Seraya is a future wealth ecosystem that redefines what counts as wealth in Pakistan. Today, our systems recognize only financial wealth, even though most of the country survives on something far older, deeper, and more human: care, trust, and community support. Families function through emotional labor, shared responsibilities, kinship networks, and the everyday work people do for one another. This labor is essential, yet it is treated as “invisible” because it cannot be priced in money.

The central theme of Seraya is that the work that holds society together is real wealth. It deserves recognition, influence, and power. Grounded in research on care work, social support systems, and emerging global discussions on social wealth, Seraya imagines how a society could function if these contributions were finally acknowledged. It connects cultural realities with new value frameworks, proposing tools that recognize relational labor, not as charity or sentiment, but as measurable, meaningful wealth.

Through this approach, Seraya offers a new way of thinking about stability, fairness, and opportunity. It shifts the focus from financial accumulation to the everyday contributions that make life possible. At its core, it’s a vision of a future where care becomes wealth, and where the people who keep society running are valued accordingly.



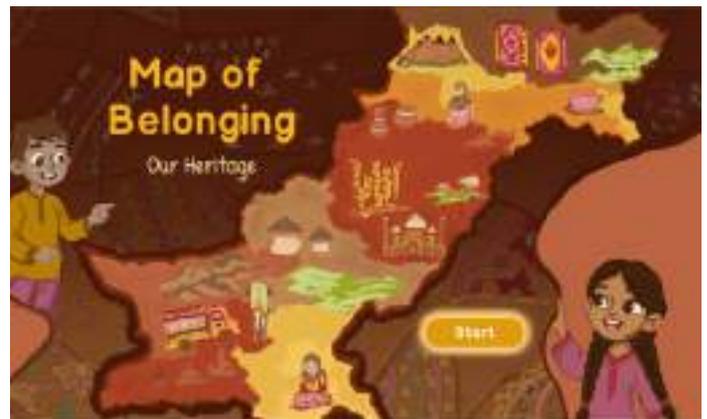


HABIBA JAHANGIR

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Own Brown

Pre-teens often grow up hearing colorist remarks that shape how they view their brown skin and their self-worth. This project creates an interactive experiential system that helps pre-teens unlearn these early messages by reframing brown as culture, heritage, and belonging. The journey begins with a heritage map exploring Pakistan’s landscapes, crafts, and communities that shows how brownness lives within us and around us in our heritage, shaped by people along with facts about culture and brown skin tones, this continues with encouraging an avatar maker that celebrates diverse skin tones through affirmations, and concludes with a narrative game where they burst negative words and collect positive words to save a friend and uplift her confidence which subtly teaches to reject harmful phrases. A companion website guide extends the experience to homes and classrooms, nurturing confidence, empathy, and a proud, empowered brown identity with tips and stories to have pride in brown identity.





HAMZA HASSAAN

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Wahin Ka Wahin

The story centers on three siblings. Anam, Hashim, and Ikram, grappling with conflict and resentment after their mother's death. Anam, the most practical caregiver, calls a Raddiwala to clear out the house. This sparks a heated argument between the guilt-ridden Hashim and the calculated Ikram over absence and career. Anam finally explodes, blaming her brothers for neglecting their mother. Her outburst is stopped when their father, Baba, intervenes, angered by Anam giving away his wife's pandaan. The struggle for the object results in a

physical mishap, forcing a sudden shift in the family's dynamic.



[Click here to play video](#)





HIBA ASHFAQUE

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don't forget (ok?)

don't forget (ok?) is a narrative-driven game about platonic intimacy, distance, and the quiet work of showing up for someone you love. Set in a small town, the story follows Dani as she returns home after years away, hoping to reconnect with her childhood best friend, Vira. The project reframes friendship as a relationship worth mourning, repairing, and committing to, treating emotional drift with the same weight usually reserved for romance.





HUDA NADEEM

bathroom 06:08

bathroom 6:08 is an animation about friendship and burnout. It's about the push and pull between work and rest, as well as the push and pull between two friends who have different ideas about how to live. Mina wants to get everything she wants done, and will sacrifice everything to do it. Kiran, a ghost from the long-past, tired and unmoving, can't help but do everything to stop her, even by force. As their argument continues, they realise the only thing they can do for each other is to meet in the middle, to compromise- to try to do better by each other.





ISHA SHAFIQ
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**INHERITANCE
 HER SHARE. HER RIGHT**

INHERITANCE. Her Share. Her Right is a design-led awareness project that tackles the problem of Pakistani women being denied their legitimate inheritance, not because of legal loopholes, but rather because of lack of knowledge. 85% women in Pakistan are unaware of their rights and the procedures needed to assert them, even though they are legally protected by Pakistani law. Through a publication, a website with an interactive share calculator, social media storytelling, and an ID-style rights card, my thesis turns complicated legal frameworks into understandable, human-centered communication. Each element is based on empowerment, empathy, and clarity, transforming complex legal processes into clear, doable tasks.



JAISHA KHILJI

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Nostalgia

Lack of communication between the parents and young adults leads to misunderstandings. Over time, they get disconnected with each other and they slowly lose the trust in their relationship. These children experience low self-esteem and loneliness who struggle in having healthy relationships in the long term. Parentique helps rediscover this lost connection. Through a series of prompts and reflections, Parentique aims to help young adults understand their parents and encourage gentle dialogue.

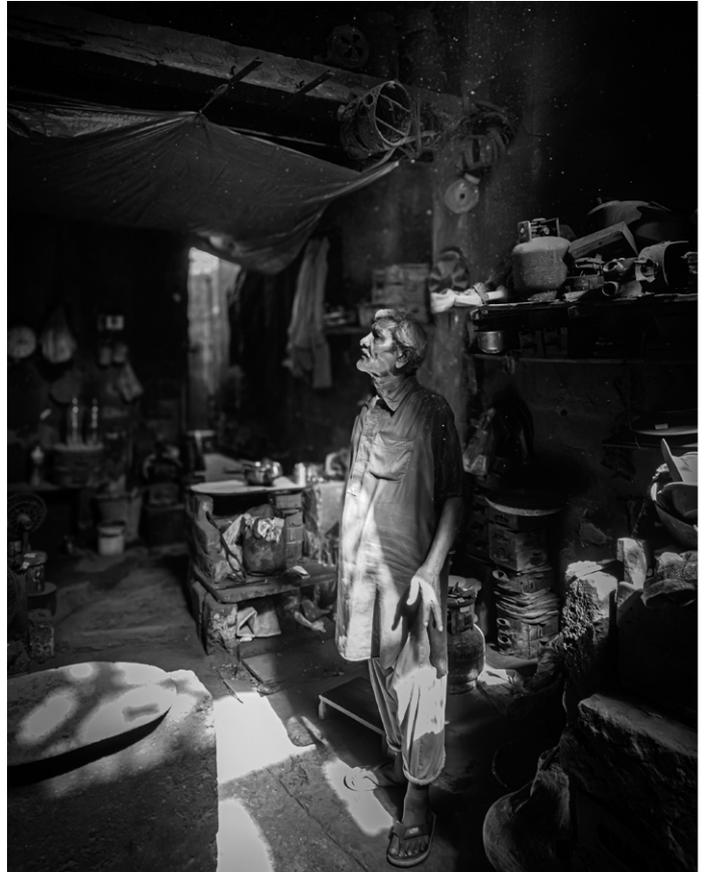




KISA ALI JAFRI
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Peetal Gali: A Labour of Love

Peetal Gali: A Labour of Love is a photographic documentation of Karachi's historic Brass Street, focusing on a century-old craft that is slowly fading. The photographic series documents the labor, spaces, and work in a form of memories in Brass Street since work and way of life at Peetal Gali will be soon lost to time. My work highlights the significance of dying craft in Karachi.



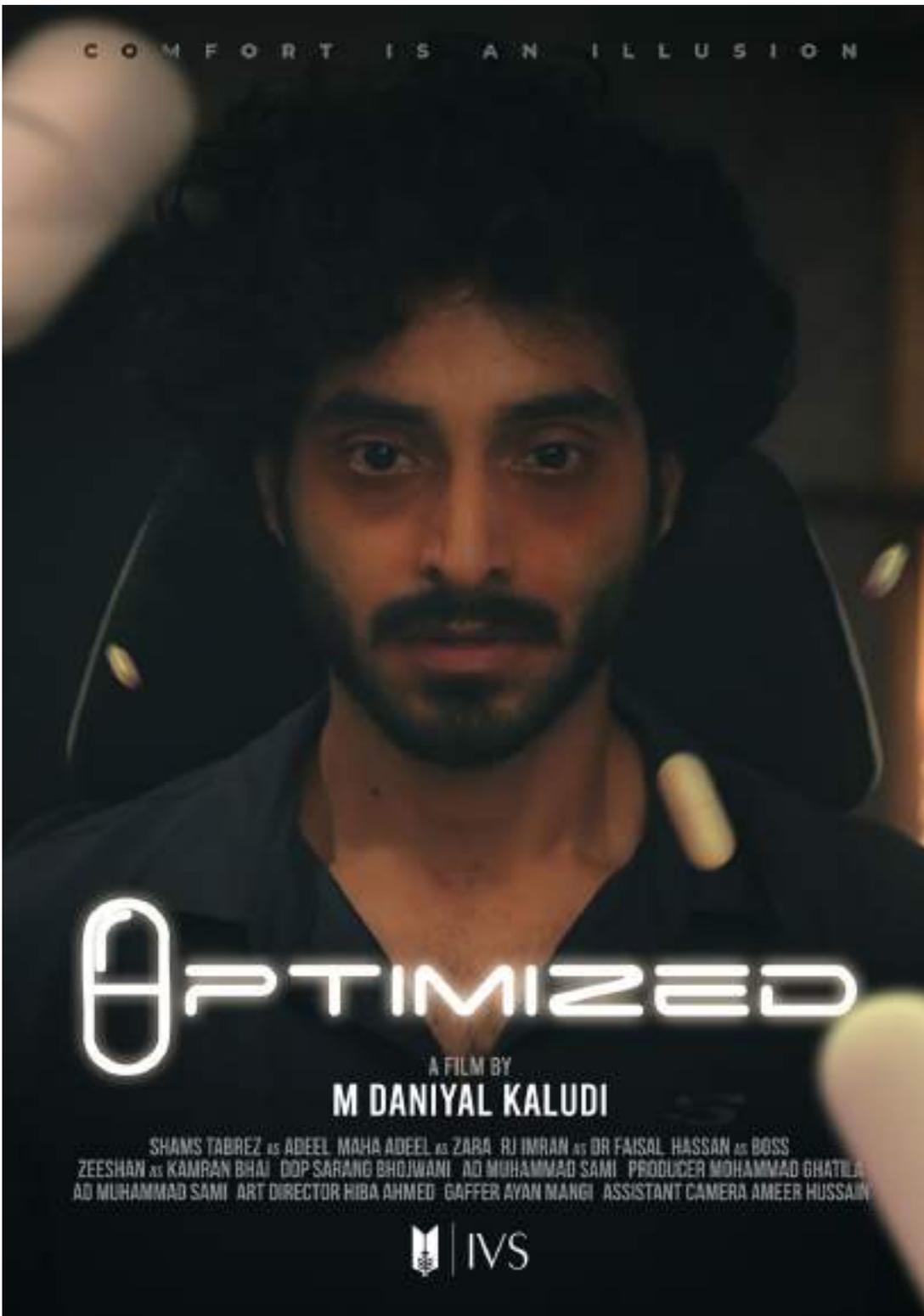


M DANIYAL KALUDI

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OPTIMIZED

OPTIMIZED is a short film examining the psychological effects of constant stimulation and productivity pressure within contemporary capitalist urban life. The project is informed by research on dopamine regulation, attention economics, and the impact of overstimulation on focus, emotional stability, and daily habits. By portraying a city where efficiency and stimulation dominate human behavior, the film highlights how these systems shape individual well-being and relationships. The work aims to prompt self-reflection, encouraging viewers to reconsider their relationship with productivity, technology, and the pursuit of an "optimized" life.



[Click here to play video](#)



MAHA ZEHRA ZAIDI

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Second wind

We often think digging deep into our lives is what we need to truly understand what it means to keep moving forward. But I want this animation to become a reason for people to live for today. To leave tomorrow for tomorrow and let go of yesterday.

My animation is music driver narrative about Three friends from different sports, each caught in their own slump find calm and confidence again simply by being in each other's quiet company.





MAHEEN QADRI

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Wyrd

Overthinking has become an ongoing and draining problem for young adults. It lowers self-esteem, causes emotional paralysis, and forces people to imagine worst-case situations that aren't true. Most people don't know what to do with their thoughts, so the anxiety loops get louder, the doubts get heavier, and one statement keeps repeating itself in various forms: "I'm not good enough."

The most frustrating aspect is not the spiral itself, but the helplessness that comes with not knowing how to handle it. That led me to a question that altered my project:

What if spiraling is not the problem?

What if the actual issue is that we don't know how to spiral?

This brings me to my solution.

WYRD is a psychological exploration game that depicts the process of swirling thoughts, which cycle indefinitely unless you learn to listen, rather than resist. It is a narrative-driven, CBT-inspired experience that uses art, sound, and interaction to simulate what it's like to be inside your own head.

Instead of attempting to "fix" overthinkers or impose positive thinking, WYRD presents gentle reframing techniques that assist players in rewiring their thoughts toward neutrality and clarity. The game spirals with you, using organized choices, emotional cues, and guided reflection to transform chaotic inner loops into more grounded, understandable processes.

WYRD doesn't stop the spiral.

It teaches you how to navigate through it in a structured way.





MAHEERA ABDUL BASIT
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Veiled Requiem

Veiled Requiem is an interactive dark-romance visual novel that reimagines the genre with emotional depth, narrative responsibility, and mythological inspiration. Built for women seeking stories of healing, agency, and intimacy, the project addresses the modern trend of glorified abuse in “dark romance” by restoring its original essence: tension, vulnerability, and meaningful character growth.

Through a fully illustrated animated walkthrough, Veiled Requiem introduces players to Maeve and Sephtis—two characters bound by fate, fear, and desire—within a world shaped by mythic atmospheres and gothic themes. The experience showcases a dynamic homescreen, prologue chapter, character-driven dialogue sequences, UI design, and a gallery unlock system that rewards emotional milestones rather than toxic tropes



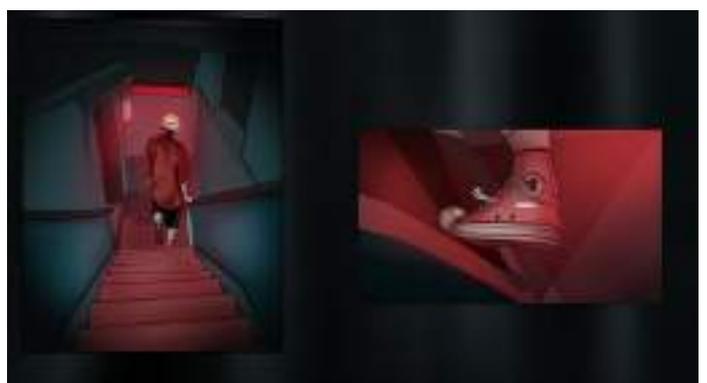
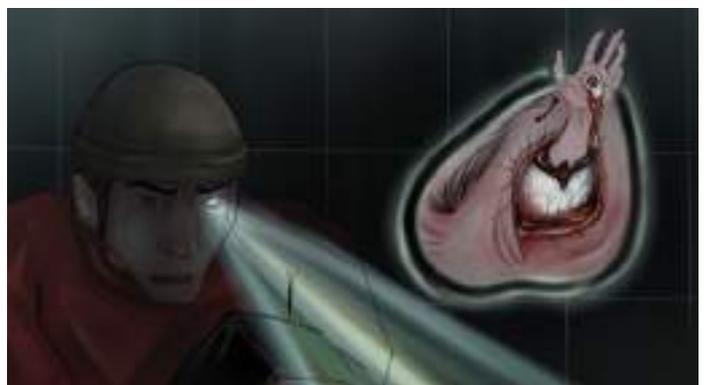


MAHRUKH BATOOL

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Screws

Isac is a young man with no memory of his past, begins to encounter surreal creatures. As they embody him, each one awakens a different version of who he might have been. His lively persona slowly collapses into silence until he dissolves into shadows, leaving behind only a memory, and the question of whether he truly died or is trapped in an endless cycle.





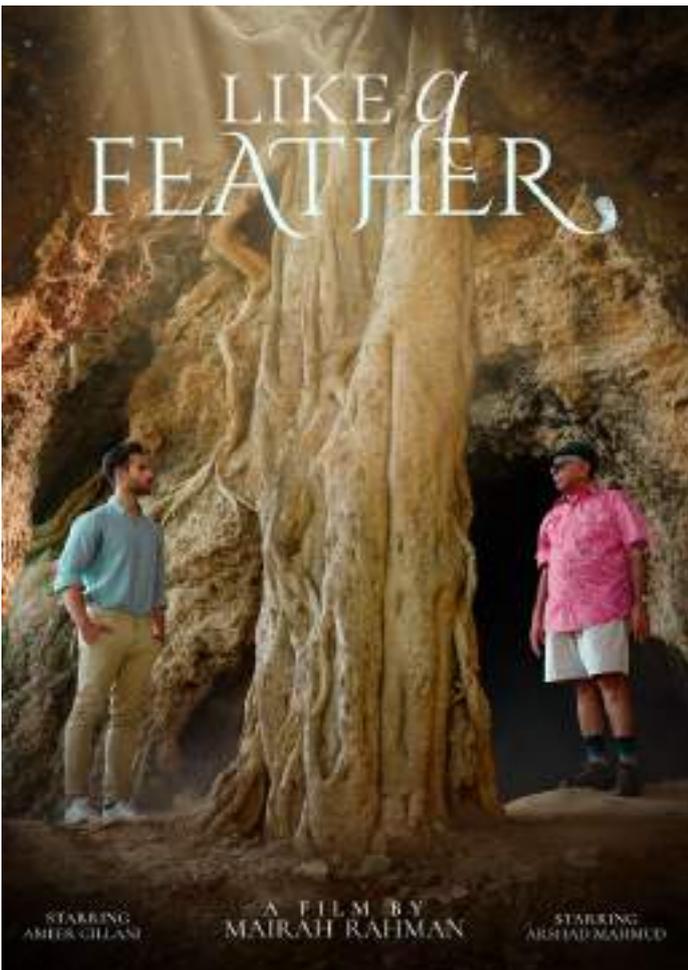
MAIRAH RAHMAN

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Like a Feather

Like A Feather is a 22-minute narrative short film exploring the quiet emotional distance between a father and son in an upper-class Pakistani household. The story follows Zaroon, an emotionally guarded young man, who reluctantly accompanies his aging father, Yawar, on a short road trip. What begins as an ordinary journey slowly reveals the early signs of Yawar's Alzheimer's - moments of confusion, repetition, and sudden lucidity. As the trip unfolds, Zaroon is confronted with a painful truth he has long ignored: the parents we take

for granted are aging quietly in the background of our busy lives. Through restrained performances, symbolic staging, and a warm visual palette, the film examines role reversal, suppressed affection, and the realization that love must be expressed before memory and time slip away. The project blends personal observation, psychological research, and cinematic storytelling to create a compassionate portrait of aging and emotional reconnection.





MALAIKA AHMED

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FARAAR

Three employees of a real estate firm find their horrible boss dead in his office one morning as they walk into work. Upon panic and discovery, they receive a call from an mysterious but threatening unknown caller to reach a particular location in due time to unravel the truth or be framed for the murder.





MARIAM AHMED

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Ghungru

Ghungru is a research-driven curl care project built on one belief: no two curls are the same, so no two routines should be either. It responds to the long-standing gaps in Pakistan's curl community, where most people rely on trial-and-error, imported advice, and products not made for local hair, climate, or lifestyles. Ghungru streamlines this process by combining design, technology, and localized knowledge into a personalised care system. At its core is the Curl Scanner, which evaluates lifestyle, routine, preferences, porosity, and visible hair

characteristics to generate a unique Curl Code. This code becomes a clear, easy-to-use guide for understanding your hair and selecting techniques and products that actually work for you. Through a mix of physical and digital experiences—from salon interactions to educational tools—Ghungru aims to make curl care accessible, intuitive, and rooted in the realities of South Asian hair.





MARYUM USMAN

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Silsilay

Silsilay is a hybrid product-service system designed in collaboration with the Centre of Arts & Wellbeing (CAFW) for Pakistani mothers (aged 40–60) to reclaim the personal ambitions and hobbies they paused for motherhood. The system pairs a flexible, easy and interactive workshop service model hosted at CAFW’s Nani Ghar with a digital companion app that helps moms access workshops, events & opportunities related to their interests and skillsets.

It is a project shaped by my own personal experiences and that of my mother, who dreamt of becoming a professor but left behind her career and her aspirations to look out for her family. This is unfortunately the story of several moms across Pakistan, who sacrificed their personal goals and ambitions to become full-time mothers. And often in our social context, these sacrifices are glorified, but what do we do to give back to these mothers? Is fulfilling our own dreams at the cost of hers, really the way to honor our moms or perhaps instead of striving to become their pride or having them celebrate our achievements, we give them the opportunity to celebrate themselves? This is the intent behind Silsilay.





MASHALLE KASHIF

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Chirya Uri

Guided by the quiet journeys of migratory birds, this project invites you into a world where pathways are built piece by piece and fragile habitats take shape through every small decision.

It transforms movement across wetlands, rivers, and coastlines into a tactile experience, one that highlights how landscapes shift, ecosystems respond, and safe passage depends on choices made with care.

As you help the birds find their way, the game reveals how delicate their journeys are, and how imagining their flight can spark a deeper sense of connection to the living world around us.





MUHAMMAD ABDULLAH

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Firaaq - Short Film

FIRAAQ is a story about heartbreak, personal growth and the emotional weight of social expectations. Azlan is a young man struggling to accept the end of his five year relationship with Shanaya. Her decision to choose a safer and more stable future leaves him feeling abandoned, insecure and angry. When he receives a mysterious breakup camera that can end the love between two people, it reflects his need to control a life that feels out of his hands.

One night he meets Alia, a girl who is learning to build her own independence. Through their conversations Azlan is forced to question what he believes about love, gender roles and responsibility. Alia explains how society shapes women to depend on stability while men are taught to measure love through sacrifice and success. This helps Azlan understand that his heartbreak is not only about losing Shanaya but also about confronting his own fears.

FIRAAQ becomes a thoughtful look at emotional maturity, acceptance and the courage required to move forward without bitterness.



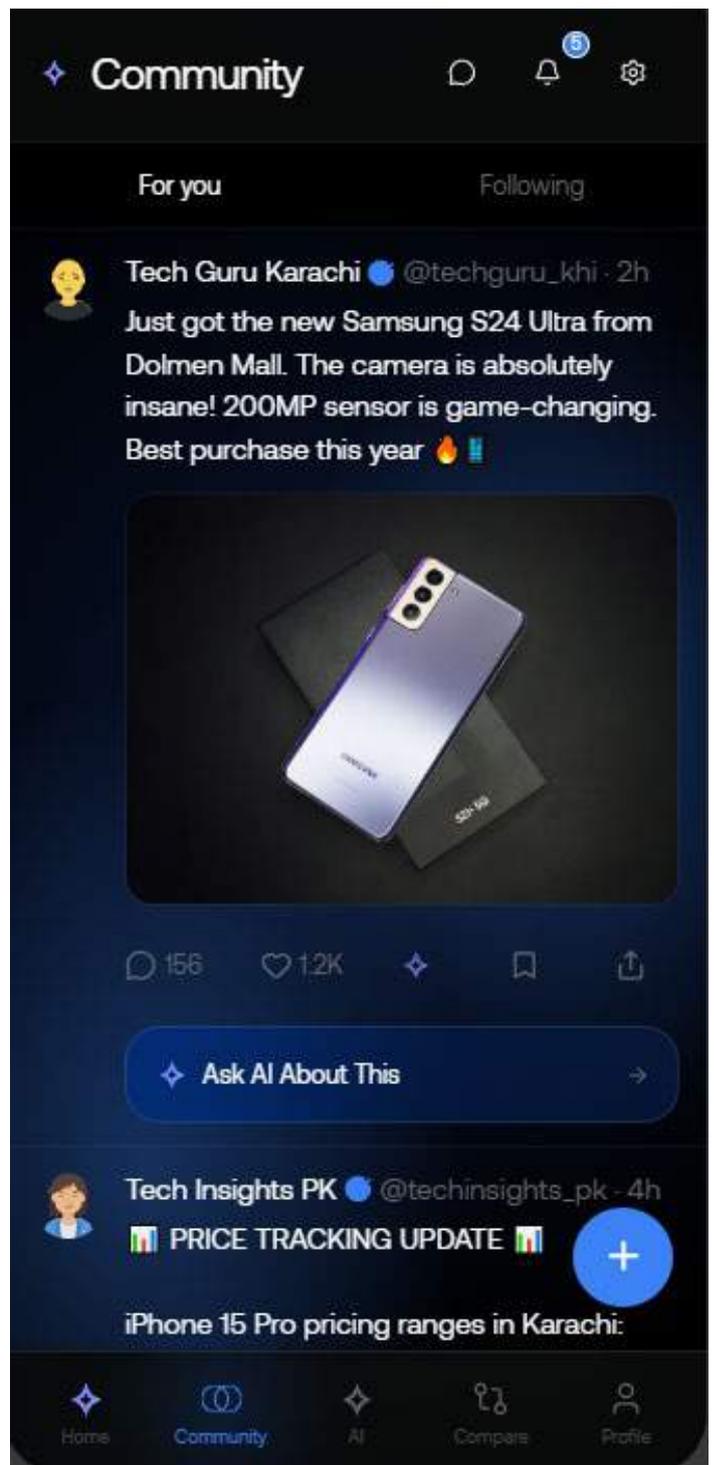


HASSAAN MAJID

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MAAHIR

Maahir is a tech guidance platform that helps people in Pakistan make confident, informed decisions when buying phones, laptops, and other digital devices. It simplifies technical jargon, provides clear AI-powered explanations, and connects users to real community experiences, making tech choices easier for anyone regardless of their skill level.





MUHAMMAD JUNAID MIR

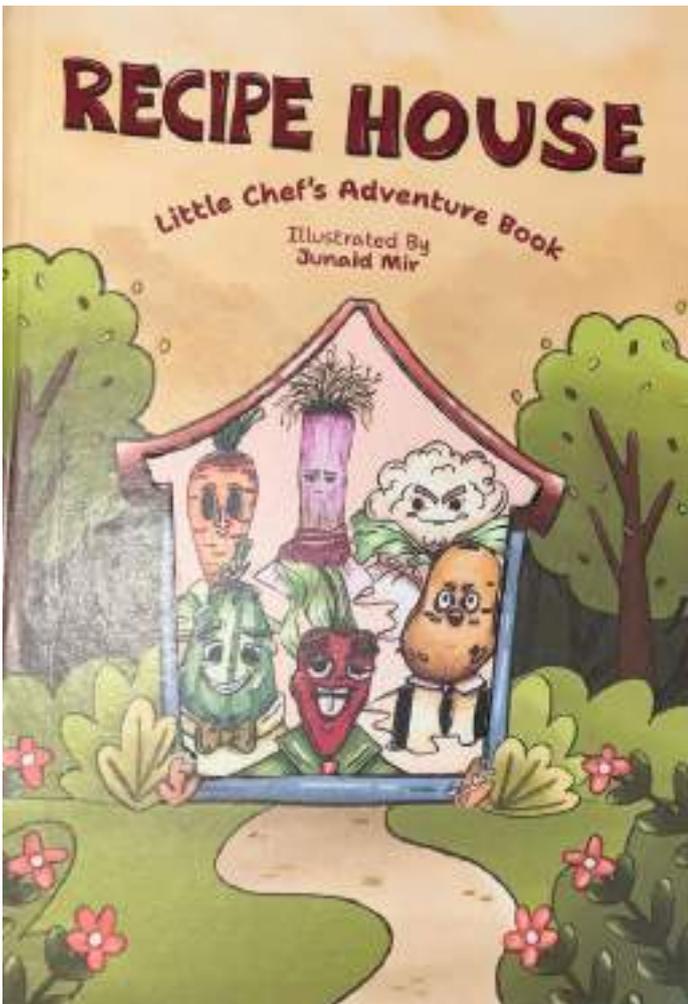
junaid.mir@student.ive.edu.pk | 03043553505

Recipe Book: Little Chef's Adventure Book

This project presents the design and development of an educational pop-up book that incorporates a manual lenticular technique, created for children aged 9–15 years. The book is centered around Pakistani recipes and is visually structured within a home-based environment. Each section introduces a different meal category: breakfast, snacks, lunch, dinner, drinks, and a special rain-inspired recipe, encouraging young readers to explore cooking through interactive storytelling.

Six original mascots accompany the reader throughout the book, guiding them on a fantasy adventure that transforms everyday cooking into a magical and engaging experience. Traditional Pakistani crockery and cultural motifs are thoughtfully integrated into each recipe to reinforce cultural identity and visual familiarity.

The primary aim of this project is to motivate children to learn basic cooking skills at an early age, helping them develop independence, healthy eating habits, and a strong connection to their cultural food heritage. At a time when fast-food culture and global homogenization are rapidly influencing young minds, this book highlights cooking as not only a practical skill but also a meaningful life lesson deeply rooted in one's own culture.





MUHAMMAD MUSAB

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Karachi 2199

Science fictions narratives are generally associated with countries like Japan and the US, that are often envisioned as dystopian in the future. There is a very strong lack of exploration of such a genre in a more local and Pakistani context. Karachi 2199, a narrative-driven video game, envisions a futuristic dystopian Pakistan not just visually, but also situates it in the context of local politics. It explores how robots in the future are denied the right to practice

Islam as a faith and how this suppression affects them. The game is a 2 dimensional side-scroller with a pixel art style. The game unfolds the story as the player platforms around, interacts with characters and fights danger.





MUHAMMAD ZOHAI B FASIH KHAN

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Reframe The Game

This thesis aims to shift parental perceptions by clarifying football's development pathways and presenting it as a credible career option in Pakistan. Simultaneously, it strengthens the Pakistan Football Federation's public image through a renewed brand identity and clear institutional vision, positioning Pakistan Football Federation as a professional body committed to player development.



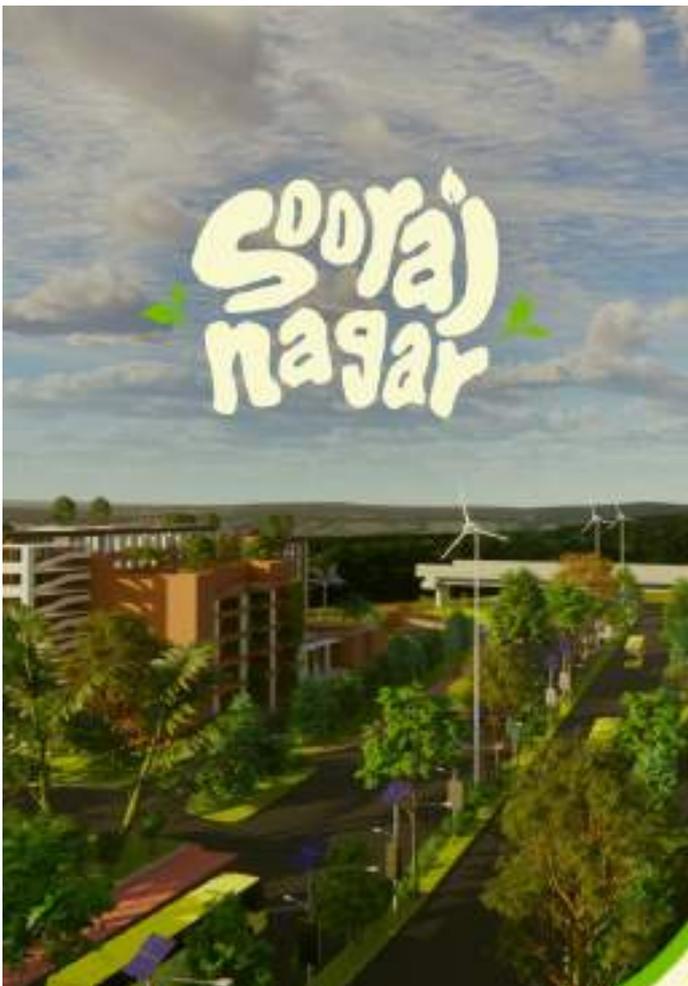
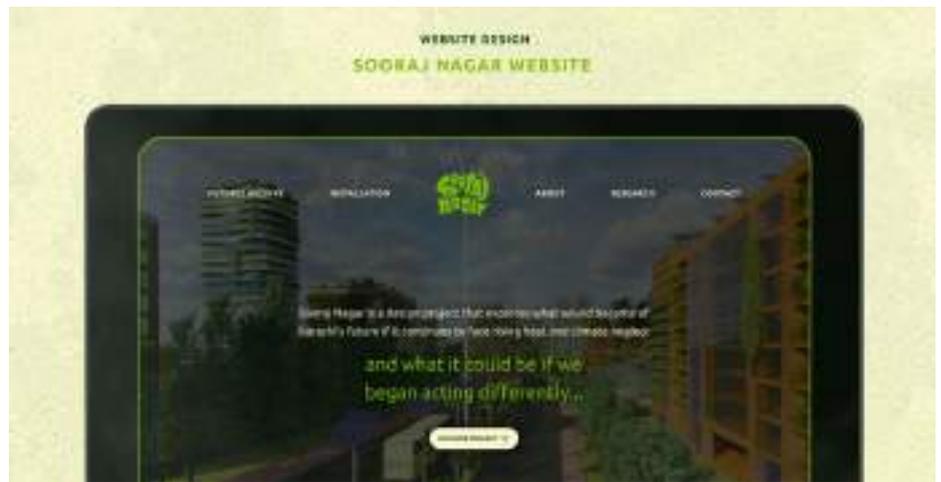


NABIA SHAIKH NADEEM

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Sooraj Nagar

Being a young adult in Karachi can feel dystopian, broken roads, endless traffic, flooded gutters, constant construction, and heatwaves that make the city feel unlivable. This every-day struggle, combined with global news of wars and climate disasters, makes hopelessness feel inevitable. Sooraj Nagar steps directly into this feeling and challenges it. The project asks what Karachi’s future could become if rising heat and climate neglect continue, and what it could be if we choose to act differently. Set on Shahr-e-Faisal in 2025, it places you in three roles: the state, the community, and the individual, each limited but powerful. Your choices gradually push the city toward collapse or recovery. The core message is clear: climate doom feels inevitable because we’ve accepted it as such, but inevitability is just a story. Sooraj Nagar rewrites that story, imagining a future where Karachi is alive, cared for, and shaped by collective hope and action.



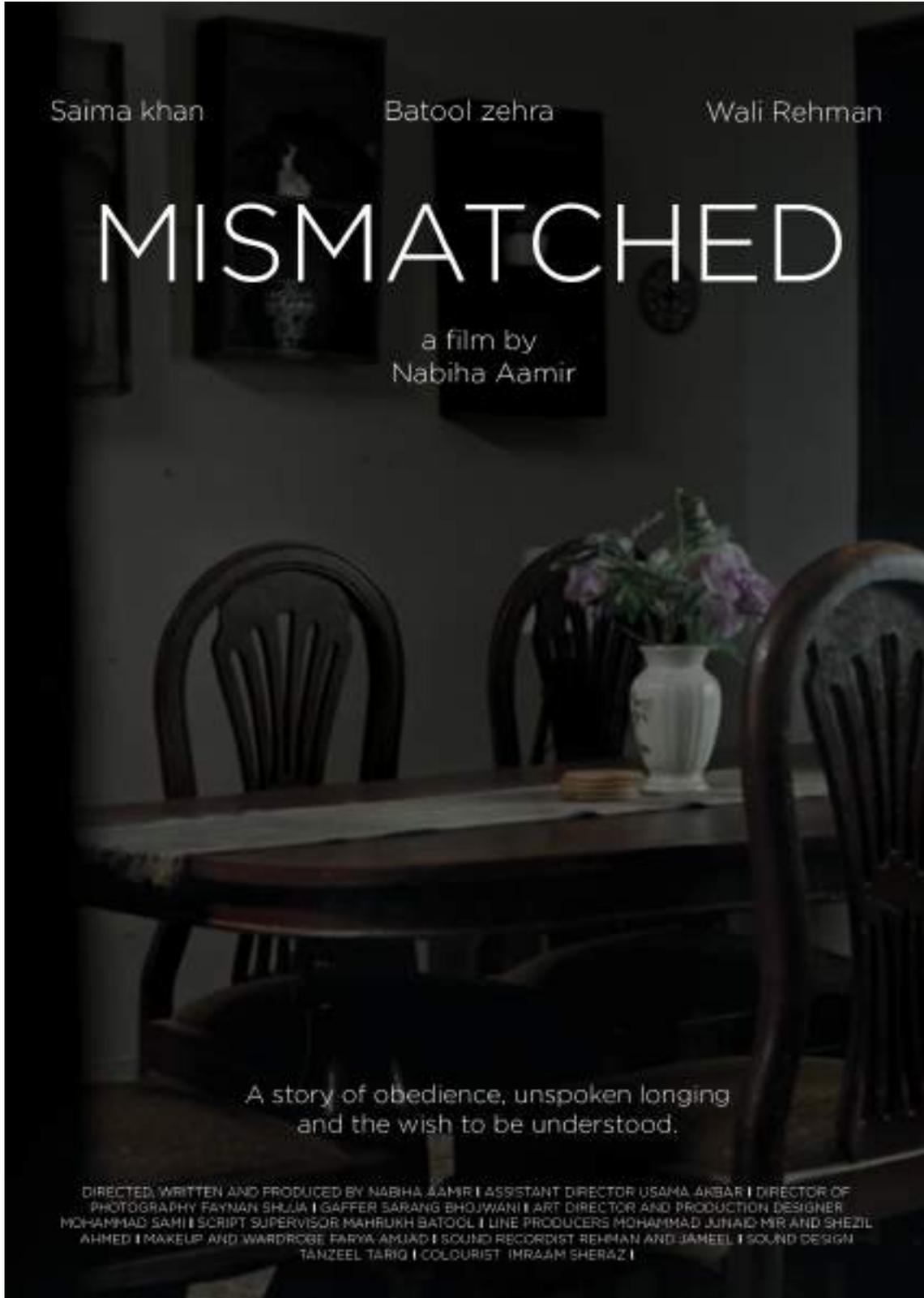


NABIHA AAMIR

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Mismatched

A film based on generational reckoning that describes the concept of authoritative parenting in a middle-class Pakistani household and its impact on their children, mainly influenced by societal and familial expectations. The narrative speaks about how the emotional needs of children are often unnoticed by the authoritative parents who are shaped by society and family traditions.





NABIHA KHAN

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Sibling Saga: Home-Bound Edition

Sibling Saga: Home Bound Edition is a cooperative, home-themed board game designed as an icebreaker to help siblings reconnect during early adulthood. A phase when communication often fades due to changing routines, responsibilities, and emotional distance. Rooted in research on siblings' relationships and Pakistani family dynamics, the game focuses on rebuilding connection through play.

Players navigate familiar domestic spaces such as Living Room, Kitchen, Bedroom, completing playful missions introduced through Mission Brief and powered by Action Cards, Connection Cards, and shared token goals. Each task encourages teamwork, memory sharing, humour, and reflection, creating space through meaningful interaction without the pressure of serious conversation.

By blending play with emotional awareness, Sibling Saga: Home Bound Edition transforms everyday spaces into opportunities for reconnection. It invites players to rediscover one another through laughter, shared stories, and collaboration – one memory at a time.





NAJIA TARIQUE

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Mehk (”مہک“)

The story follows Tara as she navigates grief after her grandmother’s passing. When her aunts take all of her grandmother’s belongings, only one item remains, a bottle of her cream, which helps Tara reconnect with cherished memories and find bittersweet closure.





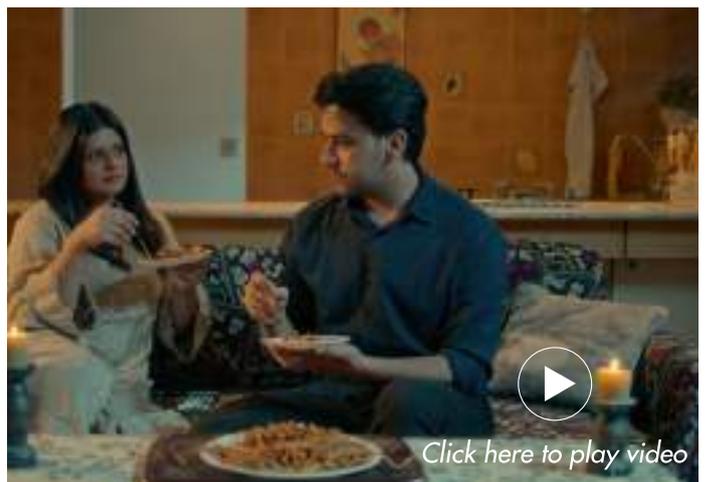
NAQIYA AZIZ

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Tum, Main, Aur...

Tum, Main, Aur... is a 21-minute thesis film that explores the quiet fractures within a marriage shaped by infertility, societal pressure, and unspoken emotional labor. Set within the intimate confines of a middle-class Pakistani home, the film follows Bismil and Junaid, a couple whose eight-year relationship is strained not by betrayal, but by silence. When a new neighbor and her child enter their lives, Bismil's deeply buried insecurities surface, forcing the couple to confront truths they have long avoided.

Rooted in social and psychological realism, the film examines how a woman's worth continues to be measured through motherhood, and how love is tested in the absence of open communication. Through restrained performances, everyday moments, and subtle visual symbolism, Tum, Main, Aur... captures the tension between expectation and empathy, ultimately pointing toward healing, choice, and emotional honesty.

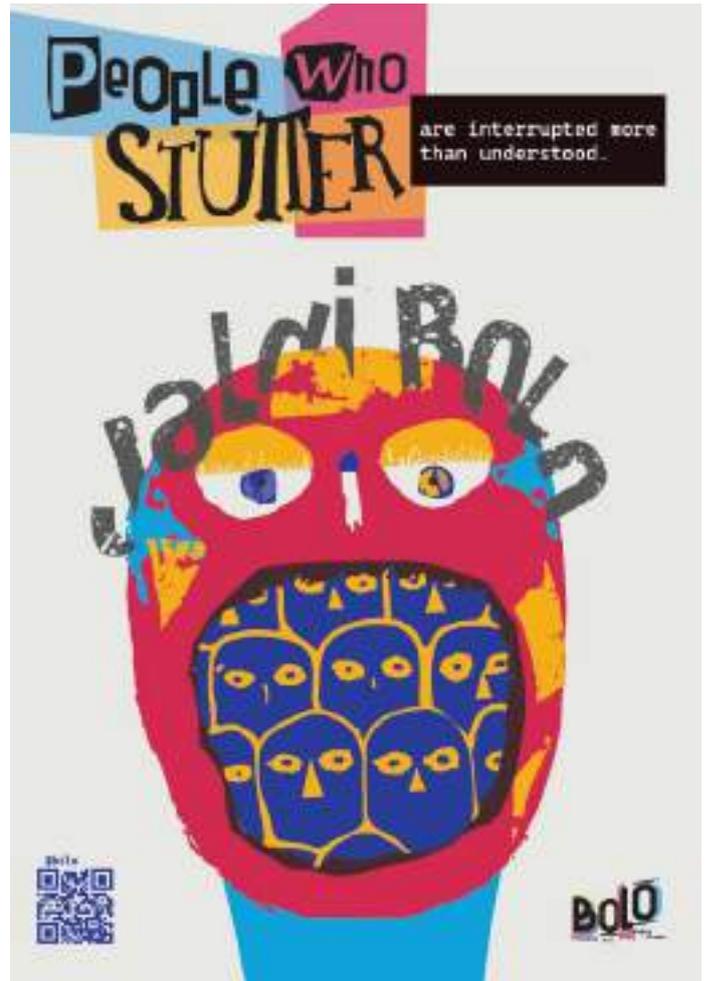
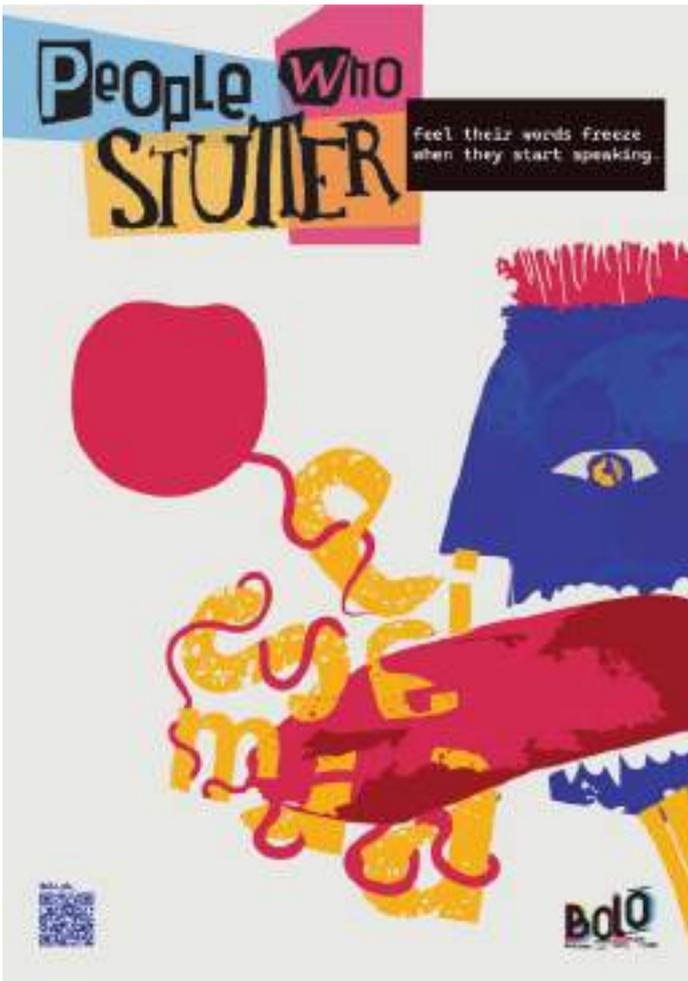
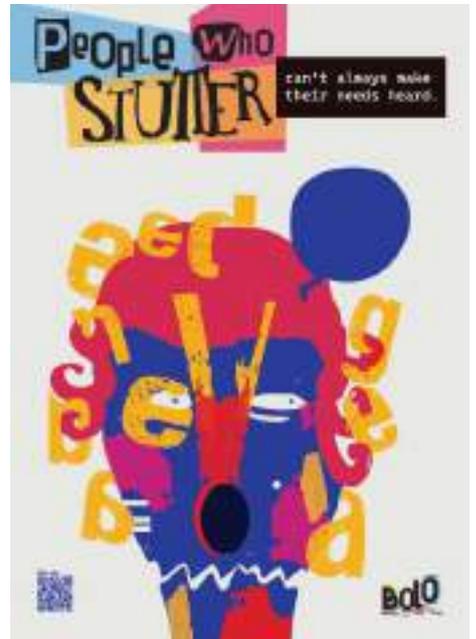
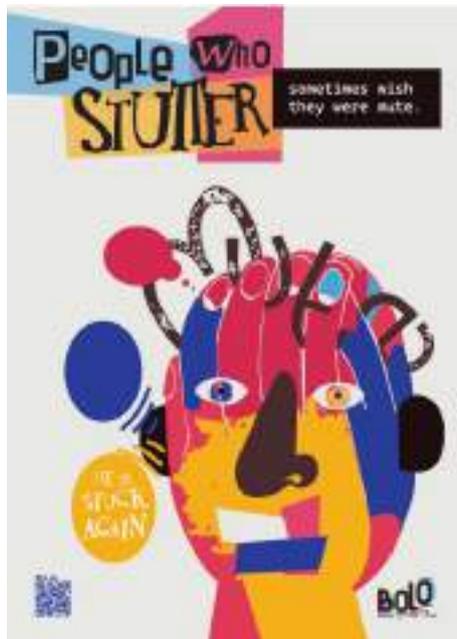
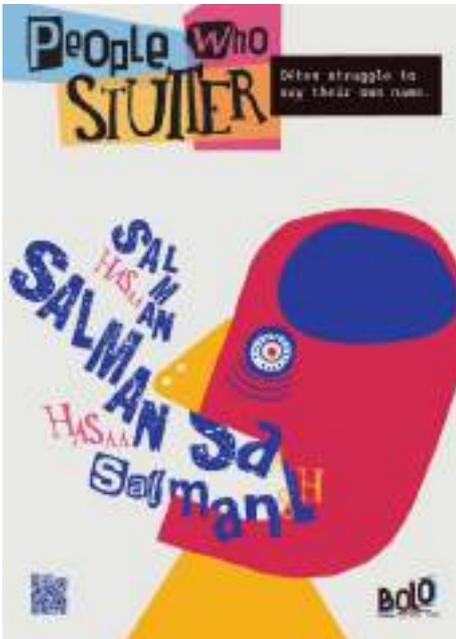




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BOLO





RAAHIM TALPUR

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Gumaan

Gumaan is a short film that delves into basic human nature and personalities of two women; Urooj, a newly wed who evaluates her life in comparison to Tahira Apa's, leading to dissatisfaction with her counterpart in marriage and Tahira Apa, who carries inner grief from loss yet remains exuberant on the outside. The story is a critique of looking ahead of one's own life and constantly wanting more, it reflects the instinctive nature of human beings.





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Askwhy - unfolding minds, one question at a time.

Spread of misinformation is a global challenge, but in Pakistan, the problem is accelerated by a lack of digital literacy on social media. On a mass level, misinformation not only misleads citizens but also deepens social divides and fuels extremism, a challenge my workshop directly addresses. This shift in awareness at an individual level can foster collective change in classrooms and ultimately nurture a generation that is more media literate, tolerant, and resilient against misinformation.

In collaboration with Army Public School, Karachi, Askwhy introduces an interactive, workshop based learning platform designed for high school students. In a country like Pakistan—already ranking the lowest in critical thinking and research output among SAARC nations—this project is not just educational but a step toward shaping a more informed and reflective society.





SAAD ALAM KHAN

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Chai Dhaba

We've all had this conversation while sitting at a chai dhaba, sipping hot chai, and enjoying crispy parathas, wondering how much the local chai dhaba owner earns, or how profitable their business might be. This shared curiosity sparked the idea for Chai Dhaba: a fast-paced, desi strategy card game where players run their roadside tea cafe (dhaba) and compete to become the most successful chai spot in town.

You'll attract customers using clever attraction cards like crispy paratha, free wifi, and chai, but watch out! Rivals can sabotage your dhaba with attack cards, such as rats in the kitchen, police raids, and bad reviews, among others. The game seamlessly blends humor, hustle, and desi street culture with real-life contexts, all while requiring sharp decision-making.





SANA ALI

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The Journey (a walk through nature)

If children don't grow up knowing nature and appreciating it, they will never understand it, and if they don't understand it, they won't protect it, and if they don't protect it who will? Children today are gradually losing their instinctive bond with the natural world due to their monotonous indoor lifestyles and screen addiction. This increasing alienation from the environment is not only depriving them from sensory engagement but also affecting their physical, mental, and emotional well being.

"The Journey" is a nature focused experiential design solution aimed at reconnecting children to nature. By collaborating with Pasha Farms, this project takes up the opportunity to utilize the existing space and transform it into a sequence of interactive zones like Dig & Discover, Make & Create, and Collect & Build. By engaging their senses, emotions, and creativity, the project encourages children to step outside, explore freely, and rediscover the joy of being outdoors. This project was also tested through a collaboration with Vivi the Bear School, where we took children to Pasha Farms to experience the Journey firsthand.



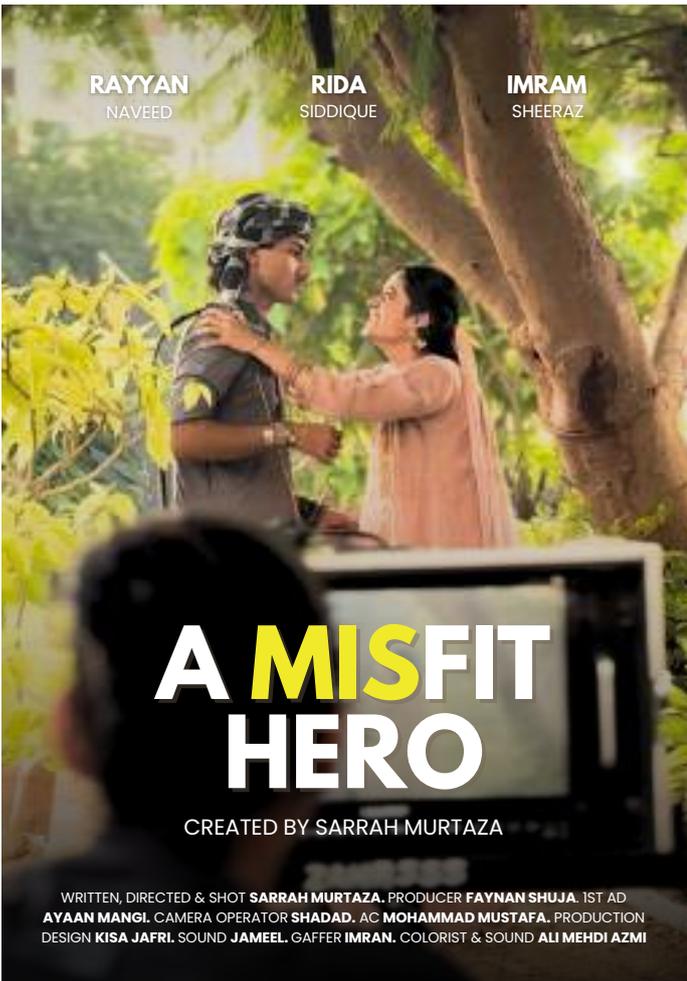


SARRAH MURTAZA

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A Misfit Hero

It is a short film (14 mins) about two actors that are stuck in the world of the film that they're shooting. This film explores themes of identity, love, and external validation in life.





SHAZMIRA AFZAL KHAN

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The Magic Of Roots

The Magic Of Roots is a children’s illustrated book series that revive the fading Pakistani cultural practice of hair oiling by turning it into a magical learning experience.

Through Ayaan, Maryam, and a glowing oil drop known as Boondh, the story uses imagination to reconnect the children with intergenerational bonding as well.

Each book uses a different colored oil, representing a core value such as unity, wisdom, empathy, and kindness.

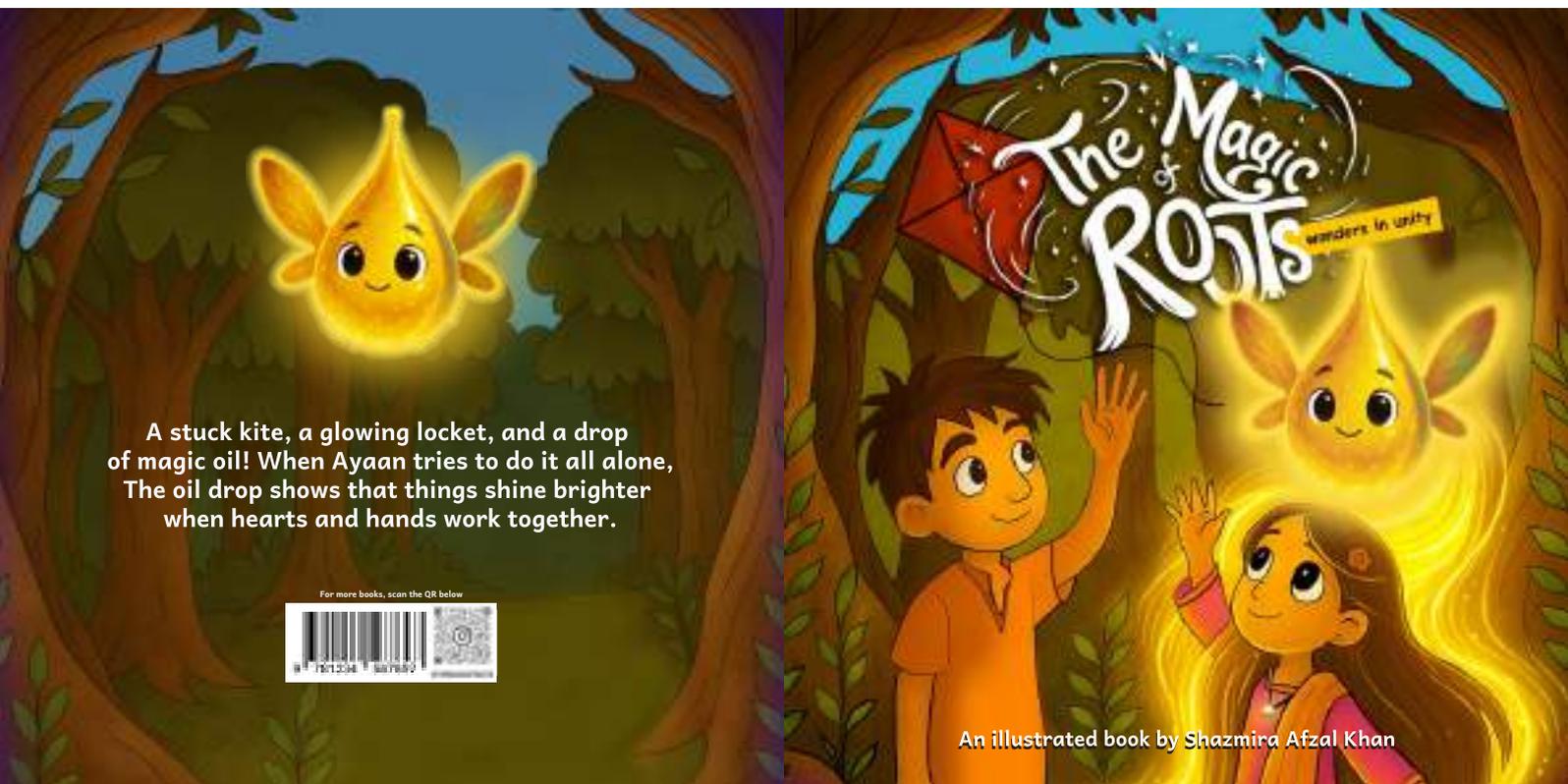
Surrounding the books is a full visual ecosystem of merchandise and interactive reading sessions, allowing the young audience to not just read but feel the cultural practice and remember it in a magical way.



This book belongs to _____



They arrive at Nani’s big house, Nani hugs them warmly..



A stuck kite, a glowing locket, and a drop of magic oil! When Ayaan tries to do it all alone, The oil drop shows that things shine brighter when hearts and hands work together.



An illustrated book by Shazmira Afzal Khan



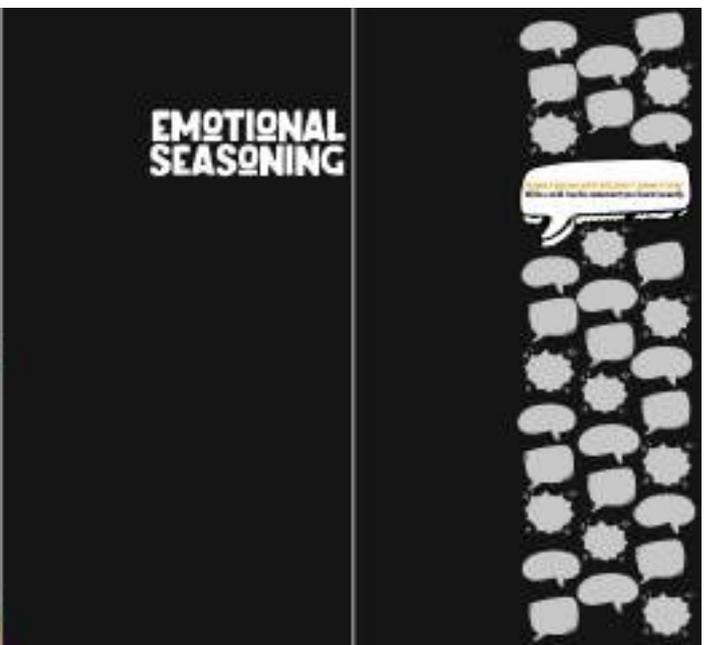
SUHANA SOHAIL MEGHANI

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The Macho Guide

The Macho Guide is my attempt of giving all the boys, the freedom, the language and space that helps young boys to grow into emotionally aware men in future. With this project, I am addressing emotional suppression in young boys – a root cause of violence, mental health issues, and gender imbalance.

Traditional mental-health messaging feels distant, clinical, or preachy to them. I have aimed to CONNECT BEFORE CORRECT and it does not ask boys to change who they are – it simply connects with them, builds a connection and relatability. By meeting boys where they are – in their humor, their food culture, their desire to feel understood – this project offers a practical and hopeful way forward by physically tapping the places in Karachi that boys love to go to, for instance cafes, gyms and dhabas. The intervention is scalable across schools, community centers, cafés, and digital platforms, making it suitable for long-term impact.



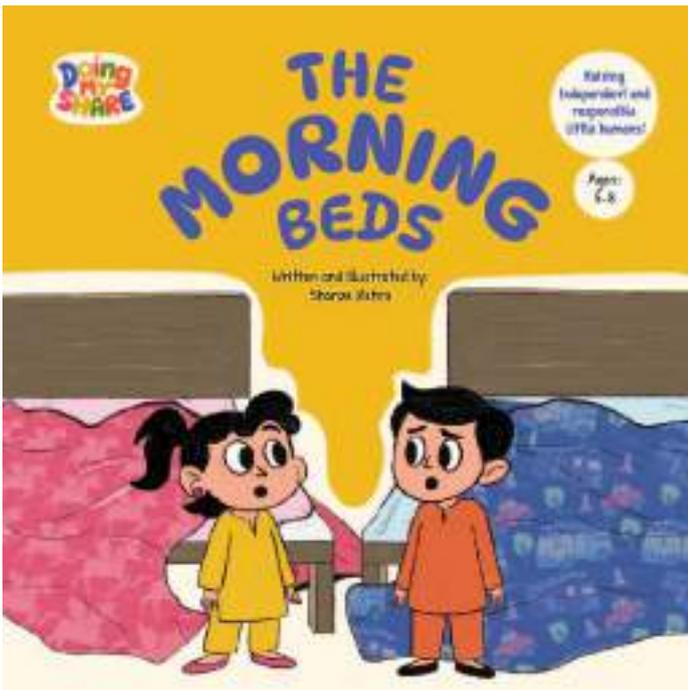


SYEDA SHANZE ZEHRA

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Doing My Share

Doing My Share is a series of children's books that introduces the idea of shared domestic responsibilities. Each book teaches simple household tasks in easy steps, helping children understand that taking care of a home is everyone's 'share' of work. The series aims to shift the narrative around housework by presenting it as a shared, collective duty that is equally divided among all family members.



About the Series:

Doing My Share is a series of children's books that teaches kids simple household tasks so they grow into independent, confident, caring adults who share responsibilities at home. Through these books children learn that running a home is a shared effort!

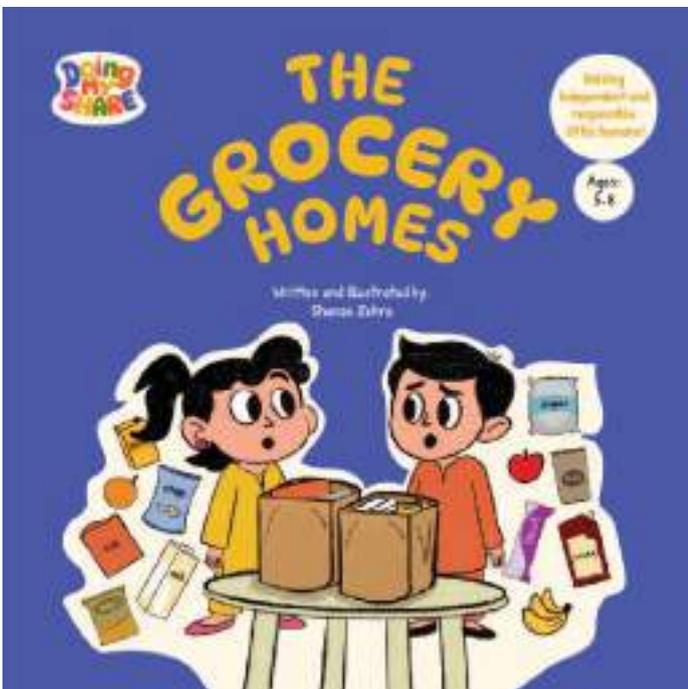
Responsibility | Teamwork | Care

Meet the other books!

A Guide for Parents:

After your child reads this book, let them try performing the chore right away. This helps them practice what they've learned and understand their "share."

At the end of the book, you'll find a Certificate of Completion. Give it to your child once they do the chore, and add one star each time they repeat it. When they reach 10 stars, celebrate with a small or big reward (anything that feels special to them). This simple system keeps children motivated and builds positive habits through gentle reinforcement.



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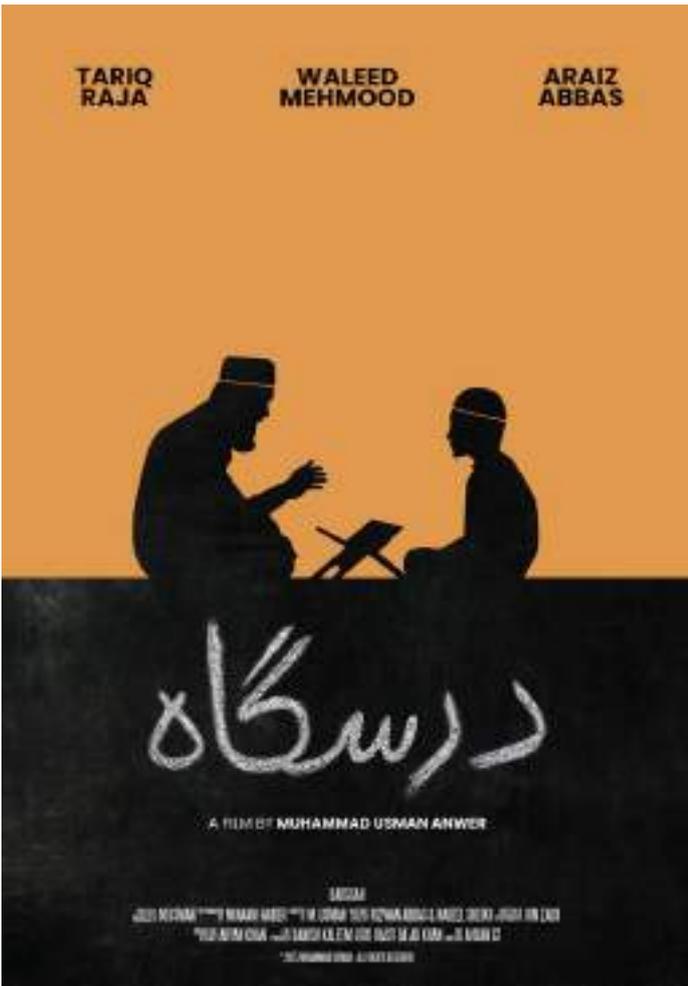


MUHAMMAD USMAN ANWER

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Darsgah

Darsgah is a short film that explores the quiet emotional world of a young Madarsa student who struggles to connect with Quran, not because of any ability but because he lack an emotional and spiritual connection with it, something neither his family nor the Madarsa could help him build. Worried by his progress, the father hires a Qari Sahab to teach him at home alongside his full time Madarsa. Recognizing the root of the problem, the Qari Sahib approaches Saad with patience and understanding, helping him build a deeper, heartfelt connection with the Quran through the stories of the Prophets and engaging, meaningful methods of learning.



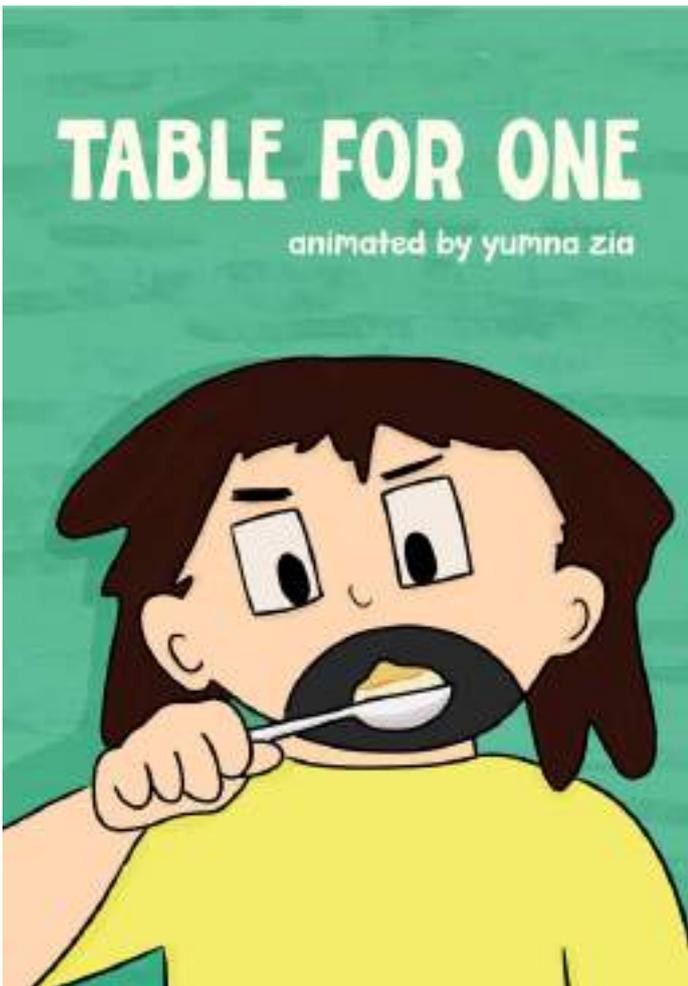
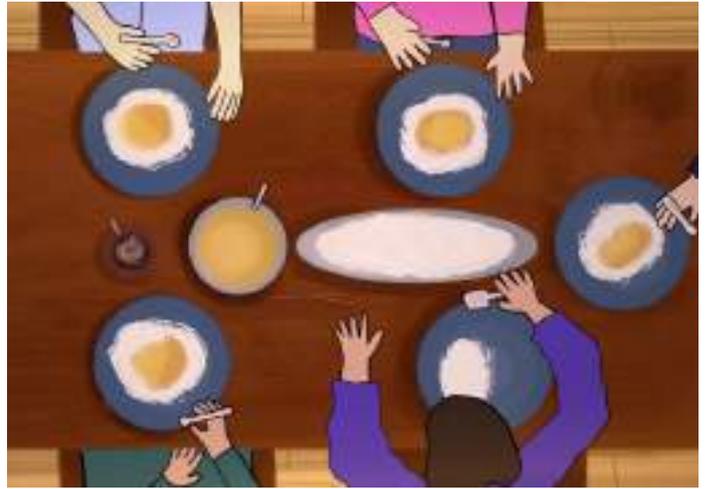


YUMNA ZIA

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Table For One

Table For One is a short animated film where a young girl sits at her family dinner and finds herself caught between time reflecting the passage of time and distance. She feels as if the world keeps moving on without her and she's unable to catch up but she doesn't realize that even if the world keeps moving on there's still time to catch up. Through visual and sound cues, Table For One subtly talks about the universal fear of being left behind. To be able to overcome that fear there is a small moment in time where it takes small courage to rejoin the flow of time.





YUSRA FAHEEM

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bol

Stuttering is often treated as a speech problem, yet its deeper challenges lie in shame, fear, avoidance, and the emotional weight carried quietly by those who live with it. Rooted in personal experience and research, bol is a mobile app designed to help young Pakistanis who stutter rebuild a healthier, kinder relationship with communication, reframing progress as confidence, self-acceptance, and comfort with one's voice rather than "speaking perfectly".

Through speech practice, community support, and culturally grounded awareness, the app offers a safe space where expression is encouraged and myths are gently unlearned. Designed specifically for Pakistan's social context, bol uses playful visuals and localized language to reduce stigma and empower users to reconnect with their voice, making an often isolating journey feel lighter, more communal, and more hopeful.





YUSRA SOHAIL

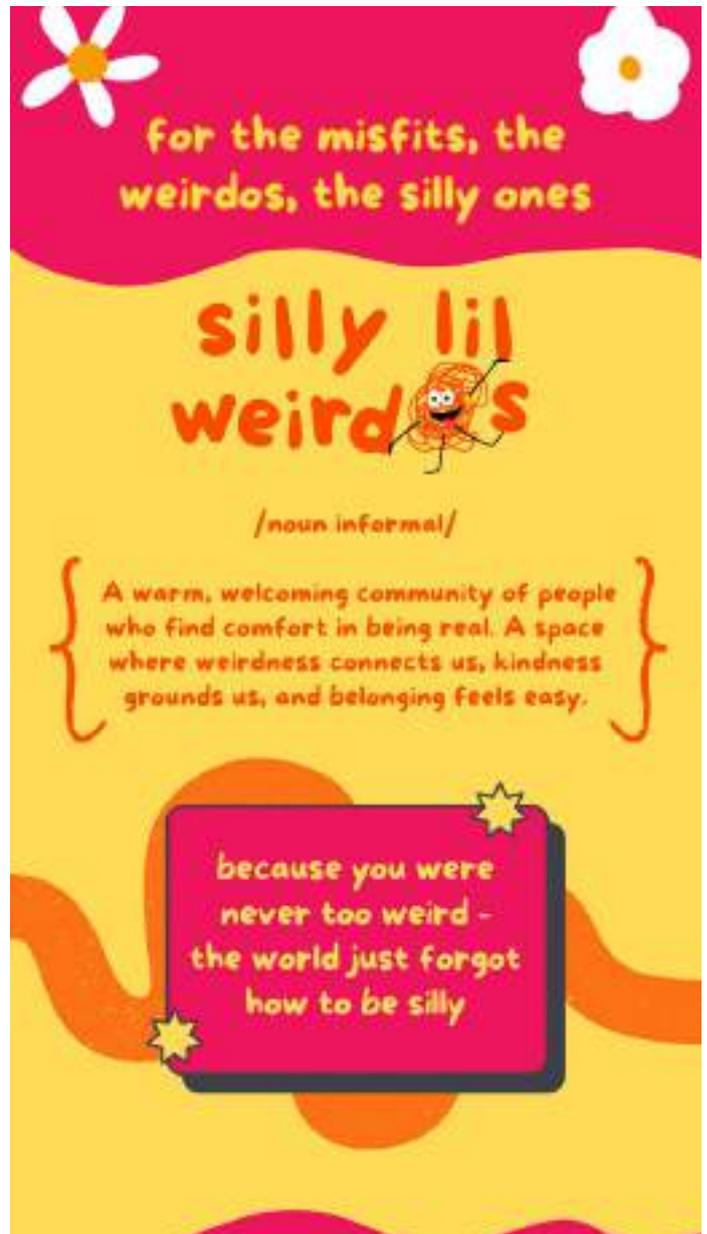
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silly lil weirdos: because you were never too weird - the world just forgot how to be silly

silly lil weirdos explores the quiet, persistent fear of judgment that shapes how university students express themselves. Research across campuses revealed how students routinely shrink their personalities, mute their quirks, and filter their ideas to avoid being labeled "too weird," "too much," or simply "different." This pattern slowly erodes confidence, belonging, and connection. silly lil weirdos responds by creating a playful, low-pressure safe space supported by an accompanying app, designed to help students ease back into authentic self-expression. Through movement-based games, collaborative activities, shared stories, and gentle prompts, the experience reduces social pressure and makes authenticity feel less risky. Rooted in the belief that "you were never too weird - the world just forgot how to be silly," the thesis reframes self-expression as a joyful, communal practice and builds an environment where being real feels natural, supported, and celebrated.



[Click here to play video](#)





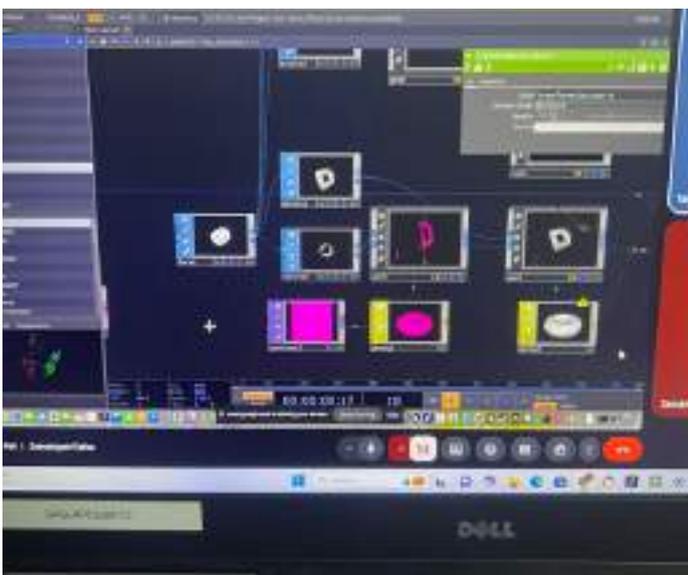
ZAHABIYAH MURTAZA

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RESET.CO

reset.co is an interactive, speculative design project that explores the impact of performance culture, surveillance, and algorithmic judgement on human behaviour. It imagines a near-future system in which individuals are continuously tracked, analysed, and rated based on their appearance. By transforming the participant into data, reset.co highlights how identity becomes a measurable and controllable asset within digital systems.

In a world where appearance, behaviors and compliance become measurable to your worth, reset.co is introduced as a government linked platform, which gives you daily appearance and behavior guides, as well as helps you refine and curates your virtual appearance to the new system's liking, so you can take a break from constantly performing.





ZAINAB QADEER

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Rishta Mafia

Growing up, we all heard about rishta meetings, the outfits, the questions, the silent judging, the pressure to act "perfect." Then suddenly, you're old enough and it becomes your reality. It's awkward, tiring, and honestly a lot more emotionally heavy than people admit.

My thesis is basically about that whole experience. It looks at how young women today deal with the stress, the overthinking, and the burnout that comes from being repeatedly "on display." It's a straightforward, visual, and interactive way of showing what commitment pressure actually feels like in modern Pakistan. The goal isn't to fix the rishta system, it's just to make these tough, real experiences a bit more approachable and easier to talk about.





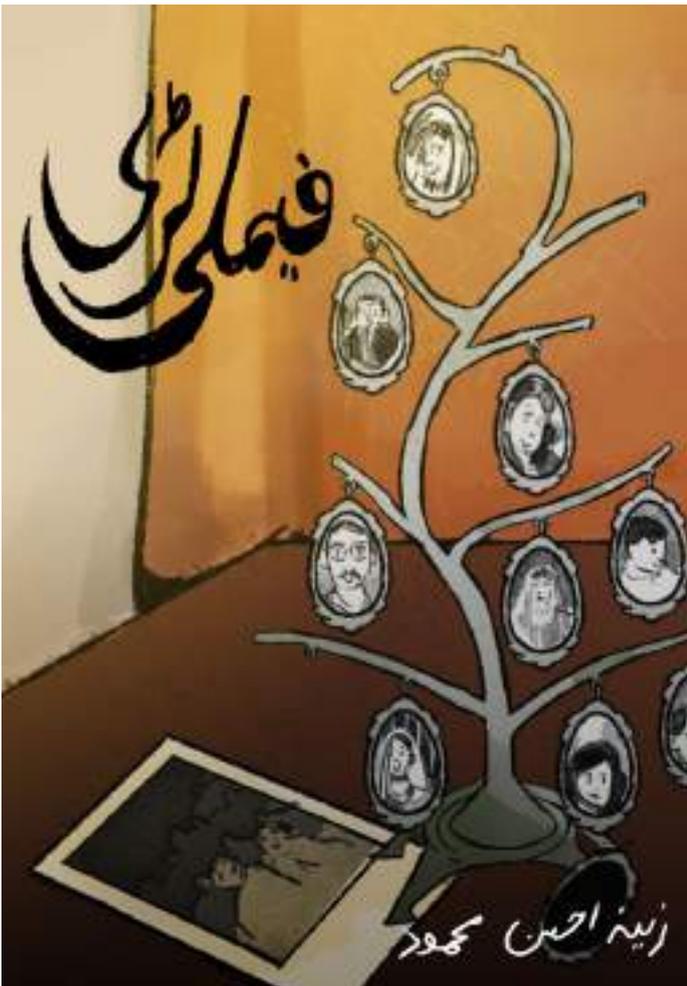
ZAINAH AHSAN MAHMOOD

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Family tree

Family Tree is a short animated film that explores identity through the lens of family and the sentimentality of material objects. It revolves around a little girl named Marjaan and her Nunna who go through the motions of ordinary life, with Nunna wishing for a new family tree to fit her entire family in. However, she is unable to get one. After her passing, Marjaan struggles with the fact that there is no photograph or representation of the entire family together.

She notes the patterns in which the family interacts, and how they are similar to how her Nunna would act, and lands on the conclusion that family, not glued together by any form of representation, is a product of shared history and repeated actions.





DEPARTMENT OF TEXTILE DESIGN

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

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



AISHA QAZI

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Craft of Sindhi Lungi

My thesis explores the traditional craft of the Sindhi woven lungi, focusing on its rich cultural identity, symbolic motifs, and intricate weaving techniques. Building on my previous research, this study aims to reinterpret the craft through a contemporary lens while maintaining its authenticity and rootedness. The objective is to transform the visual language of the lungi into functional home textiles that fit modern living spaces without losing the essence of the original craft tradition.

A key component of this project is the craft intervention conducted in collaboration with artisans from Sobho Dero, where I experimented with altering the conventional thread count, colour palette, and material choices. While artisans typically use silk threads, the intervention introduced new fibre options and updated colour harmonies to create textiles that feel both modern and culturally grounded. These experiments allowed for reimagined textures, improved durability, and refined aesthetics suited for interior applications.

The final outcome translates these woven explorations into a set of functional products, including a long ottoman and coordinated cushions. These pieces aim to bridge heritage and contemporary design celebrating the lungi's visual vocabulary while reshaping it into usable, market relevant home decor items. The project ultimately emphasises respectful revival, artisan collaboration, and the potential of traditional crafts to evolve meaningfully within today's design context.





ALEENA ZAFAR

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Madras and the Idea of the Grid

This thesis reinterprets Madras checks through the creation of contemporary handwoven summer jackets, using the architectural grids and structural rhythm of the IVS building as an inspiration to develop check patterns and motifs. Designed with today's trends and the aesthetics of the current generation in mind, the work combines modern relevance with traditional handloom practice, proving that traditional techniques can coexist with contemporary fashion.

By producing these checks manually, the project not only restores the authenticity and craftsmanship behind Madras checks but also supports weavers whose generational livelihoods have been threatened by industrialization and mass production. This work highlights the social need to preserve their skills, create sustainable opportunities, and promote slow fashion as an ethical alternative to fast fashion.





AYESHA WAHAB

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From Resilience to Gratitude

Starting from resilience, the cactus became my metaphor to explore transformation, gratitude, and vulnerability. To express this journey, I chose three cactuses, each marking a distinct stage of change within me. The Santa Rita cactus reflects transformation through its color shifts under stress. The Moon cactus represents interdependence and accepting help, mirroring the support from my family and the women artisans I collaborated with. The Echinopsis embodies vulnerability through its brief but expressive bloom. My story involves Applique Tuk ka Kaam, translated into expressive Rallis created with Sindhi women artisans in Bhudani. Using natural dyeing, eco-printing, and a zero-waste approach, the work carries muted tones and layered meanings.

The women artisans were central to this journey. Through our collaboration, I saw reflections of the same resilience, gratitude, and vulnerability I was exploring in myself. Their dedication and openness shaped both the process and the outcome, reinforcing the collective strength central to my thesis.





BASEERAT AFROZ





BATOOL ALI JUMANI

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Seam Jo Kam

My thesis explores Chaandi Seamwork, a traditional Sindhi craft featuring silver embroidery on leather, historically used to ornament horses as symbols of pride and power. Practiced by the Marcha caste, this intricate technique involves hand-stitching fine silver strips using a method known as "coughing". I traced the origins of this fading craft, originally used in pieces made to adorn animals like saddles, seats, reins etc. It now survives in only a few regions of Sindh.

I have used Seamwork to cherish the deep bond between humans and their natural environment - with flora and fauna, often celebrated through stories narrated on traditional textiles. Urbanisation has created a disconnect of this bond. I am from Khairpur, while growing up there, I observed that daily life, even now, revolved around the rhythms of the natural world. It carries a quiet beauty, where simplicity nurtures balance, meaning, and peace. Through my designs, I aim to celebrate this way of living, capturing the harmony and authenticity found in daily routines of rural life, where every gesture and object reflects coexistence with nature. This project is my way of honoring and celebrating that connection, a tribute to the people, animals, and crafts that shaped my sense of belonging, and a reminder that true fulfillment lies in living with awareness, purpose, and harmony with the world around us.

Building upon this lineage of craft and culture, the product is designed, a piece of furniture, that carries its own story of heritage and belonging. It is inspired by my family's 80-year-old heirloom Jhoola, a cherished object adorned with traditional Jandi work (lacquer art). This jhoola has been a witness to different generations, holding memories, conversations, celebrations, and quiet moments of solitude. Its presence in our home has always symbolized continuity, warmth, and the beauty of handcrafted tradition. By reinterpreting its form and essence in my design, I hope to honor not just an object, but the legacy, values, and love it represents. Through this, I connect my craft to my roots, bridging past and present, and continue to share the stories that shaped me.





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Kathputli





FATIMA KHAN

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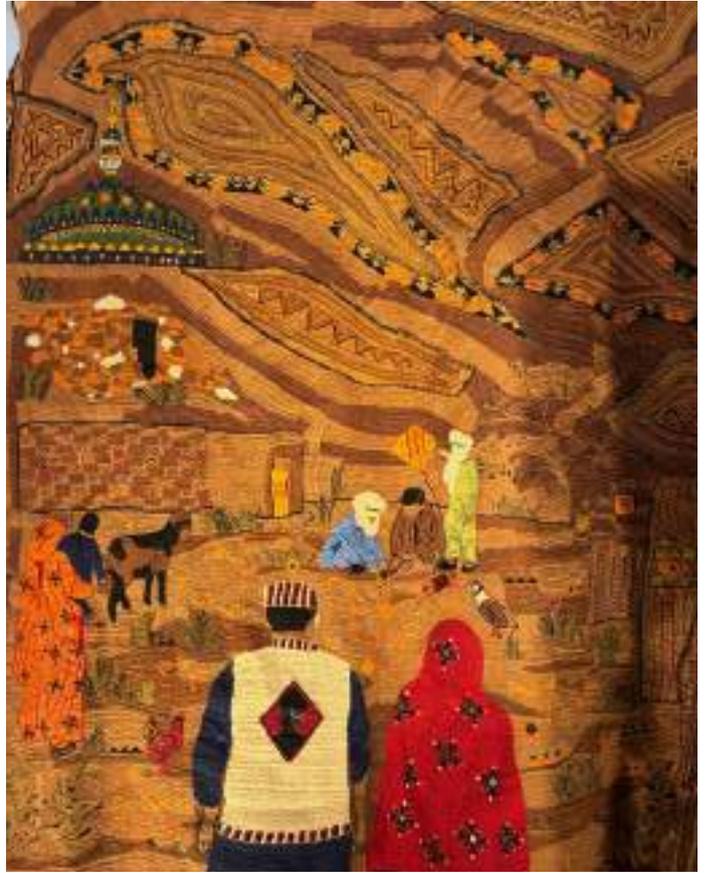
exploring camel skin

This thesis explores the material possibilities of camel skin through a design lens, treating it as a surface rich with texture, translucency, and potential for narrative expression. The chosen theme is the mangroves of Karachi's ecosystems vital for coastal protection yet threatened by neglect, encroachment, and lack of awareness. By using camel skin as the primary medium, the project aims to create visuals that spark curiosity and lead audiences toward understanding the urgency of mangrove preservation. The work positions material exploration as a pathway to ecological storytelling and public awareness.





HAREEM RAHAT





HIBA FAISAL

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My research focuses on the Indus River dolphin, locally known as the bhulan, one of the world's few freshwater dolphins and a species now critically endangered. Despite its biological uniqueness and ecological importance, the Indus dolphin remains widely misunderstood. Functionally blind, it navigates through echolocation and plays a vital role in maintaining the balance of the river ecosystem. During my fieldwork in Sukkur, I discovered that most local communities are largely unaware that this dolphin is endangered. Many do not know its significance, and in some cases, the animal is harmed or killed due to misinformation, fear, or unsustainable fishing practices. Apart from small initiatives like the Bhulan Bachao campaign, conservation efforts in the region are minimal, revealing a concerning disconnect between the species' fragility and public awareness. In response to this gap, I developed a conversational, research-driven textile installation that communicates the story of the Indus River dolphin. Through fabric, texture, and form, the installation creates an immersive visual and tactile narrative that highlights the dolphin's characteristics, its struggles, and its importance within the Indus ecosystem. This work aims to spark curiosity, educate audiences, and encourage a more compassionate and informed approach to the conservation of this overlooked species.





KIAHWAR BATOOL

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The Art Of Tangaliya

The Surendranagar district of Gujarat, India, is home to tangaliya, or Daana weaving, a 700-year-old textile tradition known for intricate geometric motifs and its distinctive coiling technique. Through online collaboration, I learned directly from master weaver Ashish Rathod and his family, custodians of this craft for generations, who shared both the technical process and the philosophy that gives Tangaliya its cultural depth.

For this work, I chose the anar (pomegranate) tree as my central motif because it carries the memory of my father, born in 1956, whose life was defined by protection, dignity, and sacrifice. He planted a pomegranate tree simply because I loved the fruit, and when it fell ill, his sadness revealed how deeply he had hoped I would one day eat from it.

Across Persian, Greek, Islamic and South Asian cultures, the anar symbolizes protection, abundance, rebirth and resilience qualities that mirror my father's life. In Tangaliya's enduring craft and the anar's symbolism, I found a language to honour his strength and tenderness.





LAIBA ZAIDI

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All that glitter is not gold

The textile project, "All that glitter is not gold," critiques the opulent aesthetics of 1980s South Asian weddings, focusing on the intentional, overwhelming femininity that defines the ceremony, where the bride becomes a meticulous canvas layered with silks, rich embroidery, and accumulated gold. This project moves beyond aesthetic appreciation to analyse this hyper-feminine focus as a complex socioeconomic phenomenon: the lavish display is the zenith of a meticulous socialisation process, positioning the wedding as the ultimate female aspiration while simultaneously tying the bride's personal worth and financial security to her adornment. Specifically, the gold jewellery, while ornamental, fundamentally transforms the bride's physical self into the primary repository of her Stridhan (personal wealth) in a patriarchal system. This critique is embodied in the final products—the Batwa—which, by visually referencing these assets, serve as a tangible metaphor for the necessity of the bride's personal custodianship over her wealth, challenging the nostalgic glamour of the past by revealing the economic precarity beneath the shine.



RUMAISA MURAD

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Interlacing, Interconnecting, and Integrating

This project deals with innovative approach to sustainability, tackling the global waste crisis by reimagining discarded material into a transformative environmental solution. Through the use of both pre-consume and post-consumer waste it demonstrates how waste can be redefined, not as a burden, but as a catalyst for creating integrated, future-oriented products that align with the principles of circular design.

This project highlights the importance of interdisciplinary collaboration and systems thinking in addressing sustainability challenges. Its integration of environmental responsibility, material innovation, and cultural awareness showcases how simple yet effective design principles can operate across sectors to foster meaningful change.

In essence, this project is about more than repurposing materials—it's about rethinking how we live, consume, and engage with the world around us. It offers a vision of the future where waste becomes a starting point for creativity, renewal, and stronger connections between people and the planet.





FASHION DESIGN PROGRAMME

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



AAMNA SOHAIL QIDWAI

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SEASONS OF MONET

This concept is inspired by Claude Monet and his iconic Water Lilies series, which he painted over nearly thirty years at his garden in Giverny. These works capture the changing qualities of light, colour, and atmosphere, making them a powerful reference for seasonal transformation. The collection interprets Monet's paintings through the idea of four seasons, with each garment representing a different phase of nature. Variations in colour, texture, and form reflect the softness of spring, the vibrancy of summer, the depth of autumn, and the calm

stillness of winter. Monet's expressive brushstrokes are translated into fashion through acrylic paint and embroidery, turning each piece into a wearable canvas. The silhouettes are poetic and slightly dramatic while remaining comfortable and wearable. Overall, Seasons of Monet connects fine art and fashion by transforming Monet's exploration of time and nature into contemporary garments.





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Reimagining Karachi in 2085

This project embarks on an in-depth exploration of Karachi, a city with life and layered with history. The core of this journey involves a careful selection of several key notable locations within Karachi, each chosen for its unique ability to represent the city's spirit and essence.

My aim is to reimagine these locations from my perspective of how they would be in the year 2085. The goal isn't to erase the past but to envision the future. While reimagining these places, the original character and historical significance of each site will be preserved. The focus will be on how the surrounding environments evolve. This approach will provide a dynamic view of Karachi's evolution from my imagination highlighting how the city's core identity might endure and transform over the coming decades and how I imagine it to be.





EMAN IMRAN

Nostalgia

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

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





EMAN MASOOD

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The Anatomy of the Hot Air Balloon

This collection is a playful reimagination of hot air balloons, translating their iconic shapes and inner structure into contemporary fashion. The anatomy of the balloon becomes the design language: the soft teardrop curve of the envelope, the vertical gores that contour its form, and the airy, rounded volume that defines its silhouette. Garments swell gently with controlled fullness, while clean, elongated lines create a sense of upward motion. The pieces embody lightness, buoyancy, and the thrill of drifting above the world. Rooted in curiosity and movement, the collection invites viewers to experience clothing as an exploration—lifting, expanding, and carrying the joyful energy of flight into active wear.





GULMINA

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Tradition in Thread

My thesis, "Tradition in Thread," addresses the fading visibility and exploitation of Dasmaal artisans in Balochistan and Pakhtoon communities. To understand this loss firsthand, I traveled to Balochistan, met with artisans who have been pushed to the margins of the craft economy, and discovered individuals whose skills are slowly disappearing due to lack of recognition and unfair compensation. Their voices and stories became the foundation of my thesis, and I positioned them not as subjects, but as central collaborators in the work.

The project transforms the symbolic, protective elements of Dasmaal into contemporary, wearable forms, creating a bridge between cultural heritage and modern fashion. By translating traditional motifs, spices, and textile techniques into accessible garments, the work seeks to restore dignity to the craft while generating new avenues for artisan recognition and economic opportunity.

Ultimately, Tradition in Thread demonstrates that heritage can evolve without losing its essence. By translating the Dasmaal's protective and symbolic elements into contemporary fashion, the project offers a culturally rich narrative that can be appreciated by a diverse, global audience.





IMAN REHAN

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Formed From Within

This collection challenges a culture fixated on surface beauty by shifting attention to the body's internal architecture, specifically the spine and rib cage. Instead of treating the skeleton as a symbol of mortality or something clinical, it is reframed as a structural masterpiece that quietly governs movement, posture, and protection. The spine becomes a motif of verticality, strength, and flexibility, while the rib cage inspires ideas of enclosure, repetition, and safeguarding. Through exposed frameworks, layered construction, and the interplay of rigid and flexible forms, the collection celebrates what supports and sustains us rather than what is merely visible. It explores the tension between concealment and revelation, proposing that true beauty often lies in the unseen systems that make life possible. By drawing from the precise, adaptive geometry of the skeletal structure, the collection invites a reevaluation of aesthetic values, suggesting a shift from polished surfaces to substance and function. Ultimately, it asks us to reconsider where beauty resides perhaps not in what is shown but what quietly holds us together.





MAHNOOR AMIR

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BEAUTY OF BECOMING

Its About Self Transformation when you are Trappe Inspired from Cocoon

my concept was beauty of becoming its about how there is a stage in life when yoh feel trapped in your cocoon inspired from cocoon but this is universal thing for me it was pregnancy for you it can be any thing any scenario any stage of life when you feel trapped in a cocoon.





MAHRUKH HAIDER

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ILLUSION OF PERFECTION

The concept "Illusion of Perfection" explores how something that looks ideal on the surface can hide unsettling truths underneath. Inspired by the visual world of *Coraline*, this concept focuses on the contrast between charm and deception. In the film, Coraline is drawn into the Other World because it appears brighter, more colorful, and more exciting than her real life. The house seems magical, the food looks perfect, and everyone behaves exactly the way she wishes they would. But this perfection is carefully staged. The longer she stays, the more she notices strange details, forced smiles, scripted kindness, and a world that feels too controlled to be real.

This concept uses that idea to examine how "perfection" in our own lives can be misleading. Sometimes polished environments, flawless appearances, or overly ideal situations are created to distract us from what's actually happening. Perfection becomes a mask, hiding flaws, dangers, or intentions that are not immediately visible. It works because it gives us everything we think we want, making it easy to ignore the signs that something isn't right.

"Illusion of Perfection" highlights the moment when beauty turns suspicious, when comfort becomes eerie, and when perfection feels unnatural. Inspired by *Coraline's* dark-whimsical style, the concept blends playful visuals with a sense of unease to show that perfection can be a trap. True safety and truth are often found in the imperfect, messy world that we learn to appreciate once the illusion breaks.





MALAIKA CHANDIO

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Seeds of Memory

Seeds of Memory is a collection that turns the feeling of memories into modern, sculptural fashion. The idea begins with the belief that every memory, even a very small one, has a shape, a texture, and an emotion attached to it. These "seeds" stay inside us and slowly influence who we are, how we feel, and how we move through life. Using structured silhouettes, gentle layers, ruffles and warm earthy colours, the collection represents this inner emotional journey.

Each garment shows a different type of memory some are clear and strong, while others feel soft, blurred, or nostalgic. Techniques like gradients, pleats, imprints, and asymmetry are used to show how memories change, mix, and grow over time. The overall mood is expressive but gentle, showing that memories are not just parts of the past they continue to live inside us.





MANAHIL AMIN

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DISTORTED REALITIES

My thesis explores distortion—how reality today is altered, edited, and layered to a point where it becomes hard to trust what we see. I translated this into garments that look normal at first, but reveal conflicting details up close. Misaligned seams, extra zippers, and flipped constructions disrupt expectations, making the viewer question what is real. The collection doesn't distort the body; it distorts perception.





MARIUM TARIQ

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Raised by Color

Raised by Color is a concept rooted in the art, music, and fashion of the 1960s— not as nostalgia, but as a reimagining of its spirit for today. This collection channels my personality through the vibrant lens of the sixties, using bold forms and playful florals to celebrate identity, freedom, and joy while echoing the era's peace movement to spread positivity in the modern world. Its aim is to reinterpret the optimism, quirkiness, and vivid energy of the 60s

into a contemporary design language where individuality and self-expression continue to shape the way we create and wear fashion.





MARIYA BALOCH

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Rooted in Silence

My collection is rooted in the quiet resilience of moss, an element that thrives in neglect, shadows, and forgotten spaces. It becomes a metaphor for human endurance, growth, and hope that persists even when conditions are harsh or overlooked. Through this collection, I explore how beauty can emerge slowly and silently, without force or attention, much like moss spreading across worn surfaces.

The concept reflects personal and collective life experiences: moments of stillness, emotional abandonment, and periods of being unseen. Just as moss grows on cracked walls and damp ground, the collection speaks to individuals who continue to evolve through hardship, adapting rather than resisting. It celebrates softness as strength and patience as a form of survival.

Rather than loud statements, the collection communicates through restraint and subtle detail. The textures, surfaces, and handcrafted elements echo organic growth and time-worn landscapes, allowing the garments to feel lived-in and emotionally layered. Overall, the collection is a quiet reflection on resilience honoring growth that happens in silence, and the grace found in enduring.





MINHAL ALAM

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Stratification Of Self

Stratification of Self explores how personal growth mirrors the gradual shaping found in nature, without overemphasizing the literal layers of rock. The concept focuses on how experiences, mistakes, triumphs, challenges quietly accumulate to shape identity over time. Instead of defining people by any single moment, this philosophy highlights the slow, meaningful evolution of the self.

In my creative practice, this idea naturally translated into the way I approach fashion. I became drawn to textures that carry depth, details that hint at memory, and structures that reflect inner change rather than loud statements. Designing through this lens allowed me to explore how clothing can hold emotion, how a garment can express progression, resilience, and the softness of becoming.

Stratification of Self is a tribute to our evolving identities and the beauty found in the continuous journey of becoming who we are.





NADIA

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Threads of Memory

Threads of Memory is a collection that blends personal history with cultural heritage. It is inspired by my father, who sold fruits in his small shop, and whose dedication shaped my understanding of hard work. Fruits were a constant part of my childhood, representing livelihood, routine, and resilience. Their forms – from layered citrus segments to rounded apples and textured pomegranates – influence the silhouettes, drape, and movement of the garments.

The collection also draws from Chirma Dozi, the traditional Hazara embroidery known for its golden and silver threads and its deep connection to identity and pride. By simplifying and modernizing its motifs, I bring this heritage into contemporary fashion while honouring the stories carried through each stitch.

Fruit symbolism adds another layer of meaning: watermelon as resistance in Palestinian culture, red Anar fruits symbolizing elevation in Iranian culture, and pineapple representing hospitality, colonial history, and queer identity. These global meanings connect to themes of resilience, belonging, and cultural expression.

Using jewel tones inspired by traditional Chirma Dozi, the collection merges structured silhouettes with organic forms. Through this fusion of embroidery, symbolism, and memory, Threads of Memory becomes a tribute to family, identity, and the beauty of transforming heritage into modern design.





RAFIA SARDAR KHAN CHANDIO

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Raised by Color

Layers of Excitement is a streetwear-inspired collection driven by the vibrant energy, chaos, and visual intensity of graffiti. The collection translates the rush of excitement felt around graffiti into dynamic silhouettes and layered textile techniques. Denim serves as the main canvas, manipulated through bleaching, burning, spraying, patchwork, and appliqué to mimic textured walls and overlapping tags. Oversized, baggy, and deconstructed forms reflect movement and spontaneity, while surface experimentation captures the rawness of urban streets. Each garment becomes a "portable wall," expressing layers, emotion, and artistic freedom. The collection transforms graffiti's spirited, bold character into wearable, unapologetic fashion.





RIMSHA MAMJI

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The Welcoming Threads

"The Welcoming Threads " is a contemporary fashion collection inspired by the Gujarati Toran an embroidered doorway hanging that symbolizes welcome, joy, and cultural celebration. As someone born into a Gujarati family in Pakistan but distanced from the language and stories of that heritage, the Toran becomes a personal gateway of return. Through its motifs, colors, and spirit, it offers a path to reclaim and reinterpret cultural identity.

The collection transforms the Torn into a living symbol of belonging. Traditional motifs-peacocks, parrots, floral motifs, and mirror work are reimagined across modern silhouettes. Bright festive hues such as orange, pinks, mustard yellows, and teals interplay with neutral tones, mirroring how a Torn brightens the simplicity of an entrance. Elements like tassels, embroidered borders, and hanging details echo the Toran's celebratory fringes.

Each garment is a blend of heritage and modernity that invites warmth, openness, and pride. The designs with contemporary silhouettes and intricate embroidered surfaces carry the festive energy of the Torn while embracing contemporary comfort and elegance. Ultimately, the collection embodies clothing as a form of welcome: welcoming tradition into modern life, welcoming identity back to the self, and welcoming joy into everyday expression.





SAHAR KASHIF

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Retro Futurism

This collection is inspired by the 1960s Space Age, a decade shaped by breakthroughs like Sputnik, Yuri Gagarin's orbit, and the Apollo 11 Moon landing, moments that ignited global imagination and directly influenced fashion. Designers such as Pierre Cardin, André Courrèges, and Paco Rabanne translated the era's excitement into futuristic silhouettes using metallic fabrics, plastics, and geometric cuts. My inspiration draws not only from these designers but also from how people envisioned the Moon itself: its dusty grey surface, cratered textures, and the thrill of stepping onto an unknown world. These ideas evolved into colour palettes of silver, soft grey, teal, purple, and reflective finishes that echoed the possibility of a new technological future. A subtle use of plastic like surfaces reflects the transparency of bubble domes and space age helmets, adding a sleek, futuristic clarity to the overall aesthetic.

Building on this history, the concept of Retro Futurism explores how the past imagined the future through flying cars, neon cities, smooth architecture, and optimistic science fiction. This collection merges those nostalgic visions with modern design, combining astronaut inspired details, moon textures, and science fiction graphics to express curiosity, exploration, and hope. In today's uncertain world, this project aims to revive the hopeful spirit of the Space Age, a time when humanity looked at the sky with confidence, and use it as a way to inspire positivity and imagination for the future.





SNEHA SHAMNANI

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Threads of Navrang

Navratri has always been more than a festival to me; it is deeply tied to my identity and lived experience. As a Hindu woman growing up in Pakistan, I witnessed Navratri as a celebration of faith, resilience, and quiet strength within my home and community. Over the past four years, living away from my family, I recreated these sacred nine days in my hostel room—lighting a diya, performing puja, and holding onto the rituals passed down by my mother and dadi.

Navratri honors the nine forms of Goddess Durga, each representing a distinct virtue such as courage, purity, wisdom, protection, and divine strength. Each day's color and symbolism reflect a journey of renewal and inner power.

My collection draws inspiration from the eight objects held in Maa Durga's hands, translating their meanings into textiles, silhouettes, and surface details. This thesis is a contemporary expression of tradition, memory, and personal faith.





SANYA ABDUL SAMAD

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Silent Chaos

Silent Chaos explores the idea that chaos does not always appear loud or aggressive; it can exist quietly within outwardly calm environments. The collection reflects movement and disruption occurring in multiple directions while maintaining a composed surface. This contrast between visible calm and underlying activity defines the essence of silent chaos.

Inspired by water, the designs express fluidity and continuous movement that unfolds subtly rather than forcefully. Forms shift, overlap, and diverge, creating a sense of disorder that remains restrained and controlled. A calm color palette of soft blues reinforces the surface stillness, echoing water's ability to appear peaceful while concealing strong currents. Through this balance of quiet movement and composed aesthetics, Silent Chaos presents chaos as something present, active, and complex and yet deliberately silent.





SARAH SHAHID

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Echoes of folklore

The collection reimagines regional folklore through a contemporary lens, merging Heer Ranjha, Sohni Mahiwal, and Umar Marvi into one contemporary heroine. Instead of recreating historical costumes, it distills the symbols, emotions, and landscapes of each story; matkas, rivers, deserts, loyalty, rebellion, into modern silhouettes and textile choices. The rounded matka form inspires structure, while the flow of water and the grit of desert journeys influence movement, texture, and layering. Each motif becomes a code: love, sacrifice, resilience, and defiance embedded into embroidery, print, and construction. By unifying the three narratives, the collection creates a new identity, an empowered, culturally rooted heroine who carries the emotional legacy of folklore into today's world.





SHANZAY SARDAR KHAN

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Ode To Future Self

Ode to Future Self is a fashion collection built around the ideas of ambition, aspiration, and personal evolution. The Chrysler Building and the Art Deco period form the core inspiration, both visually and conceptually. Known for its geometric precision, vertical lines, and radiant ornamentation, the Chrysler Building symbolizes progress, luxury, and hope—qualities that mirror the journey of becoming one's future self.

The collection translates architectural language into fashion by treating clothing as a structured, expressive form. Western silhouettes such as evening gowns, tailored coats, and sculpted suits capture the strength, symmetry, and upward motion found in skyscraper design. Alongside this, Eastern silhouettes like the shalwar kameez and lehenga are reinterpreted through Art Deco geometry and detailing. This dual exploration reflects a balance between cultural identity and global modernity, linking tradition with ambition.

Materials play a central role in bringing the concept to life. Fabrics such as silk satin, lamé, velvet, suede, leather, and sequined textiles reflect the building's metallic surfaces, glossy finish, and dramatic lighting. Embroidery, beadwork, and laser-cut motifs are derived directly from Art Deco patterns, adding depth, shine, and ornamentation.

The overall mood of the collection is glamorous, sleek, and optimistic. It draws from the energy of the Jazz Age—spotlights, movement, and a sense of newness—and reimagines them for a contemporary context. Ultimately, Ode to Future Self uses fashion as a language of confidence and growth, connecting who we are today with who we hope to become.





SIMRAH RASHID

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The painted cosmos

The Painted Cosmos is a fashion thesis collection inspired by traditional Korean Dancheong temple art, particularly motifs and structural rhythms seen in Chundeokgung Palace. The project translates architectural geometry, layered ornamentation, and repetitive patterns into contemporary silhouettes. Structured paneling reflects temple beams, while prints and surface details echo Dancheong clouds and geometric motifs as modern graphic elements rather than spiritual symbols. The color palette draws from Obangsaek, using rich blues, reds, greens, and controlled yellow accents to create balance and contrast. Overall, the collection reinterprets cultural ornamentation as a wearable design language, merging heritage, structure, and modern fashion aesthetics.





SIMROZA

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Erosion of time

Erosion of Time is a conceptual exploration of how time reshapes everything it touches. Using rust as the central metaphor, the thesis examines the gradual transformation of surfaces as they weather, oxidize, and develop layered histories. Rust becomes a visual language of change—its colors, textures, and patina symbolizing the marks that time leaves behind. The project reflects on the beauty within decay, emphasizing how aging is not destruction but evolution. By capturing the interplay of corrosion, memory, and transformation, Erosion of Time redefines erosion as an archive of lived moments rather than a loss.





UROOJ MAGSI

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The alchemy of Scent

Alchemy of Scent reimagines the oud tree not just as a source of fragrance, but as a visual and tactile world transformed into couture. The collection begins with the raw appearance of the tree itself, its rugged bark, asymmetrical grains, knots, and organic fractures. These natural markings become the foundation for silhouettes that feel sculpted, earthen, and instinctively rooted in the materiality of wood.

Intricate embroideries trace the irregular patterns of the bark, mimicking its grooves, swirls, and fissures through layered threadwork, textured stitch techniques, tonal shading, and metallic accents. Each motif is designed to capture the sense of depth and shadow found in oud wood, creating a surface that feels both organic and refined. Alongside these techniques, delicate fragments of small oud pieces are incorporated into embellishments adding not only visual authenticity but also a subtle, natural fragrance that accompanies the garment.

This fusion of wood, embroidery, and scent embodies the collection's central idea, the transformation of something raw into something precious. Just as oud evolves from rugged bark into a rare perfume, Alchemy of Scent transforms the tree's visual language into wearable art. The garments become vessels where texture becomes scent, material becomes emotion, and the essence of oud is made visible, tangible, and alive.





ZEMAL AMIN MENGAL

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THE BRIGHT NATION

My thesis collection is a nostalgic yet contemporary exploration of 1980s Pakistani fashion, deeply rooted in my personal childhood memories. Growing up, I was captivated by the iconic style of Nazia Hassan, her effortless elegance, the soft geometry of 80s shalwar silhouettes, and the bold yet grounded aesthetic that defined that era. This early obsession was due to my mother and my Khala and this laid the foundation for my creative direction, reviving the charm of 80s Pakistani fashion while reinterpreting it for today.

To make the collection authentically my own, I infused it with elements from my cultural heritage. Drawing from traditional Balochi embroidery, I incorporated enlarged motifs in a minimal yet intentional way, allowing the textiles and silhouettes to speak without overwhelming the garment. Instead of heavy embellishment, I used dramatic tassels inspired by Baloch craft as the primary decorative element. These tassels introduce movement, playfulness, and cultural depth, elevating the designs while preserving the integrity of my roots.

Visually, the collection celebrates bold, bright colors reminiscent of 80s television dramas, fashion houses like Teejays and early Generation designs, and the lively palettes that shaped Pakistani pop culture at the time. The silhouettes remain oversized, boxy, and relaxed, reflecting the freedom and comfort of the decade while giving my pieces a modern, elevated edge.

This collection is ultimately a tribute to the 80s that shaped my imagination, to the cultural identity that grounds me, and to the evolution of Pakistani fashion through time. It merges nostalgia with innovation, tradition with experimentation, and heritage with personal storytelling.





ZULEKHA AMIR

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A beautiful disturbance

"A Beautiful Disturbance" is a fashion thesis that explores the tension between surface beauty and underlying unease, inspired by the surreal, unsettling atmosphere of David Lynch's cinematic worlds. The collection translates psychological distortion into wearable form through disrupted silhouettes, fractured textures, and a moody palette of maroon, yellow, and grey—symbolising desire, false optimism, and ambiguity. By balancing elegance with discomfort, the thesis invites the viewer to question what lies beneath what appears familiar, proving that disturbance itself can be visually compelling and emotionally powerful.





**DEPARTMENT
OF FINE ART**



ABEER SHAIKH

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The Threshold

Over the years, I have experienced frequent relocation. Yet, my search for extensive sky-facing spaces has remained constant across each transition, having lived in places that offered light, air, and the view beyond. The house I currently inhabit has a balcony enclosed within a wooden lattice which is my only source of connection to the sky and natural surroundings. This corner serves as a threshold, allowing me to feel refreshed and detach myself from the indoors. However, the presence of a screen forms a barrier between the inside and the

outside dividing my view into sections. My work highlights how these architectural elements offer both access and obstruct the connection to the outside world.

From this threshold, I observe time in its liminal phases and subtle shifts of light that reflect ideas of change and impermanence. Through photography, gestural drawings, and different techniques of print making, I create layered works mirroring the physical layers of the balcony and how my view is interrupted and fragmented. My gestural mark-making has become a way to represent the fleeting moments and the instability of living between spaces.





SYED AFFAN TARIQ

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Memory in Transit

My work emerges from the tension between my lived experience of adulthood and the fading memories of childhood. I feel distanced from the innocence of growing up, yet what remains most vivid is the memory of wanting to grow up quickly. I work primarily with sculptures that combine found objects, metal, paint, and kinetic elements. Many of my materials come from discarded or recontextualised parts of cars, motorbikes, and bicycles, objects of mobility and transition. These components act as fragments of human experience, carrying

both function and memory. I draw inspiration from childhood devices such as prams, walkers, and baby jumpers; tools of mobility that carried us forward long before we understood movement or direction. Mobility, both literal and metaphorical, runs throughout my practice. Vehicles, doors, and wheels are not merely mechanical systems but extensions of human desire, identity, and individuality. I am fascinated by the ways people customize, personalise, and adapt these objects until they bear the traces of their owners, becoming living extensions of their aspirations. Through these sculptures, I aim to construct visual metaphors for the uneasy relationship between childhood and adulthood, between stillness and speed, and between the absurd and the functional. My work invites viewers into that liminal space where the mechanical becomes emotional, and where objects of mobility are transformed into portraits of memory.





AREEBA YOUSUF

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swinging between spaces

My work as an artist emerges from a personal understanding of home as a space of discomfort. For me, home has never been a place of freedom or individuality, but one marked by surveillance and a lack of personal space. This sense of absence and the inability to fully be myself goes as far back as my childhood, where even simple experiences like playing on swings remained limited or out of reach. The swing, as both an object of play and a symbol of joy, has become a recurring form in my work. It embodies the void of a missed

experience and at the same time represents my desire to reclaim it through art.

In my current practice, I am experimenting with scale as a way to translate these ideas into form. Starting with drawing and then working with small-scale clay models. I create structures that recall childhood toys and a mixture of animated sculptures. The intimacy of these objects allows me to explore how these small clay objects can still carry weight, evoke memory, and point to larger questions about belonging, restriction, and the negotiation of personal freedom within shared environments.





ARISH AMIRALI

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Monstrosity and System

I am a multimedia artist working with illustration and animation. My thesis explores what makes something monstrous through the context of serial killers in Pakistan, focusing on Javed Iqbal. While public attention often centers on the sensational aspects of his crimes, I became interested in the video arcade he owned—a place of play that, in his story, turns into a site of entrapment. Alongside my illustrations and animations, I created a video game that critiques systemic failure by exposing the repetitive, cyclical loop of dealing with institutions. My work shifts the focus from Iqbal's individual monstrosity to the systemic failures that enabled his actions, examining how institutional neglect left vulnerable communities unprotected and allowed exploitative spaces to exist unchecked.





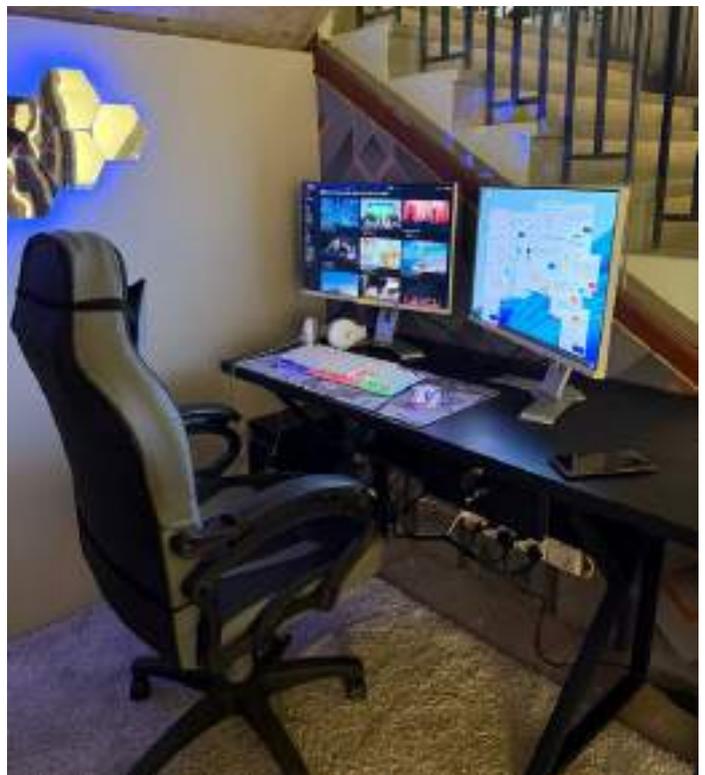
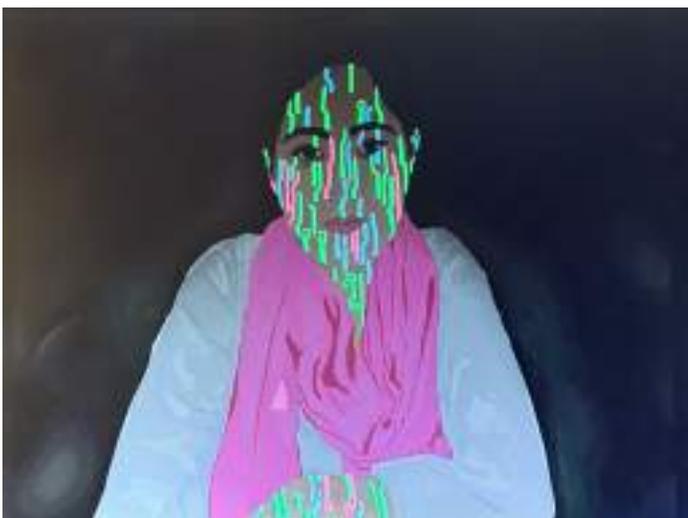
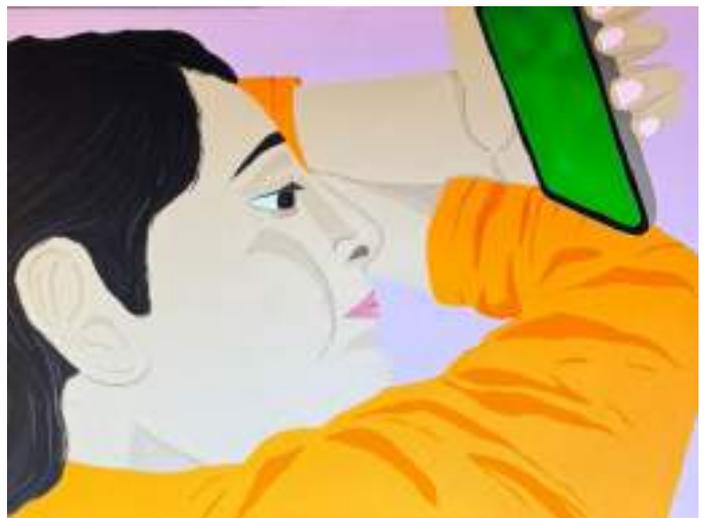
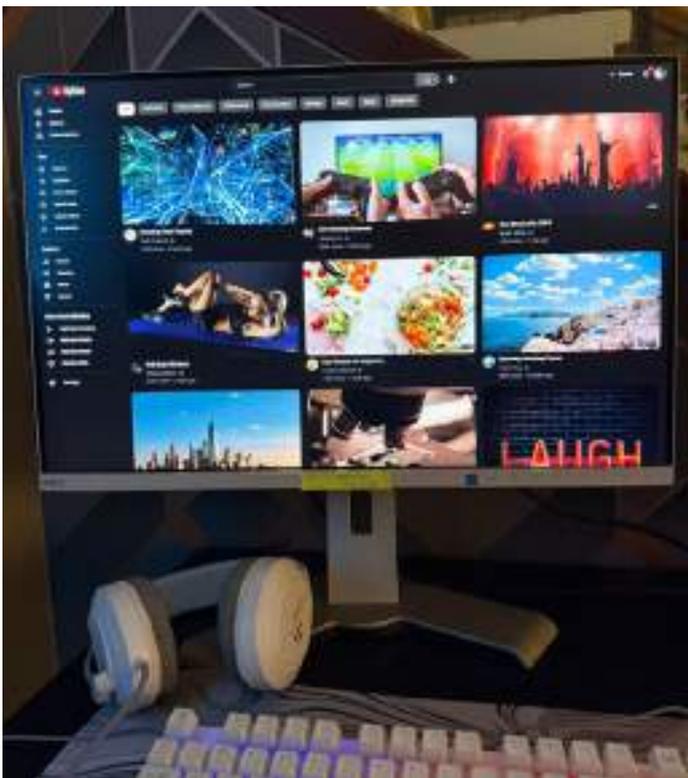
FAIQA HAFESJEE
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Illusions of Safety: Exploring Power, Control, and Vulnerability in Digital Landscapes

My thesis is about the illusion of safety and autonomy in these digital systems. I am particularly interested in how power and control manifests in digital environments through design and user experience.

We live in a day and age where technology continues to develop at an unprecedented speed, and people are seeking quick solutions through digital systems. Yet this convenience often comes at the expense of their or another's privacy, I am interested in exploring this dependency. This body of work incorporates animations and interactive works. The animations explore my own relationship with technology, capturing individual experiences of anxiety, overstimulation and mind numbness. The interactive pieces recreate familiar online interfaces and emphasises the problems observed. They invite the audience to engage and reflect. The aim is to create a series of artworks that draw attention to those often overlooked and mundane aspects of our interaction with technology.

Through these artworks I seek to reflect and foster conversations about the control these gadgets and digital environments have over us, while providing a false sense of control.





FARHEEN ARSHAD

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The Residual Body

My practice emerges from my observations of everyday objects and spaces within domestic life, exploring the latent negotiations of women within the space of home, the invisible and emotional weight of these settings, and the labour that unfolds there. I focus on spaces such as the kitchen and laundry, sites traditionally associated with women's roles that become charged zones of activity, where women's presence is simultaneously central and yet where their exhaustion, energy, or care goes largely unnoticed. Drawing from personal

memory along with shared cultural experiences in South Asian households, I explore how domestic spaces embody both care and unseen frustration.

I work with materials associated with hardness and construction, like galvanised wires, metal sheets, and metal mesh. These materials allow me to create varying line weights and depth, transforming drawing into three-dimensional form. It resists the hand and carries connotations of structure, confinement, and fragility, paralleling the contradiction of women's roles in domestic spaces. Through skeletal-like, ghostly structures, my sculptures evoke the absence and residual energy of the actions performed in these spaces.

The installation invites viewers to peer into the detail, while the sharp edges resist touch, a tension mirroring the paradox of domesticity: the home as a site of nurture, but also of repetition, and exhaustion.





FATIMA HUSSAIN

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Dagh

My thesis responds to the January 2025 protests held across Karachi against the ongoing genocide of Shia communities in Parachinar. During these demonstrations, protestors were forced to disperse under tear gas, which not only filled the protest sites but seeped into surrounding homes, turning breath itself into a site of trauma and resistance. Using the lung's alveolar structures, I map these affected spaces to explore how fragility and endurance coexist within the act of breathing. Through hollow ceramic forms subjected to smoke firing,

I allow smoke to leave unpredictable traces that mirror the imprints left on communities who have lived through this violence.

During my research, the laments of soz khwani became central to understanding how mourning transforms into protest. Like tear gas, these sounds travelled through muhallahs, carrying collective grief. These verses were not new to me, they were preserved in the books my dadi grew up with before Partition, passed down as heirlooms of remembrance. Reinterpreting them, I create small zines that translate soz khwani into visual language, using contemporary art to reflect on how inherited words and breath continue to hold memory, grief, and resistance.





MUHAMMAD HARIS AWAN

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Sway and Stillness, Finding Balance in Material and Motion

My practice developed during a period of isolation from 2023 to 2025, giving me time to reassess how I work with materials and movement. Previously, my kinetic sculptures explored the tension between mechanical and organic motion, using repetition to reflect on time, habit, and bodily rhythm.

Stepping away from university allowed me to rethink my process. During this period, hiking became part of my routine, offering clarity and a new way of observing my surroundings. Watching natural rhythms made me notice patience, balance, and adaptability qualities that contrasted with the rigid, engineered systems I had been using in the studio.

This led me to reconsider my material choices. Metal and wood offered stability but lacked the sensitivity needed for subtle motion. Through experimentation, I realized that kinetic work relies not just on mechanics but on harmony between material behavior and concept. Softer materials like Styrofoam and polyurethane allowed for more responsive movement.

My current work reflects this shift. I create kinetic pieces that balance structure and sensitivity, exploring quiet everyday rhythm such as walking, swaying, or repetitive tasks to draw attention to what is usually felt rather than seen.





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Gumnaam Jagah: A Nameless place

As a multidisciplinary artist, my recent body of work revolves around the idea of childhood houses- spaces that I have moved throughout the years. Now these places only exist in the form of fragmented memories. With no existing archive, photographs left behind, these houses survive as blurred architectural images in my head carrying the sense of loss and intimacy.

I turn to delicate material such as Guddi paper to represent these memories, their fragility carries the sensitivity and vulnerability of revisiting these spaces. The process of making plays a crucial role in these works. with different types of paper, exploring their transparency gives me an ability to layer and overlap. These qualities help me show how memories from childhood are fragmented, shifting and sometimes fading, yet still connected. The act of cutting and pasting requires precision, focus and delicacy, mirroring the effort of revisiting those architectural spaces that consist of mixed emotions. The absence of line making allows me to leave a deliberate emptiness making visuals fragile, reflecting the trauma and the absence of proof that these places ever existed. Through cautious layering of these papers, I borrow from the traditional process of Wasli making , binding them together through home made Layii. Each step becomes an act of care.

My work investigates the act of revisiting the memories that had been shut down for over thirteen years following the separation of my parents. It is an attempt to rebuild the architecture of safety, love, and belonging through material, gesture and memory.



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The Winter Garden/Gulistan-e-Wehm

My thesis shares my journey of becoming a woman and coming of age. I began by mapping personal memory and lived experiences, exploring personal and ancestral histories that defined my experience of femininity and womanhood. The practice expanded from autobiographical scenes into a series of narratives with socio-political nuances, and personal and collective mythologies. Through these images, I attempt to understand my place in the world, in this city, as an adult woman. I question: What is real or imagined? What is home or

alien? What is oppressive or freeing? How can I rebuild my home into a space that I belong in? These ideas have found language as translucent paper cut-outs layered over each other, embedded within layers of transparent plates. The ephemerality and fragility of the images, paired with the forensic nature of the plates, invite reflection on the experiences and inheritances that shape us.





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Reclaiming the Ruins

My practice began with collecting discarded wood from the city, weathered fragments marked by time, struggle, and survival. I was drawn to their imperfections not to repair them, but to honour them as traces of life. Over time, my focus expanded from material to environment. I began to see the city as a system of construction and control, especially over nature, where land is built over, trees are cut down, and ecosystems are reshaped. This tension between the organic and the industrial now drives my work.

My sculptures bring together found wood, cement, and rusted metal. Wood embodies the living and vulnerable; cement and metal feel rigid and dominant. In one piece, metal rods from a demolished building coil around a fragile wooden structure, echoing pressure and resistance. Through these forms, I explore balance, constraint, and resilience, inviting questions about how we build, exist, and impose power within larger, often unquestioned systems.





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Untitled

My artistic practice centres on memory, inheritance, and the quiet ways women shape a home. I work with fabric, parchment, and embroidery to explore my relationship with the Talpur Haveli, a historic family house I can only enter in fragments. Through white-on-white chikankari, I recreate objects such as doors, horns, mirrors, and furniture. These stitched forms soften symbols of power and reveal the hidden labour of women whose presence is rarely acknowledged.

My parchment drawings act as ghost-like blueprints—faded, fragile impressions that echo distance, restricted access, and incomplete memory. In contrast, the embroidered cloth is more grounded and tactile, allowing me to reclaim the space slowly, stitch by stitch. I suspend the fabric pieces in the gallery so viewers can walk through them, moving through my version of the Haveli. My work holds both presence and absence, showing how personal history is remembered, altered, and quietly retold.





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Vessels

My practice engages with the urban realities of Karachi, where the escalating water crisis has become an urgent and deeply felt concern. Although part of a global challenge, the crisis manifests locally through stark inequalities in access to clean water. As a visual artist, I witness how this basic human need has been unevenly distributed and how its scarcity has grown so normalized that public demand for this right has nearly disappeared. My work investigates the social and political dynamics that turn water into a commodity, using playful sculptural forms made from everyday urban materials—PVC pipes, plastic containers, baltis, rubber pipes, metal taps, and donkey pumps. Sound intensifies the tension embedded in these lived experiences. By assembling installations that mirror familiar urban scenes, I aim to reveal the power structures shaping access to resources and to create space for dialogue about a future where water is treated as a shared right rather than a privilege.





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Public? Spaces

As a resident of Karachi, my practice emerges from closely observing the city's physical and social landscape. Central to this exploration is the baluster, an architectural element that often signals separation and control within public spaces. Studying its form, materiality, and placement opened a broader conversation about infrastructure, resource allocation, and the aesthetics of urban neglect. The ability to casually retrieve such elements from public spaces reveals deeper issues of displacement, erosion of public ownership, and lack of accountability. Once integral parts of the city, these objects are frequently stolen and resold, leaving behind a culture of jugaad, makeshift solutions that fill infrastructural voids. My work critically highlights this impermanence, urging reflection on what is lost, replaced, or forgotten as we envision more accessible and sustainable cities.





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Deewar Ke Us Paar

My work is rooted in the intricacies of Karachi's neighbourhood culture, with a particular focus on the dynamics of shared living in apartment complexes centred around Gulistan-e-Johar and Gulshan-e-Iqbal. These spaces, dense and layered, embody both the struggles and intimacies of urban life. What began as an observation of their physical structures gradually unfolded into a deeper understanding of how people coexist within them, creating a unique form of everyday social architecture.

I expand my observations through multimedia techniques and communal interventions. I pay attention to mundane details, sounds that travel across walls, traces left on surfaces, the culture of food sharing carried through ceramic plates, and the negotiation of privacy and collectivity. Through these elements, I approach the idea of the "inward city", one that reveals itself not only through its streets and markets but also within the interiors of apartment structures.

My process includes experimenting with multimedia techniques using sound-based installations, video art, and manipulation with found objects.



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Abagon ek safar shanakht ka

Abagon, the central figure in my work, embodies the restless spirit of a child. The myth of Abagon began as a whisper in my family. Abagon's stories, replayed through a cassette player—anchor my work in personal inheritance.

I constructed surrealistic sculptures. Three wooden cube-shaped human figures suggest Abagon's body compressed to fit the suffocating space of the safe. A chair with a single human arm that seizes anyone who sits, embodying his desperate attempt to grab on to lost humanity. A suitcase sprouts eyes, a traffic light pulses with spinning spirals. An audio installation sounds as if Abagon is playing a game of hide and seek. Through these uncanny transformations of everyday objects—sacks, chairs, safes, suitcases, traffic lights—Abagon's story unfolds.

By reimagining the familiar, I confront viewers with the dread of invisibility, the relentless need to be seen. Abagon is an embodiment of silenced voices and fears vanishing without acknowledgement.



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